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Directors and Authors Number

# EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry


There's Cold Cash in "ICEBOUND"

A March Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

WILLIAM DE MILLE'S PRODUCTION OF THE GREATEST AMERICAN PLAY

BY OWEN DAVIS, SCREEN PLAY BY CLARA BERANGER



Price 20 cents

March 1, 1924

PN1993
.E85

# SATISFACTION DOUBLY ASSURED

HERE in the heart of Filmdom—practically at the front door of the vast majority of the studios of America—is Standard Film Laboratories.

It is one of the most completely equipped, thoroughly organized and highly efficient laboratories in the world.

Here the developing and processing of the negative are done in close co-operation with director and cinematographer. And because, in Standard Film Laboratories such detailed attention is paid to the expression of the story and the tempo of the play, satisfactory Release Prints are assured Exhibitors and Exchange Managers.

Standard Prints stand up a hundred percent under hard usage. These are reasons why Exchange Managers are glad to receive Release Prints "Made in Hollywood—the Standard Way."

## Standard Film Laboratories

John M. Nickolaus S. M. Tompkins

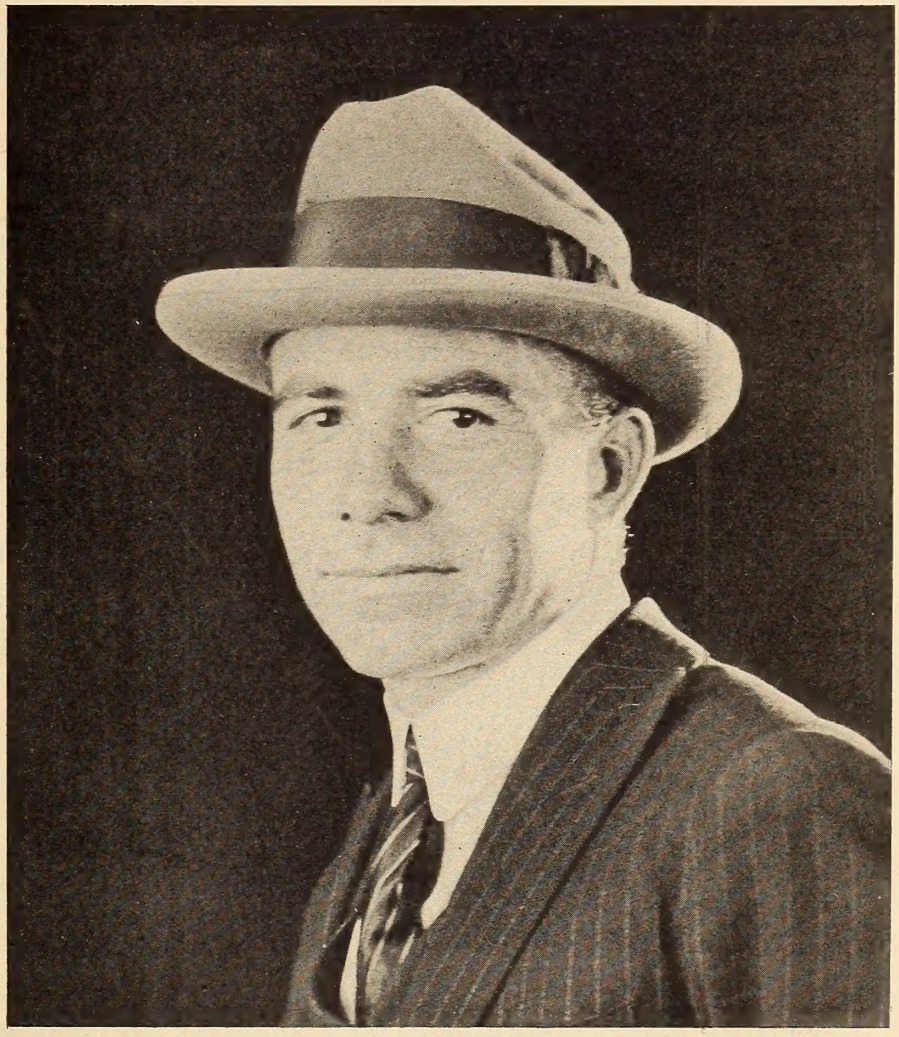
Seward and Romaine Streets

Holly 4366

Hollywood, California

Service Standard Standard Prints

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New York City Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1879.



*A Director with the Human Touch*

# Gregory La Cava

Blessed with a great foundation—and a greater future!

Recently Finished—Two Vividly Different Productions—

**"RESTLESS WIVES"**

A Society Drama of Truth with a real coherent cast: Doris Kenyon--Jas. Rennie

Montague Love — Burr McIntosh — Naomi Childers

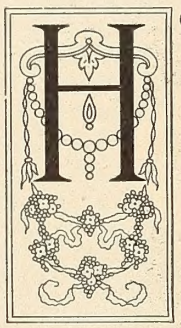
And the Thrill Comedy-Drama Featuring 'CHICK' SALE Adapted and Directed by LaCava

**"THE NEW SCHOOL TEACHER"**

*Both Productions For BURR PICTURES, Inc.*

son 16/VIII/26

# *The Exhibitor's Mornings Mean MONEY!*



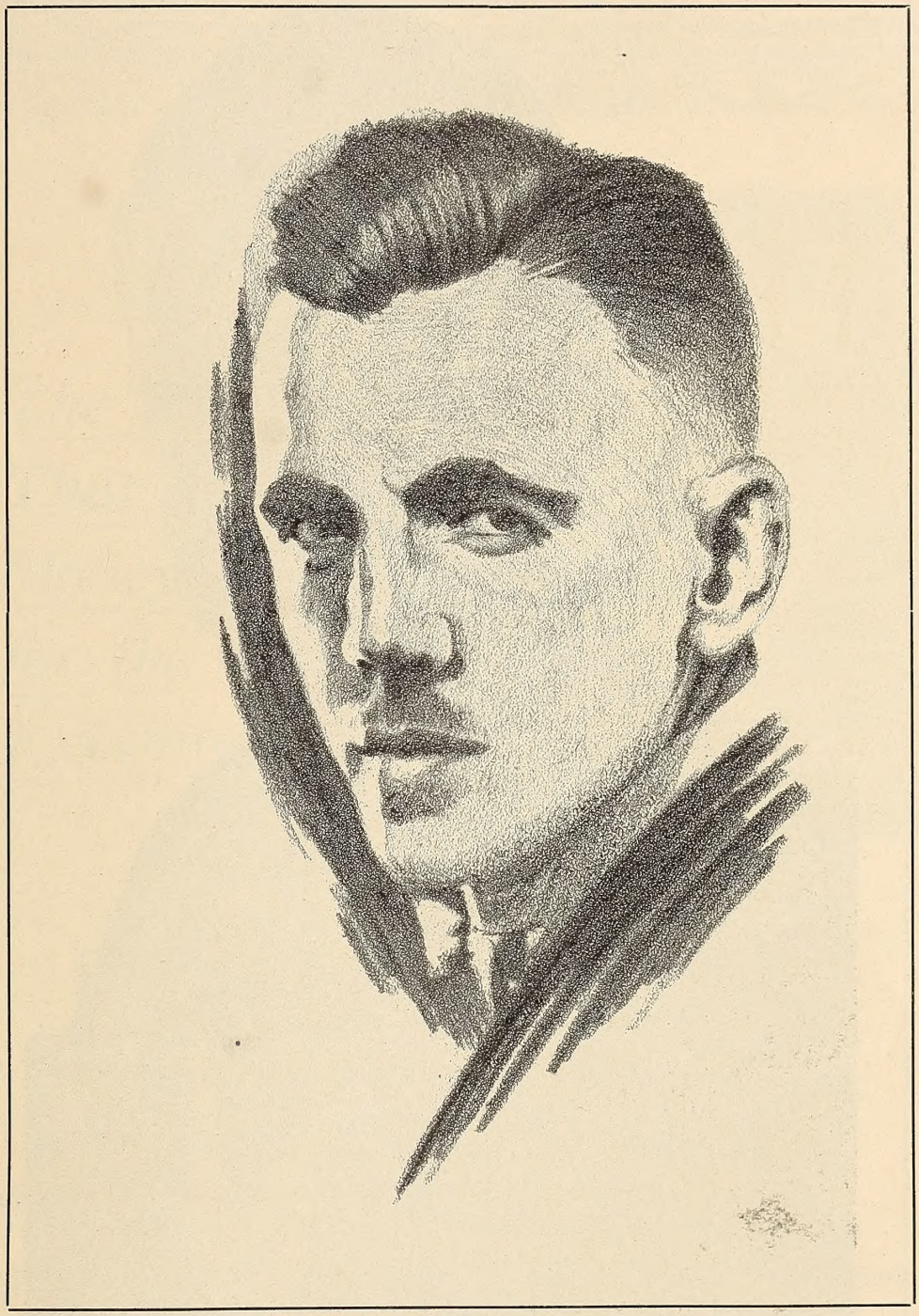
OW DO YOU spend your mornings, Mr. Exhibitor? Do you kill time around your office under the stairs waiting for box-office time to arrive and the carbons to begin purring in the projection booth over your head? Or are you booking films so rich in exploitation stunts that every forenoon is a sporting challenge—finding out how many of those exploitation stunts you can launch to a clean-up, bringing in the patrons at 2:15 o'clock?

The first thought that hops in my head when I have a plot is: *What can the Exhibitor do with it?* Is it rich in exploitation material? Does it lend itself to startling lobby display, local tie-ups, stunning street stuff, newspaper ads that leap from the page?

I did it in "*Ladies to Board,*" Tom Mix's new picture. I did it in "*Torment,*" just finished by Maurice Tourneur. I did it in "*Courtin' Calamity,*" which brings Hoot Gibson to the front as a star of the first magnitude. I've done it in "*Moral Dynamite!*" and "*The Fair Unknown*" and "*Riot!*" and "*The Stolen Lady!*" Look at the business done by my story, "*The Shock,*" Lon Chaney's earthquake picture—something like 4,000 bookings to date!

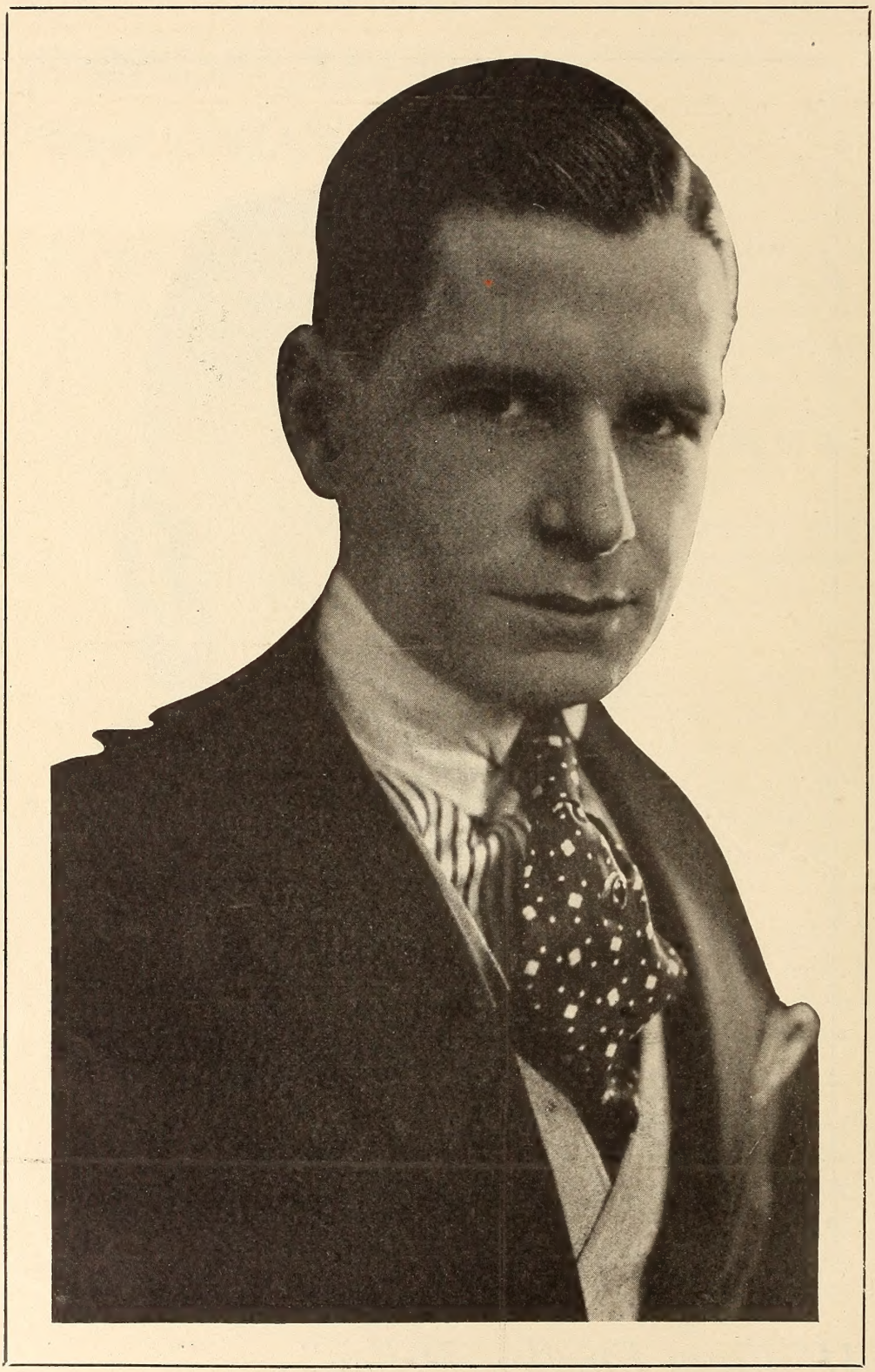
I'm not making work for you, Mr. Exhibitor. I'm trying to take it away. When you book my pictures you'll get films that make your mornings a joy because the material is *there* to work with. You don't have to scratch the old head and do a lot of cussing trying to make exploitation stuff out of film stories as dry of material as King Tut's mummy.

The time is not far distant when you're going to hunt through your daily deluge of advertising matter for press-sheets proclaiming a new PELLEY story ready for booking. That magic line: "*Story by William Dudley Pelley,*" is going to turn your mornings into money. I'm spending thousands of dollars to convince you of it. And when you've booked one of my pictures you're going to find a *different* story—startling in its theme, originality and treatment.



*"Story by William Dudley Pelley"*

This line means money on
"The Stolen Lady," "Riot!" "Courtin' Calamity,"
"The Fair Unknown," "Torment," "Ladies to Board,"
and "Moral Dynamite."



# Ralph Spence

'Productions Editor'

# 'Directed By Sidney Olcott'

*The Line That Means Money for the Exhibitor!*

Now Directing

**RUDOLPH VALENTINO**

in

**"MONSIEUR BEAUCAIRE"**

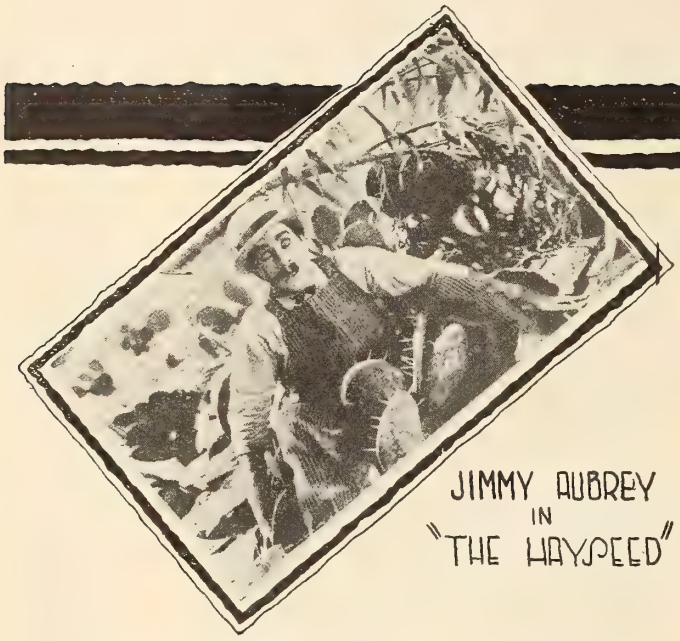
And Every Exhibitor Knows What to Expect, Considering—

**Marion Davies**
in
**"Little Old New York"**

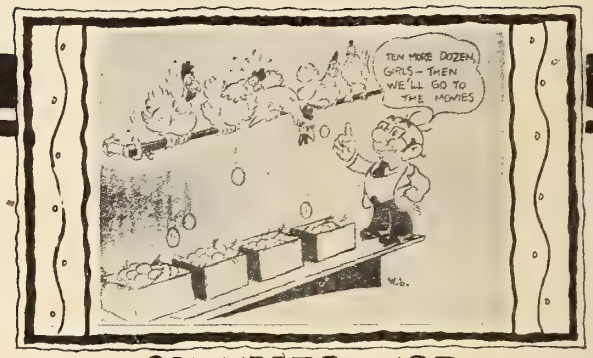
**George Arliss**
in
**"The Green Goddess"**

**GLORIA SWANSON**
in
**"THE HUMMING BIRD"**

*Famous Players Studios*
*Long Beach*



JIMMY AUBREY
IN
"THE HAYSEED"




COL. HEEZA LIAR
"THE STRIKE BREAKER"

## JIMMY AUBREY AT HIS FUNNIEST

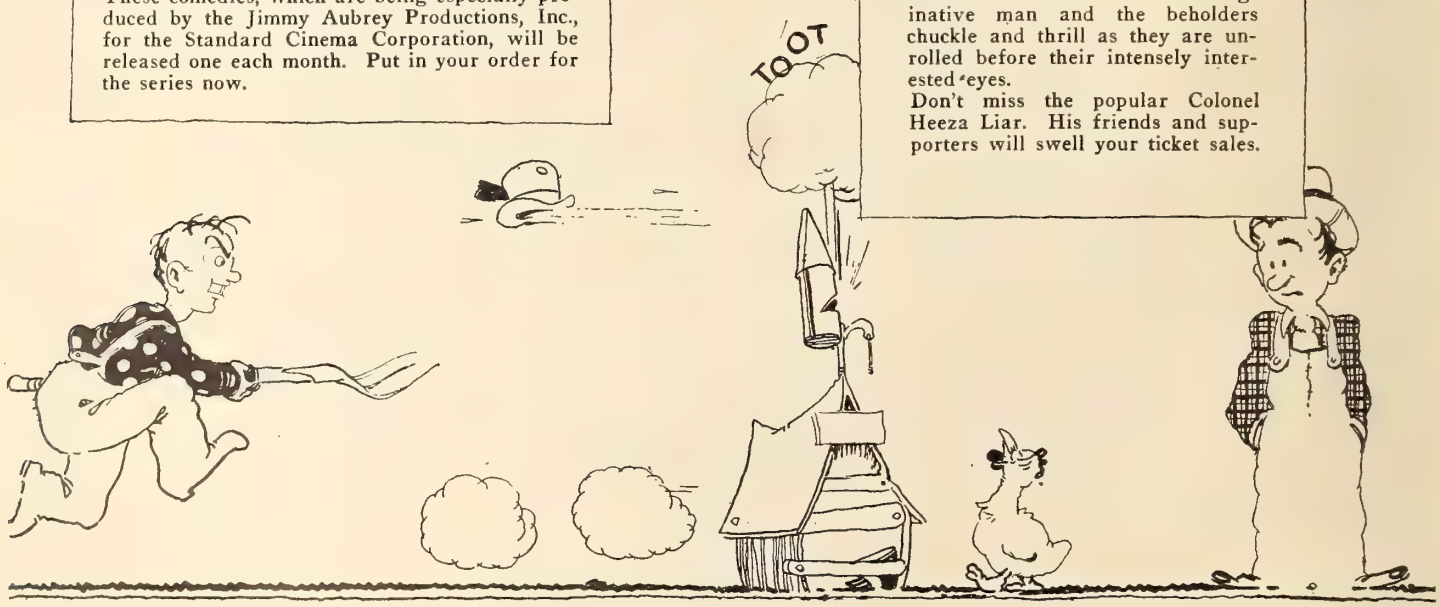
aptly describes this series of mirth-provoking, riotous comedies in two-reel lengths. Jimmy, the slapstick king, stumbles from one screamingly funny adventure into the next and the onlookers shriek with laughter as they watch his antics. Each picture is brimming over with chuckles and gleeful snorts and Jimmy, the inimitable, rocks the house with his capers.

These comedies, which are being especially produced by the Jimmy Aubrey Productions, Inc., for the Standard Cinema Corporation, will be released one each month. Put in your order for the series now.

## The One and Only Colonel Heeza Liar

is with us once more and never has that good, old scout been so absorbingly entertaining, utterly original and completely comical as in this new and clever combination of ingenious cartoons and actual scenes. In this single reel series, which is being produced by the Bray Productions, Inc., and released at the rate of one a month by the Standard Cinema Corporation, the irrepressible Colonel Heeza Liar has experiences which would be beyond the wildest dreams of a less imaginative man and the beholders chuckle and thrill as they are unrolled before their intensely interested eyes.

Don't miss the popular Colonel Heeza Liar. His friends and supporters will swell your ticket sales.



BRUCE BARTON

"THE SHEIK OF HOLLYWOOD"

## BRUCE BARTON

*Famous Author*

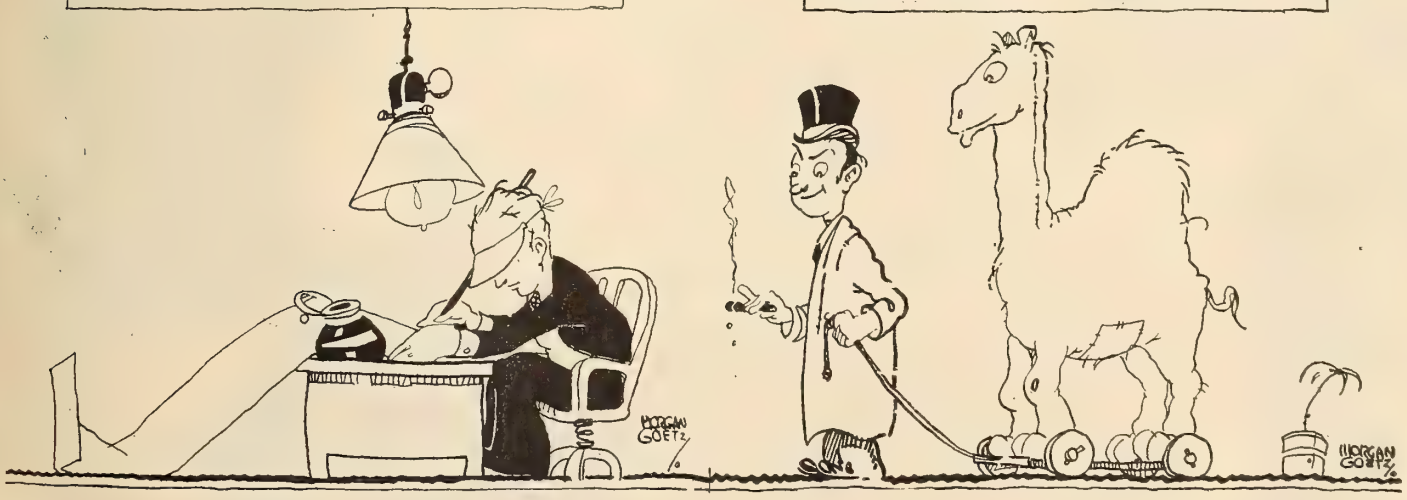
is well known for doing the unusual and in his series of single reel features produced by the Better Day Pictures, Inc., he is offering something really unique. Each subject is distinctly different and tells a story which cannot fail to hold the attention of the audience from start to finish.

One of these features may be obtained each month from the Standard Cinema Corporation but you may order the entire series now and run each subject as it is released. This will save you trouble and insure your receiving a picture which will please your patrons and bring more money in to you.

## THE FRED CALDWELL HOLLYWOOD PICTURES

are being made by the L. K. C. Productions in two-reel lengths. These celebrated, long awaited and eagerly anticipated comedies feature many of Hollywood's most famous funmakers and their antics would pull a laugh from even the most serious-minded. Each foot of film contains at least one chuckle and several smiles and it is safe to bet that an audience will be gasping for breath and holding its sides by the time the subject is completed.

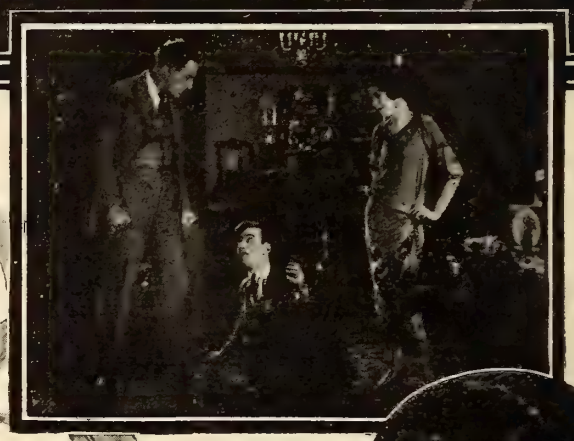
Book every one of this series now from the Standard Cinema Corporation. You will reap your reward not only in the thanks of your patrons but in increased box-office receipts.



# "Love's Whirlpool"

with

## James Kirkwood, Lila Lee and Madge Bellamy



*Presented by*
*REGAL PICTURES, Inc.*

*Story by Martha Lord*

*Adapted by Elliott Clawson and Bruce Mitchell*

*Directed by Bruce Mitchell*

**All the ingredients that go to make a smashing first run picture are contained in this production—a powerful title—one of the most gripping cinema stories ever screened—and a brilliant cast. Make no mistake—here is a picture that is destined to set new box-office records for the theatres of the country.**

## Distributed by Hodkinson First Run Pictures

Associated Authors, Inc.,

Frank Woods
Thompson Buchanan
AA
Elmer Harris
Clark W. Thomas

present

# "LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring

## EVELYN BRENT & MONTE BLUE

Joan Lowell, Charles Gerrard and Ralph Faulkner

A THOMPSON BUCHANAN PRODUCTION

Directed by W. S. Van Dyke

*"Well Deserves Applause"*
*Everything For Everybody*

"An effective picture, is 'Loving Lies' and it well deserves applause," says Polly Wood in the Chicago Examiner. "It has a story to tell, and tells it."

"Loving Lies" has everything in it for any class of audience in any class of theatre or city. There is splendid action all the time; plenty of thrills; lots of lively comedy; and a mighty interesting story.

**Now Booking**

**Allied Producers and Distributors Corporation**

**729 Seventh Ave., New York**

**Hiram Abrams, President**

**A Branch Office Located In Every United Artists Exchange**

# NEXT WEEK—

# *Exhibitors Trade Review*

## WILL PUBLISH A SPECIAL

# *ADVERTISING AIDS NUMBER*

It will cover the subject of Advertising Aids for the Exhibitor from every angle of constructive value. It will be invaluable to every Showman, Producer and Distributor. It will be long preserved and remembered as an authoritative issue for it will carry–

*Special Articles by Advertising Authorities*

*Special Advertising Pictorials with Selling Punch*

*Special Advertising Aids Ideas*

BE SURE YOU PLACE YOUR SPECIAL ORDERS EARLY

IT WILL BE A SURE-FIRE SELL-OUT EDITION

# The Forbidden Story

of Paris and Monte Carlo—made from a book that is banned by Continental Police because it tells too much.

B.P. Schulberg presents a fascinating production of Robert W. Service's novel

# "POISONED PARADISE"

*With a Preferred Cast*

Kenneth Harlan Raymond Griffith
Clara Bow Carmel Myers

a GASNIER production

SCENARIO BY WALDEMAR YOUNG

**Preferred Pictures Corporation**

B.P. Schulberg, Pres. J.G. Bachmann, Treas.

1650 Broadway, New York.

FOREIGN DISTRIBUTORS
EXPORT AND IMPORT FILM CO. INC.

# It's the cash a picture brings in that tells the story and

# HAROLD

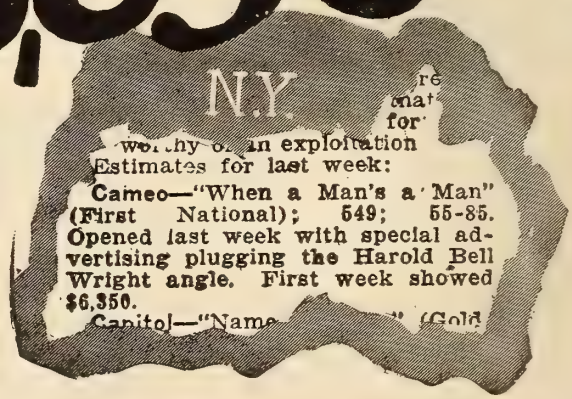
# "WHEN A

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

## certainly It's the big

# $6,350.00

***reports clipped from VARIETY of Thursday, Feb. 14th**


N.Y.

Estimates for last week:

Cameo—"When a Man's a Man" (First National); 549; 55-85. Opened last week with special advertising plugging the Harold Bell Wright angle. First week showed $6,350.

Capitol—"Name

## A First National Attraction

# It's the picture with 50,000,

Sol Lesser's Presentation of

# BELL WRIGHT'S

# MAN'S A MAN"

## brings in the cash getter wherever it plays

## $17,500.00 $26,800.00

"When a Man's a Man" Surprise of Last Week on Coast—Westerns Picking Up Out There of Late —"Tiger Rose" Didn't Do Any Too Well

San Francisco, Feb 12.
Business continues better than usual in the big downtown picture theatres despite a spell of very bad weather. The surprise last week was the Warfield's feature "When a Man's a Man," based on a Harold Bell Wright novel. The management had hoped for a good week, but not runaway business.

The consensus of opinion is that the public has sort of stalled on the sex stuff fed them for so long and are eagerly seizing the Western features as a distinct change. Two weeks ago the Granada piled up a record week with Tom Mix in "The Lone Star Ranger," and a month or so ago "The Virginian" also scored heavily.

liked. Special mu...
$22,000.
Granad...
Ul...

Warfield—"When a Man's a Man" (2,500, 55-90). First National). Seems to be liking for Western of the real sort in this territory. This feature came in right on wave. Opening very big and balance of week much better than expected. Feature proved real surprise to management; $17,500.
Strand—"The Mar... (1,70...

Los Angeles, Feb. 13.
"When a Man's a Man" was outstanding last week in the weekly change houses and hung up close to record business at Loew's State. Its opening day (Saturday) exceeded the figures of "Black Oxen" at the same theatre.

"Through the Dark" at th...
rnia also had a g...
Metropolit...

State—"When a Man's a Man" (First National). Started with record business Saturday and held up all week. $26,800.
Criterion — "Scar... ouche" ...

# 000 waiting ticket buyers

# —he's a wonder!

Says Lawrence Reid in the Motion Picture News—

"It's a 'wow'—this picture—Sure-fire in its appeal—and carrying physical action of a high order. An excellent elemental melodrama of the frozen wastes—with dog star demonstrating his marvelous intelligence. Strong in thrills, action, suspense, incident and comedy. Has a drawing power for any type of house, *Anywhere*."

Laurence Trimble and Jane Murfin present

## STRONGHEART in "The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

One of the First National 20 February to June 1924

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York

FIRST NATIONAL PICTURES

A First National Picture

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL L. SIMMONS, Showmanship Editor
GEORGE T. PARDY, Reviews Editor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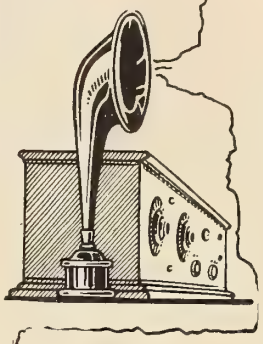
West Coast, Richard Kipling, 1505 No. Western Ave., Los Angeles

# WHAT'S IN THE AIR



STATION E. T. R. presents its Special Directors and Authors program. A variety of broadsides on the two forces which guide the success of a photoplay.

On page 7, you get the meaning of how a director's force makes itself felt in putting over one of the most successful comedy series known to the film public.

On page 29 the reader is taken behind the scenes of both author's and director's brain, so to speak, and what he sees is a climatic revelation in giving selling appeal to a film.

In "What Makes Mary and Mickey Buy Your Tickets" a prominent author tells how he arranges his plots in order to clinch a selling argument for the showman.

STAND by—for NEXT WEEK'S special program on Advertising Aids. An issue of 92 karat interest and service for the showman. The cagiest ideas trapped and harnessed for your own disposal. Expository discussion as clear as chalk talks on how to meet the sales realities of the day.

Don't miss Mel A. Schauer's very human and constructive document on "Cooperative Advertising Aids." Mr. Schauer is Advertising Manager of the Famous Players-Lasky Corporation.

He defines the broadest problem in the simplest terms. For real, forceful, contagous, selling ideas, you'll find Mr. Schaurer a golden source of advice and information.

Advertising Aids is the name of the next issue. It might as well have been named Modern Merchandising Methods, for that's exactly what its considerations embrace. We prefere to let the name "Advertising Aids" stand. It is thus symbolic as a declarative slogan for the next issue as well as a banner for all the issues to follow.

Frank Borzage

*CHILDERN of the Dust," "The Nth Commandment" and "The Song of Love" proved that this First National director is entitled to a place among the leaders. His work has been consistently good and he has established a reputation for producing box office hits.*

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EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Industry Honors Thomas A. Edison at Notable Luncheon

## Great Inventor's Lifework Praised Without Stint by Men of National Prominence

*By* GEORGE BLAISDELL

THE motion picture industry declared a half-holiday on the afternoon of February 15 to pay its respects to Thomas Alva Edison. The testimonial, which was in celebration of the seventy-seventh birthday of the inventor, took the form of a luncheon at the Ritz-Carlton.

Will H. Hays was toastmaster. President Coolidge sent a most cordial letter of congratulation for the guest of honor. David Lloyd George, former prime minister of England, sent greetings from across the ocean. A hundred other messages came from men prominent in the walks of life.

George Eastman, who was seated beside Mr. Edison; Senators Robert L. Owen, of Oklahoma, and Edward I. Edwards, of New Jersey, addressed the diners. So, too, did Rupert Hughes, Dr. Lee De Forrest, Professor Hudson Maxim, Terry Ramsaye and M. J. O'Toole.

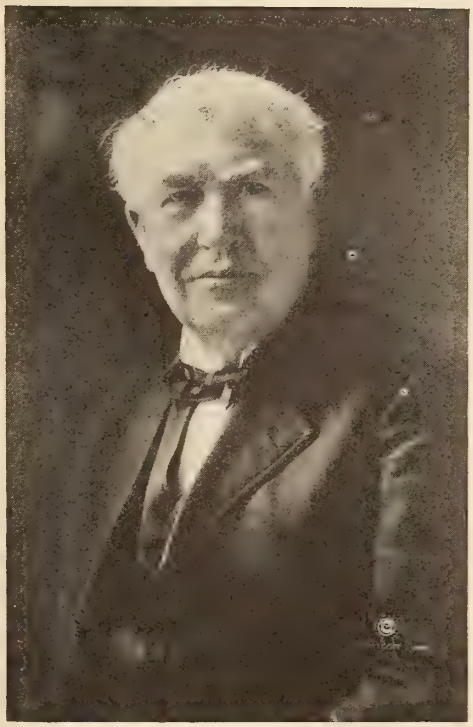
Then at the close of the scheduled speaking came a bit of a surprise when Mr. Hays called upon "that very great actor, Douglas and Mary Pickford."

Just prior to that Senator Owen, in giving point to a casual reference to a fifty-fifty arrangement, had told the story of the sausage-maker, who in explaining the ingredients of his product had said they were fifty-fifty, horse and rabbit, and in further explanation had said "One horse, one rabbit."

As the toastmaster called upon the two players, who were seated at opposite ends of the speakers' table, they both arose. The diners stood up with them, vigorously clapping their hands. As the applause subsided Mr. Fairbanks was left alone on his feet.

"I don't know whether this is fifty-fifty," he remarked, "but I think it is. I am the rabbit."

Prolonged laughter greeted the sally. Mr. Fairbanks conveyed to the guest of honor the regard of the west coast colony. He was follwed by Miss Pickford in one of the most effective speeches of the afternoon. As she concluded her brief talk Mr. Edison arose and went over to Miss Pickford. To the onlookers it seemed Mr. Edison fully reciprocated the high regard of the player.



THOMAS A. EDISON

The luncheon was set for 1 o'clock, but it was nearly an hour later before the 348 representatives of the industry and their guests were seated at the small tables in the grand ballroom. It was close upon 3 o'clock before Mr. Hays rapped for attention.

After reading the messages from the President and Mr. Lloyd George the toastmaster said:

### Greatest of Americans

"It is with a genuine sense of deference that I join in this gathering to honor one of the greatest of Americans.

"This is in fact an unusual assemblage, hardly paralleled in any other industry in the world—for here in this room we have the three ages of the motion picture—the past, the present and the future. And the remarkable fact is that these three ages are, after all, only one.

"Not from some half-forgotten ancestors, not from some semi-mythical personages of a remote past, has this amazing thing, the picture in motion, come to us. No! Seated here in the place of honor and to be seated in places of honor for many years, we hope, is our friend and fellow American who made the largest contribution to this instrument of entertainment and enlightenment which daily serves the leisure hours of nearly one-tenth of our entire population—Thomas Alva Edison.

"Seated about the tables are some of those pioneers— and real pioneers they were—who labored with him a quarter of a century and more ago in the developing of means whereby persons and objects in motion might be photographed.

"Here, too, we have the man who provided for Mr. Edison the one thing that was imperatively needed for the proper photographing of objects in movement—George L. Eastman, who developed and perfected the celluloid film, for which there was then and is now no fitting substitute. Another real pioneer, indeed, is Mr. Eastman—a great, a very great contributor to the industry's progress.

### Pioneers Present

"Among us are pioneers in the art of bringing out in the laboratories the images impressed upon the film; pioneers in the art of projecting those images upon the screen; pioneers in the art of adapting pictures that move to the use of drama, of romance, of story-telling; pioneers in the business of showing these stories to the public in proper settings; pioneers in the distribution of film from the producers to the exhibitors.

"These are not legendary characters. These are not men of whom you have read in dull history books. These are not vague personalities of whom it is impossible to conjure up mental photographs. They are living. They are here and they have come together to pay rightful tribute to the dean of them all—Mr. Edison.

"Many elements, indeed, are represented

## From President Coolidge

My dear Mr. Tichenor:

Thank you for letting me know of the plan for the testimonial dinner your committee is giving in honor of Thomas A. Edison. On Mr. Edison's birthday I wired him my congratulations and added: "I assume that as always you are merely doing the day's work. I hope for your sake and that of your clientele, which is all humanity, that you will have very many more anniversaries of the same kind to spend in the same way."

Please renew my assurances of felicitation to Mr. Edison, with every kind hope for himself, his great work, and his further happiness.

CALVIN COOLIDGE.

in this gathering. But though their activities in connection with pictures may be varied, there is a complete unity in the purpose of their presence. Their purpose is to express their admiration, their gratitude, their appreciation and their real affection for Thomas A. Edison.

### A Stimulating Story

"As engrossing and as stimulating as any story which might be written for the screen is the story of Mr. Edison's career. Our biographical filming of him might show him as a child at his birthplace in Milan, Ohio, in 1847. But there was to be little of real childhood for Thomas Edison.

"At the age of twelve he was a wage earner, and our picture would portray him as a newsboy selling his papers and fruit and candy up and down the trains of the Grand Trunk Railway. We might film him a few years later learning telegraphy at odd moments and odd places, and then in many a lonely station, always studying; might show him as an operator at the key always thinking, always trying to make a little better that instrument of communication, the telegraph.

"You and I may not know what the directors of this medium for the interchange of information do know, the enormous value of some of his inventions having to do with that form of word-transmission—for example, the automatic repeater, the quadruplex and then the sextuplex telegraph, and the printing telegraph.

"The electric pen and mimeograph came from his mind, the carbon telephone transmitter with which you are all familiar, the megaphone to magnify sound, the phonograph, now in almost every home, and, more familiar yet, the incandescent lamp and light system which brought illumination and cheerfulness to a world of semi-darkness.

### Servants of the Public

"Sir, the motion picture industry, for the very creation of which we feel you to be more responsible than any other living man, is proud to congratulate you upon the completion of seventy-seven years of life, and to speak our full appreciation and gratitude for your adaptation of this instrument, whose servants we are, to the uses of everyone, everywhere. We believe the motion picture will go on forever, and with it, as with other creatures of your brain, we are sure will live forever the name of Edison. We greet you now and we wish for you many more years of life and happiness and service."

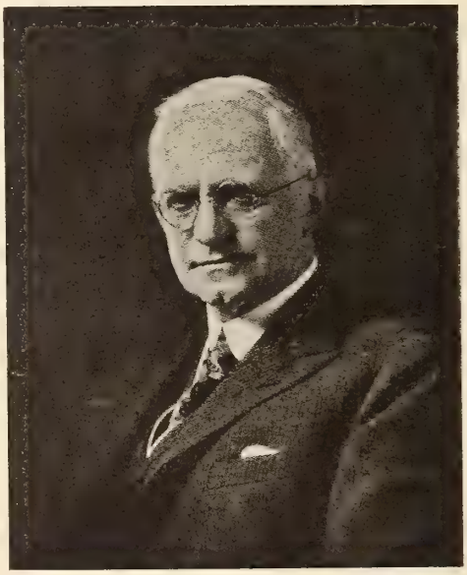
### Mr. Edison Responds

"A tendency toward stage fright, which has prevented me from becoming a dangerous rival of Fairbanks or Valentino, coupled with my extreme deafness, makes it impossible for me to speak in public. I have therefore asked Mr. Kleine to read these few lines in appreciation of the honor you do me.

"I believe, as I have always believed, that you control the most powerful instrument in the world for good and evil. Whatever part I may have played in its development was mainly along mechanical lines. The far more important development of the motion picture as a medium for artistic effort and as an educational factor is in your hands.

"Because I was working before most of you were born I am going to bore you with a little advice. Remember that you are servants of the public, and never let a desire for money or power prevent you from giving the public the best work of which you are capable. It is not the quantity of riches that counts; it's the quality which produces happiness, where that is possible.

"I thank you for your kindness in remembering me, and wish you a prosperous, useful and honorable future."



GEORGE EASTMAN

Captain of industry whose products first made possible and then contributed materially to the advancement of motion pictures.

George Eastman made the shortest speech of the day.

"I am most happy to be here on this occasion," he said, "to assist in honoring this marvelous, this miraculous, man."

Terry Ramsaye, introduced as the historian of the industry, reviewed the beginnings of the motion picture in an entertaining way.

Mr. Ramsaye said three years ago he was asked who invented the motion picture. He replied that he didn't know, but that he would take a walk over to the public library and let his inquirer know in the morning.

"I have been three years at that work, and the story is not yet told," said the speaker. "Back in 1887 Mr. Edison got tired and bored of doing big things, like inventing the electric light. He wanted to take a rest.

"His idea of taking a rest is going out and inventing something of no importance. The first thing he did was to invent the phonograph and no one has had any rest since."

The speaker then traced the steps leading up to the motion picture, and of the difficulties encountered until the production of the film by Mr. Eastman.

In spite of the skepticism of Mr. Edison he permitted the Edison company to plunge to the extent of spending $500 on the erection of a studio.

"There have been a great many stories to the effect that the motion picture originated in Europe," said Mr. Ramsaye, "but I have made it a point to enter into correspondence regarding this matter and to check up on European endeavors.

"All information is to the effect that on or about a certain date the different ones got hold of an Edison Kinetoscope and went to work. I don't think there is any doubt Mr. Edison did it."

## From David Lloyd George

London, February 15, 1924.

I take the greatest possible pleasure in adding my quota to the tribute of gratitude and praise you are laying today at the feet of Thomas Edison. His contribution to the progress and welfare of humanity is alike wonderful in its variety and amazing in its range. I rejoice especially that in a green and vigorous old age he is himself a witness of the hold he has on the esteem, admiration and gratitude not only of his own country but of the whole world.

D. LLOYD GEORGE.

### O'Toole Talks on Public Service

Mr. O'Toole spoke on the public service of the screen and as a representative of the Motion Picture Theatre Owners. He reviewed the work that is being done to co-operate with the Federal departments in the way of giving service to the citizens of the country and declared the screen should receive the same support that is being given the newspaper and magazine. He closed with a tribute to Mr. Edison.

Professor Maxim, part of whose address was a poem dedicated to Mr. Edison, praised the guest of honor, arousing enthusiasm when he declared that through his inventinos "Edison turned off the dark!"

Dr. Lee De Forrest, introduced as a pioneer in the development of wireless telegraphy and an inventor of the first rank, said that the present status of electron communication had been made possible by a seemingly minor invention of Edison back in 1888. He declared Mr. Edison was the world's greatest single living benefactor.

Senator Edwards spoke for the state of New Jersey and for the residents of the state paid their respects to its greatest citizen. "And the greatest citizen of the world," he added.

"You must remember," said the Senator, "that Mr. Edison had the foresight to see that you men and women of the motion picture industry were going to get all the money in the world, and the first invention he next made was the stock ticker, to take it away from you.

"Imagine in the places where there is no oil—I shouldn't talk about oil, because that is bad. There's rather too much oil around now, anyway. (Laughter.) But Mr. Edison developed the light, and then he developed the waterpower. That gave the men who went to bed with the chickens and got up with the sun (a chuckle)—I meant chickens (laughter)

(*Continued on page* 36)

# The Directing Force Behind 'Our Gang' Comedies

NEW ideas are invaluable in any field of commercial effort; in the business of entertaining the public, they are absolutely indispensable. This axiom, as applied to the motion picture, holds a special significance for the short subject. The feature may sometimes succeed through sheer splendor of setting, magnificence of costuming, or magnitude of cast personnel. The short subject must stand or fall by the degree of originality worked into its story or action; its restricted length prohibits the substitution of any of the stock expedients available to the feature director.

The pursuit of originality has always been the gravest task confronting the producer of the short-subject comedy. Probably in no other department of the motion picture industry has the search for new ideas been prosecuted more diligently. The "gag" or "idea" man has assumed an importance, of first magnitude on the studio lot in view of this fact. The new stunt, the original situation is the ever present concern of director, players, and every other human factor associated with the production of the one and two-reel comedy.

Two years ago Hal Roach, the Pathe producer, was struck more forcibly than ever with the need for a distinctively new type of screen comedy. Hollywood had its quota of noisy, irrepressible, mischievous youngsters. Besides children, like animals, have an intrinsic appeal of their own.

Roach reasoned in this wise: Why not make the "kids" amuse others while amusing themselves? And so the "Our Gang" comedy idea was conceived. But who was to nurture and develop the idea and give it fullest expression as a medium of entertainment? That brings the hero of our story on the screen.

Two years ago, Bob left the Christie lot and interviewed Hal Roach with a view to becoming a member of the Hal Roach directorial staff. Mr. Roach had already tried out two directors on his new "kid" comedy idea; both had fallen down on the assignment. McGowan was acquainted with the idea and was asked if he could fill the post. Bob knew youngsters and said he was sure he could handle them successfully. The first "Our Gang" comedy made under McGowan's direction, titled "One Terrible Day," was released by Pathe on September 10, 1922. The latest, "Big Business," was released on February 10, 1924. In between is a list of twenty-two "Our Gang" comedies. Their success leaves no doubt that Bob's expression of confidence in being able to handle the youngsters was not overestimated. His studio associates on the Hal Roach lot, without exception, declare his management of the "Our Gang" players is one of the marvels of Hollywood.

His method is the acme of simplicity. "Teach the youngsters to be their own natural selves." He explains to them what the general action or situation is to be. He religiously eschews all detailed demonstrations of the parts they are to play and how they are to conduct themselves. He avoids any laborious rehearsals. Repeatedly, the natural acting of these youngsters, their freedom from self-consciousness and affectation, have been commented upon by leading photoplay critics, who in more than one instance have recommended the "Our Gang" players for the emulation of their older and more experienced fellow-actors of the screen.

It is seldom, however, the scrutiny and analysis of the critic penetrate behind the screen presence of the children to the marvelous personality, that is largely responsible for the success of these comedies.

'BOB' McGOWAN AND FARINA

but that's only because Bob's face has an unusual attraction for her. Therein lies the secret, perhaps, of his success with the ingenious "kiddies" in "Our Gang" comedies. Fortunate is the man whose personality registers well with children, and in this respect "Bob" McGowan seems thrice blessed.

*SCENES from Pathe's latest series of "Our Gang" Comedies, entitled "Big Business," in which the kiddies have been directed to be their own natural selves. The ingenious pranks and the capers of these juveniles carry an inspiring message of youth to grown-ups.*

# Old Lady Astor Says

THE Edison luncheon is now history—and it is safe to say it will live many a day in trade annals. As Toastmaster Will Hays remarked, the gathering contained the three ages of the motion picture—the past, the present and the future. Getting down to the historical stage just note the names of those at Table 3: J. J. Kennedy, H. N. Marvin, Robert S. Marvin, Herman Casler, Thomas Armat, W. E. Gilmore, Charles Urban and Percy Waters.

SAM ROTHAFEL, the "doctor" at Broadway's big Capitol, was seated at the table with the editors. As the lecturer or the entertainer on the air—he's the works, anyway—"Roxy" gets many letters. One of these last week was from an inquisitive male person who was anxious to know if there is any chance of a man leading a Christian life in New York on $10 a week, who I promptly informed there wasn't a chance in the world that under those circumstances he would do anything else.

SO we are again to have "Tess of the D'Urbervilles," this time with Blanche Sweet as Tess. Marshall Neilan is directing the picture. The first Tess was played by Minnie Maddern Fiske for Famous Players, being one of the initial productions to be made by that company. While the star of that first picture was not aided—was handicapped, if you will—by her absence of youth, nevertheless it was a strong picture and a good picture. With a player like Miss Sweet and a director like "Micky" Neilan the result should be powerful drama. As a screen subject the book is "there."

OSCAR HANSON, who for two years has been manager of the Pathe branch at Omaha, has been transferred to Detroit. The vacancy makes way for the promotion of T. G. Meyers, who for over seven years has been a salesman in the Chicago office of Pathe. The changes are effective immediately.

FRED B. WARREN, it is announced officially by Famous Players-Lasky, has been seated at the conference table of the sales board of that company at the head of which sits Sidney R. Kent, general manager of distribution. Mr. Warren will serve in a consulting capacity in the merchandising end of the company's business. He was one of the vice president of Goldwyn at the time of its formation and later was the chief operating executive of Associated Producers. He is an expert in advertising matters as well as in salesmanship. Before entering the motion picture field Mr. Warren was a newspaper publisher, having to his credit the transformation of some weak properties into strong ones.

VINCENT TROTTER, art manager of Famous Players and a well-known member of the Ampas, and Miss Rose Rispoli, daughter of Mr. and Mrs. Michael Rispoli of New Rochelle, will be married February 28 at the Reformed Church, Flushing, L. I. Following the ceremony there will be a reception at the Flushing League Building. Our best!

SAMUEL GOLDWYN, making good on his recent threat or promise or something to remove his production to Los Angeles, started for the west coast Sunday, February 17. In that country, as a result of the success of the "Potash and Perlmutter" released last fall, he will put in the works "Potash and Perlmutter in Hollywood," which is an adaptation of "Business Before Pleasure," Montague Glass' play which shows Abe and Mawruss engaged in the picture business. There should be large opportunities for the incorporation of local color into the film that never had a look-in in the play. Mr. Goldwyn is prepared to be away a month.

LISTENERS-IN on the radio on the afternoon of February 15 got a real treat during the unfolding of the speaker's program at the Edison luncheon. It was a marvelous and a dramatic hour for those who were gathered in the ballroom of the Ritz-Carlton, as they followed the stirring addresses from that of Will Hays down to that of Mary Pickford. But in looking over that deeply absorbed throng we saw another picture and one, if anything, even more dramatic: Of some old-time exhibitor, a thousand miles away in some little town, with his ears glued to the headpiece, chuckling over the satire of Rupert Hughes or the quips of Douglas Fairbanks or stirred by the eloquence of Senator Owen. Distant that listener-in may have been, but it was all home stuff to him. He knew the people who were being directly talked to were his own people.

AS a result of conferences between B. P. Schulberg and J. G. Bachmann of Preferred Pictures and Al Lichtman, formerly president of the company and now general manager of exchanges for Universal, arrangements have been entered into providing for the disposition of the latter's interests in Preferred. The settlement was entirely amicable and is reported satisfactory to all parties concerned.

GETTING away from Hollywood is George Walsh, who arrived in New York on a Thursday and sailed the following Wednesday for Rome, where he will take the title part in "Ben-Hur." Mr. Walsh has been brushing up on his athletics and finds he is close to his collegiate form. The role of Ben-Hur is strenuous, the player being called upon to perform in galley and chariot races.

FRANCIS X. BUSHMAN, who will play Messala in "Ben Hur," also is on his way to Rome, having left Los Angeles and is slated to sail from New York March 8. Incidentally the coming production will be the 405th in which Mr. Bushman has played and the first in which he has carried the role of the villain.

RICHARD WALTON TULLY, accompanied by Mrs. Tully, has arrived in New York with "Flowing Gold." We rise to remark right here that's a happy combination. That has "Back Home and Broke" beaten forty ways. However, if the Tullys take in all the shows in town, as it is a fair assumption they will, by the time they have made the rounds of the theatre agencies it is possible that flowing gold will be just ain't. Oh, but it's a picture? Yes, a Rex Beach story, featuring Anna Q. Nilsson and Milton Sills, and slated for First National release. And Richard Walton while here is to talk about "The Bird of Paradise," which adaptation of his own play he plans to film in the Hawaiian Islands. If you ask us as to our choice of the respective scenery, H. I. or N. Y., whether grass skirts or turned down goloshes, we'll give you a quick answer.

FRANK HARRIS, formerly Pathe's branch manager in St. Louis, has been promoted to be a special representative. He entered upon his new duties February 18.

THE First National Club, composed of boys young and near young and girls always young, will dance at the Hotel Astor on the evening of Friday, February 29. George R. Bilson, president of this organization of First National workers, assures us there is no reason why any male person thinking of going should hesitate on account of the more or less sinister date—that all of the girls who still are eligible to drop large hints on a fateful day like that have promised no undue advantage will be taken. In other words, the men will have just as much chance as they have on 365 days in the year, be the same more or less.

ABOVE Marie Prevost is listening to a lecture and doesn't seem to agree. In "The Marriage Circle" this young star has risen to great heights.

MONTE BLUE and Marie Prevost, in the above picture, portray one of the strong scenes of the picture which is noted for its simplicity.

# Originality Is Key to Lubitsch's Success

## Master of Mob Scenes Shows Equal Skill With Simple Subjects

WHAT are the film antecedents of this master-mind among directors, Ernst Lubitsch, whose name stands for a number of highly interesting qualities, and who bids fair to stamp his impression on the history and development of motion pictures.

The man who can make stars of international repute!

Who flashed Pola Negri through the cinemic heavens!

Whose reputation for massive mob scenes is second to none, and who none the less has achieved, by his production of "The Marriage Circle," an equally enviable reputation for uncanny effects by the antipodal technique of simplicity, diminutive casts and the elimination of everything but the skeletonic structure.

The man, finally who can give the movie fan as no else can the illusion of real life on the screen.

The career of Ernst Lubitsch in motion pictures dates from the year 1913, but prefacing that period were years of the thorough training demanded of those who take up the foreign stage for a career. One would scarcely realize, after seeing a Lubitsch production, that this master of screencraft entered filmland via the comedy route, but it is a fact.

He was a comedian touring the European continent with a number of other actors and actresses, some of whom have since become famous among their own people. While in Berlin he was seen on the stage by a motion picture director and offered a part in a one-reel comedy film. He accepted the engagement, and today he is world famous as a director of the unusual, of the picture that is totally different in content and construction.

As an actor, Lubitsch spent seven years touring Europe. During his theatrical career he has been on the Paris, London and Berlin stage, in addition to touring throughout the breadth and scope of Germany. His acting experience laid the groundwork for his present success as a director. Despite the fact that acting before the silent camera held a great fascination for him, he continued to appear on the legitimate stage while still engaged in motion picture production.

The production vogue in Europe at that time was one and two reel comedies. Lubitsch saw great possibilities in the motion picture, and in 1913, he directed his first one-reel comedy. His success with comedies continued throughout the year; he then decided to make them longer. He thereupon inaugurated the standard of three reel comedy pictures in 1915, definitey decided to leave the stage and seriously took up the work of direction.

One of Lubitsch's big regrets is that the American public has never seen any of his comedy efforts. However, in 1918-19 he brought forth his first great production which was destined to place him permanently among the directors of both America and Europe. This was the picturization of "Gypsy Blood," with Pola Negri. The film was acclaimed a masterpiece the world over, and shortly thereafter he made "Passion," the historical epic which placed Miss Negri in the limelight.

With the showing of "Passion" in this country, Lubitsch became a very prominent figure in directorial circles. His ability was in demand by the American producers, but he paid no attention to many tempting offers. Instead, he kept on producing abroad and during the past few years he directed "One Arabian Night," "Deception," "The Loves of Pharoah."

TEMPTING offers of American producers, and the knowledge that the American producers' methods were far in advance of those carried on in Europe, caused Lubitsch to come to this country. And his first American effort was the direction of Mary Pickford in "Rosita." The completion of this picture brought him a contract with the Warner Brothers, who realizing the vast skill of the man, allowed him absolutely free rein for his first production. To the surprise of everyone Lubitsch chose a modern story, with a fairly small cast and the element of the spectacular absolutely absent. The result is the same, however, in "The Marriage Circle."

It is in the latter picture that Lubitsch steps out as an innovator. Here he has thrown all his old technique into the discard, reversed every known procedure and turned filmdom topsy turvy in one magnificent gesture.

INSTEAD of his mobs of people, we find a cast consisting of exactly six principals, with no "extras" to speak of; in place of his massive settings one or two modest "sets." The story is of the present minute and, although the plot would indicate drama, the picture is a comedy.

Not a comedy of the "gag" type like the Mack Sennett formula, but one such as Clyde Fitch or Pinero might have written. Not only that, but he has taken Marie Prevost, former "bathing beauty," and transformed her into a brilliant actress, cut all captions or subtitles down to an irreducible minimum, developed the "close up" to a stage not dreamed of, and last, but best of all, left something for the imagination to work on. "They" all said it could not be done, so Lubitsch ran true to form and did it.

The Warner Brothers, who are considerable innovators themselves, and who have more than once "started something" in the film business, gave the eccentric director his own way. They feel their confidence was more than justified. Lubitsch himself says he is content to stand or fall on "The Marriage Circle," as he personally selected the story, the cast and the sets, handled the direction and technical details and the picture himself.

Lubitsch believes the American field offers him the opportunity he has long sought to attain, and he looks forward to the day when he can bring out a new era in motion picture making. Just what this new era will be not even Lubitsch knows, but he feels certain that Old Man Time, plus hard work, will open new vistas in the realm of filmland. Now, having completed "The Marriage Circle" he is busily sifting through a mass of material,—plays, novels, scripts—and will shortly announce his second picture.

Louis Gasnier

*ONE of Preferred Pictures' star directors. He is recognized in the motion picture industry for his originality and ability to utilize every situation. His latest picture "Poisoned Paradise," has just been released.*

# Rock Named Vitagraph's General Manager

## To Fill Vacancy Caused by the Death of John M. Quinn

JOHN B. ROCK has been appointed General Manager of Vitagraph Inc., to succeed the late John M. Quinn, according to an announcement made by President Albert E. Smith at the executive offices in Brooklyn last week. The announcement was in the form of a telegram addressed to all members of the Vitagraph organization by the president. It read:

"The history of Vitagraph is well known to all. Started a quarter of a century ago by Mr. William T. Rock, Mr. J. Stuart Blackton and myself, Vitagraph for many years stood at the head of the industry. The death of Mr. Rock in 1916, plus the loss of Mr.

JOHN B. ROCK
Son of the late William T. Rock, one of the founders of Vitagraph, who has been chosen as general manager of Vitagraph to succeed the late John M. Quinn.

Blackton in 1917, handicapped Vitagraph for a time. Last year I announced Mr. Blackton's return to the fold and now I take great pleasure in informing you that Mr. John B. Rock will try and fill his father's shoes by filling the vacancy caused by the death of Mr. Quinn, who, I am sure, if he knew, would be happy at my choice."

The return of Mr. Rock to active service in Vitagraph, which he represented for ten years from 1906 to 1916 in Chicago, restores to the film industry three pioneer names. His father, William T. Rock, was active in Vitagraph from 1897, when he with Messrs. Smith and Blackton organized the company, until his death in 1916.

Mr. Rock assumed charge in his new office immediately. The business policy of Vitagraph, inaugurated by President Smith years ago, of stability in organization and fair and equitable dealings with exhibitors, will undergo no change, under Mr. Rock's management. Mr. Rock personally is known to every branch manager of the organization almost of all whom have long years of service to their credit in Vitagraph.

At the time of the announcement of Mr. Rock's appointment, President Smith also announced that A. Victor Smith would return to active service as assistant to Mr. Rock. A. Victor Smith is well known to the trade as well as in the production field of pictures. He served as general sales representative and as assistant to the president and production manager at the Brooklyn Studios. He left that office to enlist with the Motor Transport Corps in 1917, where he served as Adjutant in the Chief Purchasing Office, A. E. F., after which he returned as special sales representative in the home office.

"I am sure Vitagraph men all over the world will welcome the return to active service of the son of one of the founders," said President Smith before his return to Los Angeles last week. "There is hardly a picturemaking unit in the United States that has not within its membership at least one 'Vitagrapher.' For many years our own staff has been as of one family. For that reason, and because Vitagraph has an established reputation for stability in personnel, I am more than happy that Mr. Rock returns to active duty.

"My short visit East in spite of the sad mission which brought me to New York has given me no little gratification in my review of the business progress Vitagraph is enjoying. I find that every man in the organization is on his toes and the business prosperity for the year which I predicted last December seems more than assured to our industry by the returns and reports of Vitagraph salesmen during the first month and a half of 1924."

# Menjou and Willliam Farnum Signed To Play with Paramount

JESSE L. LASKY, first vice-president of Famous Players-Lasky Corporation, announces he has signed Adolphe Menjou and William Farnum as permanent members of the Paramount stock company.

Following the sensational success scored by Mr. Menjou in "A Woman of Paris," "The Marriage Circle" and Pola Negri's current play, "Shadows of Paris," Mr. Menjou is to be rewarded, said Mr. Lasky, by being featured in a number of important Paramount pictures and later will be starred.

Mr. Lasky said that one of Mr. Menjou's vehicles will be the romantic comedy-drama, "The Kine," which, starring Leo Ditrichstein, had a most successful engagement at the George M. Cohan Theatre in New York in the season 1917-18. "The King," which is from the French play by G. A. De Caillabet, Robert De Flers and Emanuel Arene, has in its title role a part which is most admirably adapted to the talents which Mr. Menjou has revealed so successfully in "A Woman of Paris" and "The Marriage Circle."

Mr. Lasky was extremely enthusiastic when he received a wire from the Lasky studio in Hollywood that the negotiations with Mr. Menjou had culminated in the signing of a long-term contract. "Rarely," he said, "has the engagement of a player given us such complete satisfaction as this contract with Mr. Menjou. In the last few months his brilliant performances in a series of pictures have stamped him as one of the foremost artists of the screen and, with his popularity increasing daily with the exhibition of these pictures, he undoubtedly will prove a tremendous box office attraction."

Adolphe Menjou was born in Pittsburgh of French parents and was educated at Culver Military Academy, Culver, Ind., and Cornell University. After leaving Cornell he went on the stage, appearing in stock and in vaudeville. After serving with the United States troops in Italy, where he was a captain in the Army, he returned to Hollywood and has since risen steadily.

A. VICTOR SMITH
Brother of Albert E. Smith, president of Vitagraph, appointed assistant to John B. Rock, who succeeds the late John M. Quinn, as general manager of Vitagraph.

William Farnum, who has been resting for the last year, will leave for Hollywood soon to begin preparations for his first picture. The title has not yet been announced, but Mr. Lasky made it known that the picture will be produced by Wallace Worsley, whose latest production, "The Hunchback of Notre Dame," has been acclaimed as one of the biggest successes of the screen.

# TO BROADCAST 'NAKED TRUTH' SPEECHES

*All in Readiness for Annual Dinner of Advertising Writers*

THE All Mighty Press Agents are going to whoop it up on the night of March 29 at the Hotel Astor so that they will be literally heard all over the United States, Canada and England.

In other words, the Associated Motion Picture Advertisers, Inc., filmdom's invincible organization of publicity purveyers, has completed arrangements whereby Station WJZ will broadcast by radio the program of entertainment that will feature their annual festive gathering and at the same time provide the general public with an earful of "naked truth" about the movies.

It will not be the usual "Naked Truth" dinner. It will, in fact, be forty "Naked Truth" dinners given simultaneously, with the activities centering at the Astor, because in forty of the key cities of the United States, as well as in London, members of the local film exchanges will gather at their usual meeting places and listen in at the entertainment in New York. Everything but the food will be broadcasted, it is announced. The soup, it is promised, will be noiseless.

Harry Reichenbach sailed from New York Saturday to complete arrangements for the London entertainment via radio, while the branch managers will look after the local festivities in the various key cities. In Los Angeles, the W. A. M. P. A.'s, the western fraternity of publicity men, are making elaborate plans to enjoy the wireless treat. Mr. Reichenbach will return to New York in time to enjoy the Astor function.

Plans for the program of speech-making and entertainment are moving ahead rapidly under the supervision of A. M. Botsford, chairman of the entertainment committee, and all indications are that the affair will be the most brilliant and successful in the history of the A. M. P. A.

* * *

## 'THREE WEEKS' TO GO DIRECT TO EXHIBITORS

Goldwyn's production of the Elinor Glyn picture, "Three Weeks," directed by Alan Crosland, will be released directly to the exhibitors without first being road showed.

There has been much speculation in the industry as to how this big film would be handled by Goldwyn Cosmopolitan on account of the bigness of the production and the widespread public interest in it. The producers would have been justified in sending "Three Weeks" to legitimate theatres at their regular scale of prices in order to derive a bigger immediate revenue from it. The distributing company has decided, however, to release the film direct to exhibitors as it did in the case of "Name the Man!", which is also of big enough caliber for road-showing.

The producers and the distributing corporation feel that "Three Weeks" is going to be the box-office sensation of the year and believe that it is no more than just that the exhibitors who have been showing their product for the past year should share, from the first, in the tremendous business which they are confident this picture is going to do.

* * *

## 'CAPTAIN JANUARY' STARRING BABY PEGGY COMPLETED

Baby Peggy's first big feature production for Principal Pictures Corporation, is completed. Final scenes were made this week and the film is now carefully housed in the studio cutting room.

"Captain January" is the title of this offering. The story was taken from the book of Laura Richards and was adapted to the screen for the Starlet, by Eve Unsell and John Gray. "Captain January" is regarded as one of the most popular of children's books.

This is the first of a series of productions Baby Peggy is to make. The picture was directed by Edward F. Cline and boasts a cast of exceptional players, chief among which are Hobart Bosworth, Irene Rich, Harry Morey, Lincoln Stedman, Barbara Tennant, Emmett King and John Merkyl.

* * *

## PATHE TO RELEASE NEW ROACH FEATURE PRODUCTION

The new Hal Roach feature production, titled "The King of Wild Horses," has been definitely scheduled for release by Pathe on April 13th.

"The King of Wild Horses" is described as the love story of a wild stallion, embodying a wealth of dramatic incident and a spectacular forest fire in which man and beast are hopelessly trapped until the former discovers a way to safety for himself and his brute companion.

The supporting cast includes Edna Murphy, Leon Barry, Frank Butler, Charles Parrott, Pat Hartigan and Sidney De Grey.

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## HODKINSON ADDS TWO SALESMEN TO ORGANIZATION

The Hodkinson Corporation announces the appointment of "Doc" Smith former star salesman for Pathe and Universal as a member of their field organization in the Pittsburgh territory, and the appointment of Henry Wilkinson former Buffalo branch manager for Realart as a member of the sales staff in Hodkinson Buffalo branch.

Lester Tobias formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn., sub-branch, to fill the vacancy caused by the transfer of Sam Friedman, to the post of manager of the Hodkinson office at Albany, N. Y.

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## TAKE HAREM SCENE IN PARIS FOR 'A SON OF THE SAHARA'

The first set in which Edwin Carewe is working at the Eclair Studio in Paris, where he is completing his next First National picture, "A Son of the Sahara," represents the harem of an Arabian sheik. According to officials of the Eclair Studio it is one of the most elaborate and gorgeous interiors ever erected there.

# REVIEW BOARD HOLDS ANNUAL LUNCHEON

*Authors and Directors Discuss Future Film Problems*

ON February 16 to the tune of violins and cornets, the invited guests to the annual luncheon of the National Board of Review filed into the grand ballroom of the Waldorf Astoria and settled down to a pleasant afternoon.

Dr. William Tower, master of ceremonies, started the speech ball rolling by reading a telegram from Thomas Ince, who regretted his inability to attend, extended his congratulations on the accomplishments of the board, and wished the members continued success.

Before introducing the speakers of the afternoon Dr. Tower expressed his own wholehearted approval of a Board of Review which he felt was essential for the betterment of the industry.

The subject of better films as the educator seems them was the subject of the discourse by Dr. Ernest Crandell, president of the Visual Instruction Association of America. His first point was the interelation between motion pictures and the public from the point of view of education.

Fanny Hurst began her address by asking a question: "Is the public qualified to judge what it wants?"

"We do not find among producers artists willing to take a sporting chance. Therefore the solution lies with the mighty minority. It is in this class that the National Board of Review finds its place. The organization is striving to raise the public taste. It realizes that blue penciling does not help. It is trying to attain its goal by showing why other pictures are better. More power to you."

"I cant understand the public. It is a peculiar public that refuses to go to good pictures at any price, but demands cheap pictures instead. It is a peculiar public whcih I don't even attempt to understand."

Such was the opening statement of Joseph Dannenberg, editor of the Film Daily.

"A portion of the public everywhere wants cheap pictures," he said. "It would refuse to go to a good picture even if you gave it free tickets. But I can't understand our present public. We have lost our old motion picture public and the new public that has replaced it wants the 'Covered Wagon' type of

**DIRECTORS AND AUTHORS**
**MISDIRECTING**

George D. Baker, Metro director, is directing his energy where it will do the most good. Viola Dana and Bruce Guerin are very much interested in the proceedings.

**DIRECTORS AND AUTHORS**
**S. E. V. TAYLOR**

Well known director who produced "The Lone Wolf" for Associated Exhibitors. His attention to detail has made his picture stand out prominently in the field.

# Independents Will Mark Films To Prevent Piracy

## Each Release Will Bear A Code on Margin

THE piracy of films as well as disputes or court actions regarding the ownership of positive prints which often get outside of territory, will be a thing of the past in one important branch of the industry at least, through the adoption of the recommendations of the committee on film identification of the Independent Motion Picture Producers and Distributors Association.

A special committee composed of Arthur N. Smallwood, chairman; Jack Cohn and John Lowell Russell, has been investigating the situation for the past few weeks, having conferred with George A. Blair, manager motion picture department of the Eastman Kodak Company, and with representatives of some of the laboratories.

It was agreed during these conferences that nothing could be accomplished in the way of a protective measure, by photographic or mechanical processes, either at the source of raw stock manufacture, or at the film laboratories.

The committee finally decided that each company should adopt a secret code for each release, which is to be inserted at different intervals on the margin of all reels. The form in which the secret code is to appear on the film will be carefully guarded by each company, which will keep a record of the particular code assigned to each release.

DIRECTORS AND AUTHORS
A EUROPEAN DIRECTOR
Dimitri Buchowetzki (left) famous European director who directed Pola Negri's latest picture, "Men," for Paramount, and Paul Bern, who prepared the scenario.

Such action will not only prove of direct advantage to each concern but will be a great step forward in the united effort to eliminate film piracy, as this new means of identification will make it possible to promptly restore any lost print to its lawful owner.

The recommendations of this committee have been approved by the Independent Association, and each company member has been requested by President I. E. Chadwick to inaugurate the new system at the earliest opportunity.

The adoption of this practical plan should effect a very great saving to the distributors, exchanges and state right buyers handling independent products, eventually solving one of the most trying problems with which the motion picture industry has been confronted since its inception.

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## PYRAMID SELLS MANY FOREIGN RIGHTS TO PICTURES

Pyramid Pictures, Inc., reports important foreign sales to Ferdinand Adams who acquired rights for "Wife in Name Only," "What Fools Men Are," "When the Desert Calls," "His Wife's Husband" and "My Old Kentucky Home" for Cuba, Porto Rico, Santo Domingo and other West Indian isles, and who also acquired rights for the same territory and for Belgium, India, Burmah and Ceylon for "Queen of the Moulin Rouge."

The Sociedad Generale Cinematografica acquired rights to "Wife in Name Only" for Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador. The five other Pyramid Pictures were sold to Max Glucksman for the above territory. Selznick Pictures Corporation acquired Australia and New Zealand rights for "Wife in Name Only."

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## TALKING PICTURES HELD OVER AT RIVOLI THEATRE

The remarkable success attending the initial showing of the Phonofilm, Dr. Lee De Forest's talking pictures, at the Rivoli Theatre in New York resulted in Dr. Hugo Riesenfeld demanding that the amazing new attraction be held over for a second week at the Rivoli.

Because it was Lincoln's Birthday week, the premier Phonofilm program at the Rivoli was "Lincoln," with Frank McGlynn in the title role, a part he played for many years on the speaking stage.

For the second week's program at the Rivoli, Dr. De Forest has provided a series of dance numbers by Lillian Powell, the celebrated classical dancer, with introductory remarks by Maurice

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## PLAN NATION-WIDE MEETING OF PICTURE EXHIBITORS

At a meeting of the Indiana Motion Picture Theatre Owners, held at Hotel Severin, Indianapolis, President Frank G. Hellar, of the organization, appointed an Arbitration Committee composed of G. G. Schmidt and Ed Bingham, of Indianapolis and Nathaniel Bernstein, of Michigan City. The duties of the committee will be to arrange for a nation-wide meeting of exhibitors to be held in Chicago to discuss problems of vital interest to all exhibitors.

An invitation has been extended to Will H. Hays to attend.

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## DIRECTOR CHOSEN FOR C. B. C.'S NEW PRODUCTION, 'PAL O' MINE'

Edward J. Le Saint has been chosen to direct C. B. C.'s forthcoming production, "Pal O' Mine," according to a report just received from Harry Cohn on the coast. Mr. Le Saint has directed several of C. B. C.'s feature productions in the past, including "Innocence," "Discontented Husbands" and "The Marriage Market"; and claims that the new picture will be an unusual success because it contains rich material and abundant action.

The cast for "Pal O' Mine" will be chosen in the very near future.

## BRITISH COMPETITION IS LIGHT, SAYS SMITH

### *American Films Strongly Entrenched in British Colonies*

GEORGE H. SMITH, managing director of Vitagraph, Ltd., of London, described the effort of British Film producers to increase the patronage of English made productions at the expense of American releases as one which will fail because the native-made pictures are not up to the standards of American screen stories, in an interview at the Vitagraph Studios in Brooklyn last week.

The British trade, according to Mr. Smith, were hosts to Prince Edward at a dinner in London recently. The Prince of Wales naturally espoused the cause of the British pictures and urged that the fans in Great Britain give their support to home made productions. Encouraged by this, the British producers started drives in the chief cities of England, Scotland, Ireland and Wales. They organized "British Film Week," and by appealing to the patriotism of the exhibitors induced them to book only English product during that week.

These drives placed the theatre owners in an embarrassing position. They knew that their business as exhibitors had been started and developed by the use of American productions. They wished to remain loyal to the old film companies, but the weight of patriotic sentiment compelled them to run many British films. Some of the members of the trade went so far as to ask Vitagraph, Ltd., to cancel bookings during these drive weeks.

DIRECTORS AND AUTHORS
CECIL M. HEPWORTH
Prominent producer and director of British pictures. His latest picture "Comin' Thro' the Rye" is said to be the greatest British picture ever produced.

British producers have made very little progress in pictures, said Mr. Smith. They have failed to learn American technique and have not yet in any production arrived even approximately to the American picture in production investiture. In an effort to profit by these drives many of the English producers sent out reissues and in some instances made no effort to make it plain to the public that the films were old and had been re-edited.

While these drives have affected to some degree bookings of American films in the Provinces the final effect in the opinion of Mr. Smith is that there will be a tremendous and widespread demand on the part of the public for good stories and well-produced films of the standards set and maintained by producers here.

Hugo Ballin

*GOLDWYN director who ranks among the leaders for producing pictures of art and real box office value. He anticipates the desires of the public and gives the people what they want. "Vanity Fair" is one of his best known productions. He is now working on a new picture.*

## HOLLYWOOD PHOTOPLAY IS ORGANIZED

*Million Dollar Concern About to Launch Producing Schedule*

ANOTHER film producing company has entered the West Coast field. Hollywood Photoplay Productions is its name; it is headed by Leland Stanford Ramsdell, nephew of the founder of Stanford University and owner of the Bullock-Jones chain of stores, and its financial backing is placed at $1,000,000. Mr. Ramsdell's organization is to begin production as an independent film company in the immediate future, starting operations with one unit.

Gordon White, comedy favorite, has been selected to star in Hollywood Photoplay Productions' pictures, and Randall H. Faye is to prepare and edit the 'scripts. A well-known director whose name is withheld temporarily, has been secured. Other members of the new organization have not been named, but work is already under way to select supporting players, and screen tests are being made. Negotiations for studio space have not yet been closed, but according to a statement by Mr. Faye, the F. B. O. studios, formerly Robertson-Cole, will probably be chosen.

The stories to be filmed by Hollywood Photoplay Productions are to be originals, written directly and expressly for the screen and to suit the needs of the producer. Mr. Faye has been placed in charge of the manuscript, continuity and adaptation department, and will prepare as well as edit direct screen stories chosen for production.

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## MEIGHAN CAST FOR CURWOOD NORTHWEST PICTURE

James Oliver Curwood's most popular novel, "The Alaskan," will be Thomas Meighan's next Paramount picture, according to an announcement made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation in charge of production, who has just returned to New York after having spent the last two months in Hollywood.

Mr. Meighan is now engaged in producing "The Confidence Man," a novel by L. Y. Erskine and Robert H. Davis, which will be published next month in the Argosy All Story Magazine.

"'The Alaskan,'" said Mr. Lasky, "is expected to be one of the biggest Thomas Meighan productions, and when it is released next Fall we expect that it will be one of the outstanding successes of the new season. It will mark a sharp departure in the type of stories Mr. Meighan has been doing—as a matter of fact, I believe this is the first story of the great Northwest that Thomas Meighan has ever done.

Mr. Meighan will begin production on "The Alaskan" after the completion of "The Confidence Man" and plans are already under way for the selection of the strong supporting cast.

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## WORK ON 'DRIFTWOOD' DELAYED BY DIRECTOR'S ILLNESS

Owing to the illness of Roland West, supervising director, work on "Driftwood." Elaine Hammerstein's new production for Truart Film Corporation which was to have started this week at the Goldwyn Studio, has been delayed for about ten days.

"Driftwood," a novel by Albert Payson Terhune, adapted for the screen by Mr. West and Willard Mack, is a drama of regeneration, something along a different line from Miss Hammerstein's previous pictures. R. G. Edwards will direct the production and all the sets are up on the Goldwyn lot awaiting the recovery of Mr. West.

Walter Long, has already been cast for the "heavy" role and "Cissy" Fitzgerald has been engaged to play the leading comedy role. The balance of the cast is being selected and will be ready when production starts next week.

DIRECTORS AND AUTHORS
VICTOR SCHERTZINGER
He is director for Jackie Coogan and his latest picture "A Boy in Flanders" is said to surpass "Long Live the King." He is the only director who has been given two successive Jackie Coogan scripts.

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## GREENVILLE, S. C., WILL HAVE NEW MOVIE THEATRE

Coming just a week after the well-founded rumor that Jake Wells, pioneer Southern theatre owner was negotiating for a house in Greenville, South Carolina, as one of a chain of theatres he is understood to be seeking, is the announcement that Southern Enterprises, through its real estate department headed by Louis Cohn has closed a deal for a lot in Greenville, next to the Ottoray Hotel, on which they will build a new theatre with a capacity of 2000. Financial matters and terms of lease have all been definitely settled and actual work of drawing the plans is now under way which will make it the finest theatre in South Carolina, equipped to handle any kind of an attraction. Southern Enterprises already operate two theatres in Greenville.

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## GRUMAN MADE ASSISTANT SALES DIRECTOR FOR SELZNICK

David R. Blyth, Director of Sales and Distribution of the Selznick Distributing Corporation, announces the appointment of S. Edward Gruman as Assistant Director of Sales, in line with the Selznick policy of making all promotions from the ranks.

Mr. Gruman is well known in film sales circles, with which he has been associated for the past five years. For more than two years he was connected with the sales department of Film Booking Offices. His first position in the Selznick organization was as secretary to General Manager Woody. After Mr. Woody left the organization, Mr. Gruman transferred to the sales department.

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## 'LOVE AND LIES' RETITLED

"Wandering Husbands" is the final title selected for the second James Kirkwood-Lila Lee productions in the series of Hodkinson.

The working title of this picture, "Love and Lies" was originally scheduled for its release title but owing to its similarity to the title of a production already on the market, it was deemed advisable to change it to a name more distinctive.

## SEATTLE CENSOR BOARD O. K.'S NORMAND FILM

*Stands Pat on Decision Regardless of Outside Threats*

IN spite of the fact that the Seattle Censor Board has been importuned to stop showings of Mabel Normand films, the showing of Normand pictures was O. K.'d at the meeting February 14. The vote was seven to five. Final settlement of the question will be brought up after the shooting case in which Miss Normand is involved, is cleared up.

The board has received numerous anonymous letters and telephone calls threatening a church campaign to close picture houses on Sunday unless it bans "wilting love" scenes. It also has been asked to stop boxing pictures.

In spite of this outside interference and the controversy it has aroused among the twelve members, the board voted to stand pat on its present policy. Pending the final outcome over the question of a sterner censorship attitude toward portrayal of the human affections the board also voted against any of its members disclosing what happens at its meetings except through the chairman.

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## 'THE MOUNTEBANK' READY TO BEGIN PRODUCTION

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who arrived in New York this week after having spent the last two months in Los Angeles, announced yesterday that Herbert Brenon, who has just completed filming Mary Roberts Rinehart's story and play, "The Breaking Point," is on his way East to begin production in the Long Island studio on "The Mountebank," from W. J. Locke's novel.

Mr. Lasky also made it known that the title role of the clown who becomes a brigadier-general has been awarded to Ernest Torrence, whose remarkable record of successful characterizations makes him admirably fitted for the part. Anna Q. Nilsson, whose most recent success has been in "Ponjola," will play the feminine lead, the role of Lady Auriol.

The most famous, widely read and exciting tales in American Literature

Leatherstocking
from the world-famous novels by
James Fenimore Cooper

Coming Soon
Pathéserial

## 'UNINVITED GUEST' HAS A NEW FILM STAR

*Jean Tolley Had Uphill Fight to Gain Recognition*

A NEW screen luminary blazons forth this month in the Metro releases of new J. E. Williamson-Ralph Ince production, "The Uninvited Guest," a picture depicting in part the wonders and mysteries of deep sea life in tropical waters. And the new star that is promised to shine is already known as "the most photographed girl in the world." She is Jean Tolley.

Jean Tolley is the most photographed girl in the world—actually. And it all happened before she ever faced a movie camera. She has posed for ads used by national advertisers and her smiling countenance beams from street cars ads and candy boxes.

She was born in Milan, Tennessee, but attended school in Philadelphia. While she was attending school her father died, leaving the family in poor circumstances. Jean was forced to leave school to support her mother and naturally she came to New York. She tried to get work at the motion picture studios but without success. She made the rounds regularly and finally when she was discouraged and her landlady threatened to throw her belongings into the street, she obtained work posing for Underwood and Underwood.

Posing for candy, cigarette and tooth paste ads in a cold studio was not Jean's idea of art so she decided to make another try for the movies as soon as her treasury was more substantial.

Then one day through a mutual acquaintance she met Ralph Ince, the noted director. It was one of the happy coincidences that have marked the turning point in many an historic event. Mr. Ince was immediately struck by her great beauty and when he learned that she was adept at all sports, that she was as much at home in the water as on dry land, and that she photographed exquisitely, he was a happy as could be.

Mr. Ince together with J. E. Williamson, the famous submarine engineer and inventor was planning to make a big picture called "The Uninvited Guest" from the story by Curtis Benton. Part of it was to be in natural colors by the famous technicolor process of the Technicolor Motion Picture Corporation. The cast had to be perfectly at home in the dangers that beset tropical waters because most of the action involved the characters either diving to the bottom of the sea or floating in the neighborhood of sharks and octupi. But what woman would essay the part? What woman was brave enough to attempt it? But above all what woman was such an expert swimmer and diver, such a superb athlete that she could withstand the buffeting of the seas during the hours such scenes were being filmed? He looked long and earnestly—asked his friends—but of no avail.

Then Mr. Ince met Miss Tolley. Now we have "The Uninvited Guest."

That's the story of Jean Tolley—"the most photographed girl in the world."

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## 'THE YANKEE CONSUL' RECEIVES WARM WELCOME

Douglas MacLean's picturization of "The Yankee Consul," opening its New York run at the Central Theatre Sunday night, had a most successful premiere.

The opening of this run marked the 20th anniversary of the Broadway premiere of the original "Yankee Consul," which brought fame to Raymond Hitchcock, and as a special feature Dr. Alfred G. Robyn, who composed the music for the musical comedy, conducted the augmented orchestra. Dr. Robyn was introduced by Frank C. Payne, special eastern representative of Douglas MacLean, who also read a telegram of thanks which Mr. MacLean had sent the composer.

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## DE LUXE PHILADELPHIA GETS 'LOST IN A BIG CITY'

"Lost in a Big City," an Arrow Special starring John Lowell and featuring Jane Thomas and Baby Ivy Ward, has just been secured by the De Luxe Film Company of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware. De Luxe is working out an extensive exploitation campaign for the larger places in their territory which will include the personal appearance of Baby Ivy Ward.

If "Lost in a Big City" makes the same record in this territory for the exhibitors that it has in other sections, De Luxe Film Company will have added another winner to its list.

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## 'UNKNOWN PURPLE' WILL PLAY TWO WEEKS ON BROADWAY

"The Unknown Purple," Roland West's production of his own sensational stage play, made by Carlos Productions for Truart Film Corporation, will have two full-week showings on Broadway. The picture is scheduled to play a premier run in the metropolitan district at the Capitol Theatre during the beginning of March. Immediately after the completion of that run it will play over the entire Loew circuit of theatres starting with a week

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## T. O. C. C. MEMBERS AND JUDGE MAY FELICITATE OLCOTT

On Thursday, February 21, the entire membership of the Theatre Owners Chamber of Commerce of New York, headed by Charles O'Reilly and Billy Brandt, turned out "en masse" to watch Sidney Olcott direct Rudolph Valentino in "Monsieur Beaucaire" at Famous-Players-Lasky's Long Island studios. The visitors were the personal guest of Mr. Olcott. The following day saw a similar tribute paid to Mr. Olcott when Supreme Court Justice Mitchell May brought his entire official retinue to tend their felicitations to the director.

## RICHARD ROWLAND BACK FROM COAST TRIP

*Optimistic Regarding Coming First National Releases*

RETURNED from the First National studios on the Coast, where he spent three weeks conferring with First National production heads and allied producers, Richard A. Rowland stated that the new pictures which he viewed are bound to surpass even the list of winners which First National has offered to exhibitors during past months

Mr. Rowland spent considerable time with Frank Lloyd, who was making the sea scenes for Sabatini's "The Sea Hawk," and saw enough of the production to convince him that it is destined to be the biggest picture ever released by First National.

First National's production manager is no less enthusiastic about the Corinne Griffith production, "Lilies of the Field" and Richard Walton Tully's "Flowing Gold," a drama of the oil fields which becomes an additionally strong attraction just at this time because of the tremendous publicity being given the Washington Teapot Dome scandal.

"The Woman on the Jury" looks like another big winner, according to Mr. Rowland, and Colleen Moore has a sure box office knock-out in "The Perfect Flapper." "These are only a few of the great pictures that are bound to maintain First National's leadership," he said. "For next season we have already lined up a marvelous list of stories that it is too early to talk about. Some of them will be a real surprise.

"Incidentally, any rumors to the effect that First National plans an extension of its own producing units, thereby lessening its need for pictures from outside sources are without any basis of fact. We are going ahead with our own productions, but I want to take this opportunity to correct any false impression concerning our policy. The door of First National will always be open to high class products from independent producers

"As stated in the past, I believe that more pictures should be made in the East, and my last visit to the Coast in no way altered this decision. Within the next six months, I hope to bring several First National units East where there will be closer contact between headquarters and the producing staffs. This does not mean more production activity on our part, merely a change of base."

**ALYCE MILLS**

Who has just finished a series of pictures, playing opposite Frankyn Farnum. Miss Mills will shortly appear in a series of productions in which she will be starred.

Cooper's famous thrillers brought to life

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James Fenimore Cooper

Coming Soon

Pathéserial

DIRECTORS AND AUTHORS
DIRECTOR AND STAR
Richard Walton Tully, famous producer-director, entertains Sid Grauman, one of the country's greatest showmen, on the set during the making of scenes for "Flowing Gold."

# TALKING FILM COMPANY IS ORGANIZED

### *Dr. Lee De Forest Issues Statement Regarding Organization*

DR. LEE DE FOREST of the De Forest Phonofilm, the talking pictures, of which he is the inventor, and famous as well for his radio and long-distance telephone inventions, announces the formation of De Forest Phonofilms, Inc., of which he is president. Although the organization is not yet complete, Dr. De Forest will have such men associated with him as Edward H. Jewett, of the Jewett-Page Automobile Comany, Detroit; Frederick W. Peck, millionaire manufactureer of Providence; Rhinelander Waldo, former police commissioner of New York City and Frank Hitchcock.

Dr. De Forest also announces that work will be started immediately on a series of most pretentious talking motion pictures. This series will include dramas, comedies, condensed versions of famous operas, scenics (in which nature's sound, the singing of bird, roaring of animals, dashing of waves, etc., will of course be brought out) news pictures, famous vaudeville sets and comic cartoons with the character's words actually spoken, instead of being in "balloons." J. Searle Dowley, one of the foremost directors in the motion picture industry, will direct the larger productions.

Dr. De Forest's experimental studio at 318 East 48th Street is now being remodeled.

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## BEN WILSON SELECTS CAST FOR 'THE DAYS OF '49'

The cast for "The Days of '49," the big "Transcontinental Serial" which Ben Wilson has begun making for Arrow Film Corporation has just been announced.

When Ben Wilson picks out a cast for such an important historical Western as this new Arrow Serial he can be depended on to get the right people. The first one he selects is Edmund Cobb, who has established an enviable reputation for strikingly effective Western character work.

Opposite Cobb is Neva Gerber, who has become representative of the best type of Western girl. In contrast is Ruth Royce who made such a reputation in many Universal serials. Wilbur McGaugh, well known character actor is the fourth member of the cast.

Yakima Canuck, champion cowboy, is also assigned an important role in this production.

## 'WOMEN WHO GIVE' WILL HAVE BRILLIANT CAST

"Women Who Give," Reginald Barker's latest Metro-Louis B. Mayer picture is an epic of the adventurous New England era when stalwart sea-faring men gave their lives that others might live. The story, adapted by Bernard McConville and J. G. Hawks from that famous New England classic, "Cape Cod Folks" by Sarah P. McLean Green has been filmed as a big special production with one of the strongest casts ever presented on the screen.

Frank Keenan and Joseph Dowling play Jonathan Swift and Captain Bijonah Keeler, two old patriarchs. Renee Adoree has the difficult dramatic role of Becky Keeler, the village girl who is betrayed by Swift's son, Noah, an important part played by Eddie Phillips. Robert Frazer is the juvenile lead as Captain Joe Cradlebow, a courageous young skipper who leads the fisherman in the bitter fight against Swift's powerful concern. Barbara Bedford is seen as Emily Swift, a quick-tempered, independent beauty who is won by Cradlebow's ardent courtship in spite of the dictates of her private finishing-school education.

Victor Potel as Ephraim Doolittle and Joan Standing as Sophronia Higginbottom furnish most of the comedy in the picture while other leading parts are played by Margaret Seddon as Ma Keeler, and William Eugene as Ezra Keeler.

"Women Who Give" will be released by Metro in March.

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## PYRAMID PICTURES TO REACH EXHIBITORS WITH ADS

Realization that Pyramid Pictures had not had the coverage to which pictures of their worth were entitled impelled President A. N. Smallwood to undertake a supplementary campaign on his entire group of six pictures, including the recently released "Wife in Name Only."

It is the purpose of Pyramid Pictures to continue this campaign and to supplement it with direct by mail in a fashion not hitherto employed. The missive takes the form of a sixteen page booklet, of pages 9 by 12 inches in size, with an eye catching art cover depicting a forthcoming Pyramid production, with a brief mention thereof.

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## RELEASE DATES SET FOR NEW HODKINSON PICTURE

Definite release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee productions "Love's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2; followed by the Samuel Grand super-comedy special, "Try and Get It" with Bryant Washburn and Billy Dove on March 9.

"His Darker Self" the blackface comedy feature starring Lloyd Hamilton is set for definite release on March 16.

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## EXCHANGE OF STARS FOR ONLY ONE PRODUCTION

In order to avoid any confusion over the exchange of stars between the Famous-Players and the Hodkinson Corporation under the arrangement made between Jesse Lasky and John C. Flinn, it is announced from the Hodkinson offices that the agreement effects only one picture at the present moment.

Betty Compson, it is announced will return East after completing her work in the James Cruze picture for Paramount to resume work under the Hodkinson banner in a production to be made under the direction of E. H. Griffith.

DIRECTORS AND AUTHORS
DIRECTOR AND STAR
King Vidor and Laurette Taylor after a set of tennis—with the actress looking rather sad. "Happiness" is her second Metro picture under King Vidor's direction.

# OFFICERS ARE ELECTED BY COLORADO M. P. T. O.

### *H. E. Hoffman of Denver Re-elected President of Society*

THE annual convention of the Motion Picture Theatre Owners of Colorado was held in the Adams hotel in Denver, February 12, Representatives from various districts of the state were present. H. E. Huffman, owner of the Blue Bird and Bide-a-Wee theatres, Denver, was re-elected president of the organization. Mr. Huffman is one of the most active theatre owners in the state and has played a prominent part in the organizations working for civic and motion picture betterment. Harry T. Nolan of the First National exchange and dean of motion picture exchange men in Denver, was elected first vice-president

Other officers elected were C. E. Marguand, of Loveland, second vice-president; F. W. Bronte of Yuma, third vice-president; Max Schaback, treasurer, and Charles Gillan, secretary.

In the evening a dinner dance was given by the motion picture house owners for the film exchange men at Starbuck, a mountain resort west of Denver—the country home of the Denver Motor club in Bear creek canon.

A burlesque on the Teapot Dome investigation furnished considerable amusement for the diners. Toastmaster Huffman in the guise of Senator Lenroot and Toastmaster Cory as Senator Walsh conducted an improvised probe.

Among the "witnesses" called upon to take the stand and submit to a merciless grilling were Walter Lichtenstein of Associated Producers; Joseph Ashby, president of the Film Board of Trade; A. E. Edwards, assistant manager of the Universal exchange; Vice-president Nolan; J. S. Hummel of Select Pictures exchange; Charles Klein of Deadwood, S. D. owner of a chain of motion picture theatres; Sidney Weisbaum, manager of the F. B. O., and A. S Bailey, manager of the Pathe exchange.

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## MRS. GRACE HANKINS DEAD

Mrs. Grace J. Hankins, the mother of Maibelle Heikes Justice, novelist and photodramatist, died at her home in New York February 15 of pneumonia. She was a woman of culture and great beauty of character. Mrs. Hankins has lived many years with her daughter in New York.

## 'LILIES OF THE FIELD' TO BE RELEASED SOON

*Picture to Be Shown in One Hundred Theatres on March 16*

"LILIES OF THE FIELD," the initial production of Corinne Griffith Productions, Inc., distributed by First National Pictures will probably equal if not surpass all present records for simultaneous first runs, according to First National. This picture, with Corinne Griffith and Conway Tearle in the featured roles, was completed several weeks ago. Its general release date has been set for the third week in March. According to the First National Home Office, fully 100 first run theatres will present the picture beginning March 16.

The drive for simultaneous first runs on this picture was assisted by the proclamation recently issued by Robert Lieber, president of First National, declaring March 16 to be "Lilies of the Field Day" and calling upon all exhibitors to observe it and assign a play date to the picture for that week. First National's national advertising campaign in the Saturday Evening Post and other media materially assist the exhibitor by selling the public well in advance.

"Lilies of the Field" is an adaptation of the stage play of the same name by William Hurlburt. It is a society drama, the story centering about a young wife who is cast unwittingly among a set of 'lilies," idle, luxury-loving creatures, and mistaken for one of them. It is directed by John Francis Dillon, who directed Colleen Moore in "Flaming Youth." The cast in support of Miss Griffith and Mr. Tearle includes Cranford Kent, Mrytle Stedman, Charles Gerard, Alma Bennett, Charles Murray, Sylvia Breamer, Edith Ransom, Cissy Fitzgerald and Phyllis Haver.

* * *

## HOWELLS GETS FOREIGN RIGHTS FOR 'FLOODGATES'

John L. Russell, president of Lowell Film Productions, Inc., announces that he has closed a contract with David P. Howells, Inc., the terms of which give that organization the sole distribution rights to the picture "Floodgates" for all territories outside of the United States and Canada.

**DIRECTORS AND AUTHORS**
**EARL J. HUDSON**
His official capacity is that of First National's West Coast production manager, but he has blossomed forth as an author. "Sundown" and "For Sale" are two of his works.

## Douglas and Mary Are "Back Home" in New York.

**AT THE AMBASSADOR, Mr. and Mrs. Fairbanks are "back home" to the trade. Full of pep and gladness. Full of aspirations for new fields to conquer. And there, in separate but adjoining rooms of their elaborate suite, Doug and Mary are being "interviewed to death." But they are just regular enough to like it.**

**Mainly because they have many messages for the trade and public alike. Both have worked long and hard. "Mary the hardest," says Doug because she finished two pictures and supervised another for Brother Jack while he was making his one—his dream spectacle of Arabian Nights.**

**And they have brought with them their masterpieces—Doug's "Thief of Bagdad" and Mary's "Dorothy Vernon of Hadden Hall." And Doug's tired. And Mary's tired. And they're both full of pep. To figure out which you must know the Fairbanks formula.**

**AFTER they make arrangements for letting the public in on their little picture secrets with Broadway openings for the "Thief" and "Dorothy" they are going to Europe. And be gone quite a while—six months or more. And not to make pictures but to exploit and sell them.**

**Doug has a big selling plan—in fact a very big one. And there's no stopping him. No doubt he'll put it over. Which is nothing more nor less than giving Europe a peppy formula for co-ordinating exhibitors' efforts, increasing buying and booking power, and the breeding of several European Graumans and Rothafels.**

**"Americans, leading the film industry of the world, owe it to mankind," says Doug, "to broaden the scope of the greatest and only universal medium of expression—the motion picture."**

**And don't muff the idea that Doug is sincere in the belief of that statement one hundred and one per cent. And Mary, too, which is quite natural.**

JUST how to go ahead and do it efficiently came to the Fairbanks during their last trip abroad. This time they go with a well laid out plan, which they intend consummating "or bust."

Incidentally Doug will be scouting for another idea as big as "The Thief." Hopes it will be one that he and Mary can do together.

Enthusing over the above almost puts the Bagdad picture in the past tense of the Fairbanks mind—until he gets on the story subject. Which is mighty close to the Fairbanks heart because the basic theme of "The Thief" is "Happiness must be earned." For when you mention "happiness" you tread on the welcome door mat of Doug's and Mary's hearts. And the door flies open wide.

Which is surest reason the door to the hearts of the great American Public is always open wide to Doug and Mary Fairbanks.

## SAMUEL GRAND ON COAST SPEEDING WORK

*Discusses Plan for Distribution and Production of Pictures*

FOR the purpose of meeting independent producers and signing up with them for at least eighteen features and a number of special productions, Samuel V. Grand, president of the Grand-Asher Distributing Corporation, accompanied by Edward M. James, attorney for the organization, arrived in Hollywood from New York last week.

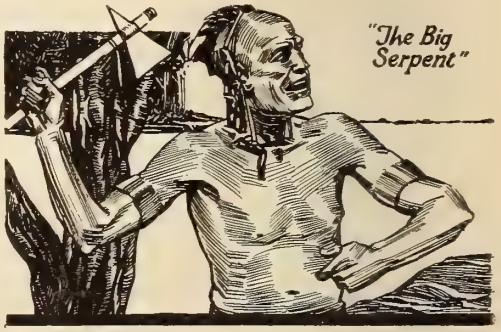
According to Mr. Grand, the system of distribution which will be put into effect by Grand-Asher Distributing Corporation is a development of and improvement upon that recently outlined by General Manager Samuel Bischoff. On or before March 15, he states it will be in full working order and will afford practically 100 per cent distribution for independent productions.

Aside from negotiating with several noted directors, Mr. Grand is ready to personally discuss with independent producers the full details of the new distribution system.

Under the new system, Mr. Grand states, agreements have been entered into with leading independent film exchanges in every territory of the United States, which will be found to accept and distribute to the fullest extent product released through Grand-Asher. The first special to be made will be R. William Neill's "Rose of the Ghetto."

"The present year will prove a wonderful one for pictures and especially for independents," says Mr. Grand, "and the Grand-Asher distribution system, which we have now perfected, I believe to be safe and sane; one that is fair and equable and will yield the most satisfactory returns for all concerned.

"The Grand Studio will be humming with activity within a fortnight. For the season, in addition to the features mentioned, we expect to arrange for at least 52 two-reel subjects to be made here. I will remain in Hollywood until such time as everything is in perfect running order on the new basis of operation. Mr. Bischoff will remain in active management of the studio as heretofore."


The warwoop, the scalping knife and all the perils of the old frontier

Leatherstocking
from the world-famous novels by
James Fenimore Cooper

Coming Soon
Pathéserial

Sidney Olcott

*NOW directing Rudolph Valentino in "Monsieur Beaucaire" for Famous Players. He has directed such pictures as "The Green Goddess," "Little Old New York" and "The Humming Bird." When nominations for the Motion Picture Hall of Fame are in order, his name will be among the first mentioned.*

# The Editorial Page

## British Film Weeks

BEGINNING February 4 the British film industry inaugurated its British Film Weeks, some half a dozen of these. Upon the response of the public much will depend. It is a period that must be packed with suspense for the producer and distributor of motion pictures native to the soil, at least up to that point where the attitude of the people is made clear.

The business papers of the industry in Great Britain bearing date of the end of January are not unanimous in their descriptions of the outlook for a successful result of the producers' experiment.

We say "experiment," for of course it is nothing else. The men who make and distribute pictures have figuratively speaking thrown their hats in the ring.

For six months the trade has been talking of British Film Weeks and doing its best to interest the motion picture patrons of every community in supporting them. Last November at a notable function the attention of the nation was concentrated on the coming event through the attendance of the Prince of Wales, who addressed a body representative of the best in England.

That demonstration proved the interest in the motion picture of officialdom and of the men who rank high in business and professional life.

To them it represented more than a business institution. To them it was a matter of national concern that British life and customs should not be quite so thoroughly subordinated, so far as the screen was concerned, to the life and customs of a national offshoot.

But while the interest of what used to be described as the ruling classes was conceded at the same time there was serious doubt as to the attitude of the man in the street, the man who paid his money through the length and breadth of the land to support the cinema.

Upon what he would think of British pictures, thrown so sharply and in such unprecedented quantities in competition with the unquenchable supply of American pictures to which they had become accustomed, the whole issue depended.

The Bioscope remarks that it is glad to emphasize the movement is not an endeavor to exclude the products of competitors from the theatres of the country or even to secure an absolute supremacy for the British film in the domestic programs, but rather to bring about a proportional representation of home-made product, such as will enable the British producer to continue to progress and advance.

The Kine Weekly registers the protest that but three days before the first of the Weeks begin there is little public sign that such an important event is about to occur. What billboard space that has been taken is apparently in the interest of individual subjects rather than in that of the movement as a whole.

"Lack of funds is probably the reason," the Kine admits, "but when we remember what is at stake and what is almost certain to be the fate of British production if the Weeks fail with the public, then surely funds could have been found by those interested in saving their own industry, if they really believe it is worth saving."

The Film Renter is optimistic, believing the preparatory work has been thorough and that the public has been well notified as to what was coming.

F. E. Adams in the Cinema gives some figures on the extent of the British film industry which have a direct interest for American producers and for exhibitors especially.

The particular reference is in the suggestion that "America's film monopoly of our screen is effective in the sense that a return of practically 15 per cent on negative cost, apart from short-film 'pickings,' can be guaranteed from Great Britain and Ireland.

"It must be remembered that about 40 per cent of America's foreign film trade represents trade with this country. But that great business, representing about £10,000,000 annually, is not secure; it rests on privilege rather than on title deeds."

Mr. Adams very frankly declares that "the American film trusts must buy our theatres. The American film industry is no longer its own master. It is owned by the banks. The extension of American banking interests into every department of the film trade is by far the most important development in cinema history."

The writer points out that while American banks may appreciate the strategical strength of America's hold on British screens there still remains the fact that America does not actually own the theatres and is therefore unsecured.

An American who has been many years in England actively associated with the industry declares in an interview here that the British Film Weeks will fail, simply because of a lack of quality that will stand up with the American article.

If the British market is responsible for 15 per cent of the negative cost of the American picture the attitude of this country toward the outcome of the experiment certainly hardly will be one of indifference.

Still, it is a big world, and a good picture, whether made at home or abroad, is always welcome.

## Three Familiar Names

THE return of John B. Rock to the Vitagraph Company, in the role of general manager, brings again to the front a name that for nineteen years was prominent in that company and in the industry of which he was a conspicuous part.

William T. ("Pop") Rock was one of the founders of Vitagraph, and as one of the triumvirate which for many years ruled that organization amassed a fortune a goodly portion of which went into real estate in his own rapidly growing Borough of Brooklyn.

From 1897 until his death in 1916 "Pop" Rock was one of the picturesque figures in the trade. If there were a function of the industry in the metropolitan area he was pretty sure to be present. And another fairly safe bet was that if "Pop" Rock should be seen he would be found in the company of that other ol' timer "Pop" Lubin, whose lamented passing was recorded a few months ago.

John Rock grew up in Vitagraph and in the atmosphere of the studio and the exchange. For ten years, from 1906 to 1916, he was in charge of the Chicago office. His friends will be glad to welcome him "home."

Another announcement of interest from the same company is that A. Victor Smith will be assistant to the new general manager. "Vic" Smith for years was in charge of the big studio in Flatbush. He knows not only production but sales as well, having served as general and special sales representative in times past.

So again the names of Smith, Blackton and Rock are on the Vitagraph roster. It is good to see them there.

# Up and Down Main Street

## 'THY NAME IS WOMAN' AT ASTOR THEATRE

### *Fred Niblo Production Will Have Premiere on Broadway*

THE Broadway presentation of "Thy Name Is Woman" has finally been definitely announced for February 25 at the Astor Theatre.

Frequent reports from the coast have declared that this new Fred Niblo production is his best so far and therefore, officials in the East were anxious to see it.

It is estimated that the cast alone will lure a great portion of the fan public. With his usual good judgment, Mr. Niblo has selected Ramon Novarro for the leading male role. From his role in "Scaramouche" Novarro has surrounded himself with much praise and many admirers and it is therefore expected that his name in the cast of "Thy Name Is Woman" will prove a large drawing crowd. With him there also appear Barbara La Marr, Edith Roberts, Robert Edson and other players of note, each of whom seems to be very capable in his or her respective role.

With the imminent appearance of "Thy Name Is Woman" on Broadway in picture form it is interesting to recall the stage presentation from which the picture is taken. Jose Rubens and Mary Nash played the leading roles in the stage version which was one of Broadway's most interesting productions which came to this country after attaining success all over Europe. It started in Germany—a product of the pen of Karl Schoenherr—and then trod the boards of the stages of Spain, France, Italy and the Scandinavian countries.

Mr. Niblo and Louis B. Mayer, his producer, arrived in New York from the coast late last week bringing with them a print of "Thy Name Is Woman." They will probably remain here until after the premiere.

* * *

## 'WHITE SISTER' WILL LEAVE BROADWAY THIS WEEK

After a highly successful run of four months on Broadway, Henry King's production, "The White Sister" in which Lillian Gish is starred, closed on February 17. And this despite the fact that at every performance the film had been playing to capacity audiences. The fact is that the run was concluded because of the impending release date of the picture by Metro.

The picture opened originally at the Forty-fourth Street Theatre ostensibly for a four weeks run. But the public showed such a tremendous interest in it that it was decided to have it continue. A new theatre had to be found, and for a time it played at the Embassador, a legitimate theatre. When that lease expired the picture moved to the Lyric where it has been ever since. It is estimated that the picture played to over four hundred thousand people who saw it at a top price of two dollars.

* * *

## BLYTHE EUROPEAN PICTURE BOUGHT BY AL WOODS

Betty Blythe's second starring picture made under the Grahame Wilcox banner has been purchased, it is said, by Al Woods, This picture is being released in Europe under the title of "Southern Love," and was made in England and on the continent. It opened at Albert Hall in London on January 29, and 10,000 persons were present.

Before making "Southern Love," Miss Blythe was starred in "Chu Chin Chow," which is now playing England and according to reports has already exceeded in the number of its showings there all pictures except "The Four Horsemen."

Miss Blythe has just returned to America after completing work in the leading role of the J. Parker Reid production of Rex Beach's story in the Cosmopolitan Magazine, "The Recoil," directed by T. Hayes Hunter for Goldwyn release. She had not been here twenty-four hours when she was engaged by Christy Cabanne to play the leading female role of "Plaster Saints," the screen adaptation of Frederic Arnold Kummer's well known book.

* * *

## ELABORATE PLANS MADE FOR 'WASHINGTON WEEK'

A picture with an historical background has the breaks with it if it chances to have a release date which corresponds to the date of the story. Thus it is that Warner Brothers' "George Washington, Jr.," is fortunate in being ready for release just at the time of Washington's birthday.

The week of its initial appearance has been designated by the producers as "George Washington Week" and Wesley Barry, the star of the film, will address schools, lead parades, and make personal appearances in scores of theatres throughout the country.

Arrangements have been made with various historical societies and schools for special Washington Day exercises, and Barry will be a feature of the several programs.

Preview comments on the film have been so flattering that there has been a big demand for all available prints to be shown during the holiday week. Every place that the film is shown there will be a special drive made to interest everybody. Exhibitors are arranging to have school children march in parade formation to the theatre, headed by Wes himself.

## ENGLISH FILM LIKED BY AMERICAN AUDIENCES

### *'Napoleon and Josephine' Goes Over Big in Washington*

NAPOLEON AND JOSEPHINE," a G. B. Samuelson English production, was given its American premiere at Loew's Columbia Theatre in Washington, D. C., and played to the largest gross business of any of the theatres during the week of its showing.

The Washington newspapers were enthusiastic in their praise of the film being especially impressed with the spectacular features which have apparently been so well done as to call forth the admiration of entire body of critics. The Washington Post pretty generally sums up the opinion of all the reviewers when it says of the film:

"The picture is as moving and artistic an historical production as Washington has witnessed for some time. The word artistic should be especially stressed, for across the screen there flash at frequent intervals, pictures of such beauty and imagination that the director's inspiration must have been some masterpiece in the Louvre or Luxemburg."

There can be no doubt as to the sincerity of such a tribute but an even more substantial tribute is the unusually large patronage which the picture is drawing. One would not suspect that the public was so grossly interested in a portrayal of the life of "The Little Corporal" and his ill-fated Empress. It treats of the military activities of the great general as well as his romantic affairs with the lovely Josephine and gives scope to a portrayal of some exceptionally fine scenes during the battle of Waterloo and the charge of the Cuirassiers into the famous sunken road.

The owners of the American rights are being presented by J. J. Allen who has complete charge of the campaign.

DIRECTORS AND AUTHORS

"Take care of the pennies" said John D. Apparently the mysterious John King took this sage advice for here he is walking up and down Broadway giving away $25,000 bills. We almost forgot to mention that the other side of the bill contained the suggestion that the money be used to purchase a ticket to see Cosmopolitan's "Under the Red Robe," the historical film, directed by Alan Crosland.

DIRECTORS AND AUTHORS

Hampton Del Ruth last wielded the directorial megaphone in the making of Selznick's "The Marriage Chance," a mystery play in which he artfully mixed wierd situations with rollicking comedy which resulted in a very absorbing picture.

## WASHINGTON'S BIRTHDAY EVE FOR OPENING

### *'America,' New Griffith Production, Has New York Premiere*

WHEN "America," D. W. Griffith's photo-drama of the War of Independence, has its world premiere at the Forty-Fourth Street Theatre in New York on Washington's Birthday eve, first nighters will find that in addition to the names of Carol Dempster, Lionel Barrymore, and Neil Hamilton there will be a host of other stage favorites in the cast, including Lucille La Verne who is attracting a great deal of attention just now by her splendid performance in "Sun Up," a prominent stage production, and Louis Wolheim who made his mark in his portrayal of "The Hairy Ape," another stage success of two seasons ago.

Besides these there are several others whose work heretofore has been not with the movies but with the spoken drama. Of these probably the best known are Riley Hatch, Arthur Donaldson, Erville Anderson, Sidney Deans, Edwin Holland, James Malaidy and Charles Bennett. It is reasonable to suppose that with such a cast the picture will be one well worth seeing.

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## 'DARLING OF NEW YORK' SHOWN ON S. S. WASHINGTON

Reports continue to flood the offices of Universal with reports of satisfactory bookings on "The Darling of New York," the first Baby Peggy feature length picture. Most of the large circuits have booked the picture sold for all their theatres.

Moreover, the picture was selected as the feature to be shown aboard the S. S. George Washington, on its recent trip from Washington. Universal feels that such recognition is worth getting puffed up over since the amusement directors of ships are very particular in the selection of pictures.

* * *

## 'CONDUCTOR 1492' HELD OVER AT DEMAND OF PATRONS

For the first time in the known history of motion pictures, an audience went on strike, clamoring so vociferously that the management was forced to kill the scheduled program and substitute the picture shown the previous week. This happened recently at the Baltimore Metropolitan Theatre, when "Conductor 1492," Johnny Hines' latest starring vehicle, was recalled by reason of the insistent patrons.

Monday afternoon saw the opening of a new bill, but the majority of the patrons pleaded with those in charge of the house to repeat the above Warner Brothers' Classic of the Screen. With the evening performance, the cries increased rapidly, at length growing so insistent that the management finally acquiesced. So the next day the picture was taken off and "Conductor 1492" substituted.

* * *

## SELZNICK CORPORATION WILL RELEASE 'PAGAN PASSIONS'

"Pagan Passions," a dramatic picture with a tropical setting, has been acquired for release by the Selznick Distributing Corporation, according to an announcement. A contract for the distribution of the picture has been signed and details arranged.

The cast for the picture includes Wyndham Standing, Rosemary Theby, Tully Marshall, Sam De Grasse, Raymond McKee, Barbara Bedford, and June Elvidge. The picture was directed by Colin Campbell.

Although a definite releasing date has not yet been set for "Pagan Passions," it will be put on the releasing schedule as soon as advertising accessories and publicity material can be prepared.

* * *

## 'ETERNAL CITY' DEBUT BRINGS MUSSOLINI CABLE

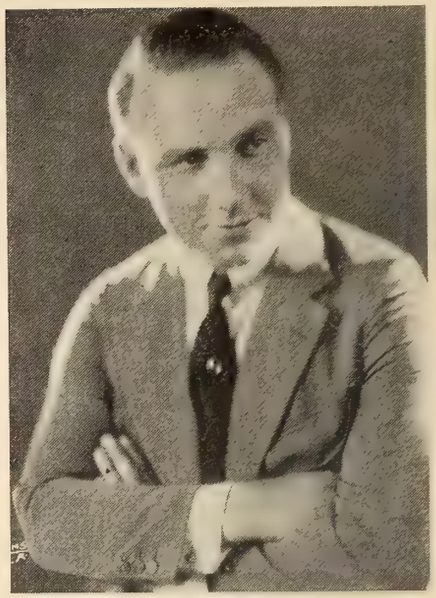
Benito Mussolini, Premier of Italy, sent the following cable to George Fitzmaurice to commemorate the debut on the screen of "The Eternal City," which was produced in Rome by the Samuel Goldwyn Corporation, and in the making of which Mussolini cooperated.

Mussolini's message said: "Italy, by means of her gallant and strenuous Fascisti youth has established order throughout towns and country. By a notable effort she has gained civic peace which allows her to work and progress.

"Fascismo, in the history of Modern Europe, will remain an unparalleled example of moral energy and of spontaneous sacrifice devoted to the cause of order, of work and of national and social discipline."

DIRECTORS AND AUTHORS

Sidney Franklin now counts to his credit such notable successes as "Dulcy," "Tiger Rose" and "Brass," the latter two of which he produced for Warner. Well might he puff out his chest in pride, now that he can sit back and view the results of the fruit of his labors.



DIRECTORS AND AUTHORS

Allan Dwan is a well-known Paramount director whose latest success is "Big Brother," a production for which he is still collecting a liberal share of unstinted praise, by virtue of which he is strengthening his reputation as an able director.

## 'THE VIRGINIAN' HAS BIG CHICAGO OPENING

### *Long List of Bookings in Other Big Cities Is Also Noted*

BIG crowds marked the Chicago opening of "The Virginian" at the Monroe Theatre last week, duplicating again the attendance records that this Preferred Picture has established in every key city where it has been exhibited.

Ashton Stevens, photoplay critic on the Herald and Examiner, characterized B. P. Schulberg's film production of the Owen Wister story, a "masterpiece." Continuing his review, Stevens said:

"My hat is off to Tom Forman and to every member of the cast—it is a hat-waving day for me as far as 'The Virginian' is concerned. They have made a delightful decent moving picture show.

"The psychology of the principal characters has been set forth in screen terms that are undebatable. You feel life, in this picture, destiny, history. In all the literature of the American cowboy there is nothing to match 'The Virginian,' and I think it is a fine, great thing to have recaptured it with the camera. You will, I think, like Kenneth Harlan's 'Virginian.'"

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## RELEASE DATE ADVANCED FOR 'LILIES OF THE FIELD'

Following the arrival of Richard A. Rowland, production manager of First National, and Sam Katz, at the Coast Studios, where they viewed the Corinne Griffith production, "Lilies of the Field," the release date of this picture has been set ahead to March 24.

First National executives expected big things from this picturization of William Hurlburt's popular play. It is described as another triumph for Miss Griffith and for John Francis Dillon, the director, who also directed "Flaming Youth."

A picture of an entirely different type, but equally strong in its way, is Richard Walton Tully's "Flowing Gold," also viewed by Messrs. Rowland and Katz. This Rex Beach story of the Texas oil fields has been made into a virile and romantic drama with Anna Q. Nilsson and Milton Sills in the leading roles.

# BOX OFFICE REVIEWS

## 'YOLANDA' WILL MAKE FINE ENTERTAINMENT

### *Major's Story of Fifteenth Century Appeals to the Eye and Has Scenes That Thrill*

*YOLANDA. A Cosmopolitan Production. From the Story by Charles Major. Adapted by Luther Reed. Directed by Robert G. Vignola. Settings by Joseph Urban. Photographed by Ira H. Morgan and George Barnes. Length,* 10,700 *Feet.*

CAST AND SYNOPSIS

Princess Mary of Burgundy (Yolanda) ..... Marion Davies
Charles the Bold, Duke of Burgundy... Lyn Harding
King Louis XI ..... Holbrook Blinn
Bishop La Balue ..... Maclyn Arbuckle
The Dauphin, Charles, Duke of Paris John Dooley
Maximilian of Styria ..... Ralph Graves
Campo-Basso ..... Ian MacLaren
Olivier de Daim ..... Gustav von Seyffertitz
Queen Margaret ..... Theresa Maxwell Conover
Count Jules d'Hymbercourt ..... Paul McAllister
Innkeeper ..... Leon Errol
Lord Bishop ..... Arthur Donaldson
Sir Karl de Pitti ..... Roy Applegate

Princess Mary of Burgundy is informed by her father the Duke that she is to marry Maximilian of Styria. Presents are exchanged. The princess incognito goes to the silk fair and meets and falls in love with a knight who proves to be Maximilian. The later is thrown into the castle dungeon by conspirators and is about to be executed when saved through the intervention of the princess. Through evil influences the Duke is induced to change his mind regarding a son-in-law and transfers the alliance to one with the half-witted son of the French king. Mary is given over to the care of the French court. Maximilian rescues her, and following the death of the Duke in a battle with the Swiss is chosen to lead the Burgundians. The wedding of Maximilian and Mary is announced.

*By* George Blaisdell

A CHARMING spectacle is "Yolanda," Charles Major's story of the late fifteenth century. It is staged by Mr. Vignola with a lavishness that marks the product of the Cosmopolitan studio. It contains a love story that appeals at all times, although on few occasions does it deeply move. In other words the production is fine entertainment which is notable chiefly for its appeal to the eye rather than to the heart.

With the prestige behind it of "Knighthood," also a period subject and filmed by the same director, there should be awaiting it a large clientele.

There are numerous thrills in the course of the subject, among these a combat of armored horsemen—a rare sight, even in these days of screen realism. Then there is the cutting away of the bridge over the boat and the resulting drop into the water of a large number of men who are caught in the trap.

There is, too, the pomp of battle, with many armored men and horses. The scenes of combat, however, are short, being employed merely to convey the atmosphere, which is achieved most effectively.

In the course of the story the princess frequently is sorely beset by circumstances in the guise of a father who considers only the welfare of his duchy and cares nothing apparently for the happiness of his daughter. So Mary often is moved to tears.

There are many lighter moments, however —and it is this phase of the production that will markedly enhance its value to the exhibitor.

Miss Davies' role is a difficult one, and in its portrayal she acquits herself with credit. In character it is the opposite of that which she was called upon to interpret in "Little Old New York."

There seems to be a tendency to overstress the scenes in which tears flow, but it will be the obvious thing to trim these when the subject is prepared for general distribution, taking it for granted it will be cut when that happens.

A reference to the players will indicate that the cast is an unusual one. Two names alone would make it stand out—those of Lyn Harding as the Duke of Burgundy and Holbrook Blinn as Louis XI. It is a team. And it is a real pleasure to follow the work of the two, who always seem to do just the right thing.

Maclyn Arbuckle as the Bishop La Balue is another whose work adds to the strength of the picture. His contribution to its mirth in the earlier scenes is notable.

Ralph Graves as Maxmillian gives a fine performance—rugged, wholesome. Then there are Johnny Dooley in the comedy role of the half-wit prince, finely done; Theresa Maxwell Conover as the queen is stately and dignified—and appealing, too, especially as the mother.

It should be a pleasure for an exhibitor to exploit this production. In the first place it is a subject that may be shown anywhere, in church or prison—and that remark is made in no spirit of levity—or in community house. In other words, it is one that may be recommended for any clientele.

It is made by the same organization that produced "When Knighthood Was in Flower," and that statement ought to appeal to any public.

It is a story of a princess in disguise of a maid who meets and falls in love with a knight who proves to be the prince her father has selected for her husband. There's romance enough for any one, too.

It is a beautifully staged and costumed picture of castles and steel armor and flowing female garb; it has stern drama and light comedy; it has court intrigue and tender lovemaking.

Advertise the names of Marion Davies, Lyn Harding, Holbrook Blinn (recently seen as the star in "The Bad Man") and Maclyn Arbuckle—a quartet that will arouse the interest of any motion picture goer.

You can promise—and fulfill—an evening's strong entertainment.

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## GAMBLING SHARKS HIT IN 'ROULETTE'

### *Film With Sensational Title and Novel Plot, Affords Good Melodramatic Entertainment*

*ROULETTE. Selznick Photoplay. Author, William McHarg. Director, S. E. V. Taylor. Length,* 4,850 *Feet.*

CAST AND SYNOPSIS

Loris Carrington ..... Edith Roberts
John Tralee ..... Norman Trevor
Ben Corcoran ..... Maurice Costello
Mrs. Harris ..... Mary Carr
Peter Marineaux ..... Walter Booth
Mrs. Marineaux ..... Effie Shannon
Dan Carrington ..... Montagu Love
Rita ..... Dagmar Godowsky

On her father's death Loris Carrington becomes the ward of gambler John Tralee. He utilizes the girl as a decoy. She meets and falls in love with Peter Marineaux. Peter fancies that Loris helped Tralee to cheat him. She offers herself in payment but Tralee objects. Finally the two men agree to play, the winner to take the girl and the money. Loris controls the roulette wheel so as to give Peter the victory. Developments show she has made a wise choice and they are married.

*By* George T. Pardy

THERE'S a sensational flavor about this picture's title which ought to draw the crowds, nor will patrons be disappointed in its entertainment powers. The story runs along distinctly novel lines, highly melodramatic and occasionally swerving over the border of probability, but none the less interesting on that account. The average audience will enjoy "Roulette," which should gather in the shekels for any exhibitor booking it.

The plot pivots upon a gambling theme, but promoters or lovers of games of chance where the elusive dollar is risked will derive scant encouragement from the same, for the author clearly has his knife out for them. One of the principal characters runs a crooked game, having a roulette wheel which can be controlled by a certain device at the operator's whim, with the aid of which he skins his victims joyously. The heroine's father dies as a result of shock when his partner cheats him in a card shuffle, and in fact the gambling fraternity is shown up in a pretty bad light all through the feature.

So, in addition to presenting a narrative rich in strong situations and emotional atmosphere, "Roulette" may be said to hand out something of a moral lesson on the side. At all events, there is nothing filmed for the censors to shoot at.

Loris Carrington, young and innocent as she is represented, could hardly have served as bait for Tralee's gambling trap for a lengthy period without being fully aware that she was employed, vulgarly speaking, to catch suckers. It would have been far more logical and convincing had she appeared as a confederate of Tralee's, growing ashamed of her duplicity and resolving to redeem herself. The heroine who repents of wrongdoing is always forgiven by screen devotees.

Outside of this slip the action moves naturally enough, there are divers complications, with an extra knot put into the tangle when Lori's gambling guardian conceives the idea of becoming her lover, and the zenith of suspense is reached in the scene where the girl puts her destiny in the whirl of the roulette wheel. But she is crafty enough to govern the said destiny by utilizing the foot control under the table, so that Peter Marineaux, the chap her affections are set upon, will come out victor. Loris doesn't altogether comprehend the mechanism of the device, consequently you aren't sure she can achieve her object, and hence the saving sense of uncertainty which gives a sharp edge to the episode.

Having thus gambled on a man's honor, the heroine wins her point, for Peter duly turns up at a country church and the hooking process is satisfactorily completed, Edith Roberts is the Loris Carrington of the production and scores quite an artistic triumph by her vivacious portrayal of that unsophisticated maiden, who isn't quite as unsophisticated as she looks.

Walter Booth plays the lover, giving a pleasing, clean-cut performance, Norman Trevor is excellent as John Tralee, Maurice Costello fills the role of Ben Corcoran acceptably and the work of the supporting cast is satisfactory.

The photography includes many fine interiors, the settings are costly and admirably designed, the exterior shots skillfully filmed; the rustic scene in the climax, where the lovers meet at the little country church to be married, is especially charming and good lighting prevails.

The title should aid greatly in exploiting this picture. Among others, the sporting contingent can be appealed to. Play up the cast, featuring such names as Edith Roberts, Montagu Love, Norman Trevor, Maurice Costello, Mary Carr and Dagmar Godowsky, each of whom is well known to the fans. You can stress the story's dramatic strength and romantic appeal.

## BOX OFFICE REVIEWS *(Continued)*

# CONSTANCE BINNEY IN SUCCESSFUL ROLE

### *'Three O'Clock in the Morning' Has Fine Exploitation Possibilities*

*THREE O'CLOCK IN THE MORNING. Burr Photoplay. Author, Mann Page. Scenario, Gerald C. Duffy. Director, Kenneth Webb. Length, 6,293 Feet*

CAST AND SYNOPSIS

Elizabeth Winthrop ..... Constance Binney
Mr. Winthrop ..... Edmund Breese
Mrs. Winthrop ..... Mary Carr
Hetty ..... Edna May Oliver
Clayton Webster ..... Richard Thorpe
Hugo Von Strohm ..... William Bailey
Mickey Flynn ..... Russell Griffin

Elizabeth Winthrop becomes fascinated with cabaret life and makes friends who are objectionable to her parents. She resents her father's treatment of her friends and leaves home. She seeks work in New York and is aided by Von Strohm, who unknown to her pays her salary at a cabaret. Clayton Webster, her fiance, objects to her work and she returns his ring. Von Strohm invites her to a roadhouse and tries to force his attentions on her. On her way to the roadhouse she is recognized by her mother and is rescued. Clayton is bound for South America but Elizabeth arrives at the pier as the boat is pulling out and wig-wags that she loves him. He jumps overboard and swims ashore.

*By* MICHAEL L. SIMMONS

THE lure of white lights! Fame is the flame that entices the moths and ruins or purifies! A story of a girl's adventures—her trial and failure and triumph!

That sums up the essence of C. C. Burr's "Three O'Clock in the Morning." In this case "Three O'Clock in the Morning" is no song. But it has song in it aplenty. The kind that starts at 10 P. M. and doesn't even pause for breath until the middle of the next afternoon, when an irate father comes into his parlor and finds a group of revelers—of whom his daughter seems to be ring leader—spilling champagne into the victrola and harsh unseemly sounds on the sanctified Sunday morning atmosphere.

Of course with the advent of daddy on the scene, the party exits quickly through the servants' door. Dad and daughter then have some hectic words with the result that one more girl leaves a comfortable home to live her life as her own impulses dictate. In this case New York stretches out its inviting hands to her.

Up to this point, though the story is quite young, action is crowded and frequent. Bright deft touches here and there, make the blood leap exuberantly like running water over twigs and pebbles. The reviewer could hardly contain himself—for his is essentially an exploitee's point of view—and the thoughts which constantly kept running through his mind as each new scene suggested an additional publicity motif, knew no bounds for the great exploitation possibilities contained therein.

Picture a national advertising campaign reaching into almost every home that can boast of a victrola. Picture a publicity project that reaches almost every eye that gazes on the counters and show windows of a five-and-ten-cent store. Picture the tremendous public interested in popular song and dance music.

Picture all this and you visualize something that practically constitutes a free advance notice of the magnitude already described, for "Three O'Clock in the Morning." This is so because the title of the picture is the title of a waltz song which is still on the tongues of children, youths and grown-ups, all over this broad land.

Bright, colorful strokes of night life, music and dance are punctuated with a proportionate amount of pathos. In the end Elizabeth sees the danger of hovering over the flame of dissipation and questionable friendships and joins her parents when they need her most.

A final pleasant and active touch is achieved when the heroine comes back to her first love, who receives her message by wig-wag while on a liner bound for South America, which is heading rapidly for the open sea. He catches the signal, however, and without making any bones about a brand new suit of clothes, dives into the icy waves, whence he reaches the pier and his heart's desire in a final fade-out.

* * *

# POSSESSES AVERAGE MERIT

### *'The Fool's Awakening' Fairly Interesting but Plot Is Weak*

*THE FOOL'S AWAKENING. Metro Photoplay. Adapted from W. J. Locke's Novel, "The Tale of Triona." Director, Harold Shaw. Length, 5,763 Feet.*

CAST AND SYNOPSIS

John Briggs ..... Harrison Ford
Olivia Gale ..... Enid Bennett
Major Oliphant ..... Alec Francis
Myra ..... Mary Alden
Herbert Lorington ..... Lionel Belmore
Hargrave Mavenna ..... Harry Northrup
Lieutenant Wedderburn ..... John Sainpolis
Lydia Mainwaring ..... Arline Pretty
Colonel Onslow ..... Lorimer Johnston

John Briggs, who has seen service during the World War on the Russian front, returns to England. Discouraged by failure in literature, he utilizes as book material a diary found on a dead Russian soldier, makes a hit under the name of Alexis Triona and weds Olivia Gale. Subsequently he reveals the deception to her. Repulsed by Olivia as he meets her while driving an auto, he deliberately swings his car over a cliff. She goes to his aid. He recovers and they are reconciled.

*By* GEORGE T. PARDY

A PRODUCTION of average merit, "The Fool's Awakening" ranks as a fair program attraction, in which capacity it will probably bring satisfactory box office returns. It is well photographed, not badly directed and cleverly presented by a cast in which the names of several prominent players are listed.

The trials and tribulations, mostly of his own making, which surround the hero are threaded into a narrative which effectively demonstrates the futility of trying to build up permanent happiness on a foundation of deception. The moral adduced by John Briggs' assumption of a dead man's personality and literary belongings is a self-evident one, but the director has wisely refrained from stressing the lesson's influence at the expense of his plot. There is no unnecessary preaching to handicap the action, which flows smoothly and does not drag at any stage.

The story's principal fault is that of being a bit too obvious. From the moment John Briggs yields to temptation it becomes perfectly plain that his exposure is only a question of time. There is no chance for him to reach security on the crooked trail. Waiting for the big crash develops a certain quality of suspense, but not a particularly gripping kind, as you know in advance it is bound to come.

In a word, it's the unexpected that strikes home to the average picture audience's hearts.

Harrison Ford is the erstwhile erring but subsequently repentant hero and gives a very pleasing performance. Pretty Enid Bennett registers as a fascinating Olivia Gale, Mary Alden, Arline Pretty and Alec Francis are effective in their respective roles and adequate support is provided by others in the cast. The photography throughout is clear, distinct and governed by fine lighting.

William J. Locke is an author possessing an international reputation in the fiction world and it should be easy to arrange lucrative tie-ups with local booksellers on the novel from which the picture is adapted. Feature the marital deception angle of the story and its love romance. Enid Bennett, Harrison Ford, Mary Alden, Arline Pretty and Alec Francis are well known names in the cast, worthy of mention when exploiting the feature.

# JAZZ ATMOSPHERE PREVAILS

### *'Week End Husbands' Depicts High Jinks Revels of Fast Society Set*

*WEEK END HUSBANDS. Equity Pictures Corporation Photoplay. Author, Daniel Carson Goodman. Director, E. H. Griffith. Length, 6,450 Feet.*

CAST AND SYNOPSIS

Barbara Belden ..... Alma Rubens
William Randall ..... H. E. Herbert
Thomas Mowry ..... Montagu Love
John Keane ..... Maurice Costello
Mrs. Dawn ..... Sally Cruze
Robert Stover ..... Charles Byers
M. La Rue ..... Paul Panzer
Mrs. Sarah Belden ..... Margaret Dale

After serving in the U. S. Army in the World War, Will Randall turns to bootlegging, makes money and is enabled to surround his wife, Barbara, with the luxuries she demands. Barbara spends much of her time in fashionable resorts. Her husband is only able to see her over week-ends. She becomes involved in a scandal with an admirer. Randall, who is in trouble with the Federal authorities, leaves her. She takes poison in Paris. Randall arrives by aeroplane. Barbara's life is saved. They are reconciled.

*By* GEORGE T. PARDY

AT a hasty glance the inference might be drawn that this picture's title exploits a novel marital fad whereby ladies equip themselves with new husbands every week. Such is not the case, there is but one husband who really matters in the story, and his grievance lies in the fact that owing to wifie's gyrations with the fast social set he can only enjoy her company two days out of the seven.

But the title will act as a good box office magnet. And those who like domestic dramas, with a sporty atmosphere of society gambollings to feverish jazz tunes, will find "Week End Husbands" appetizing film farce. On the other hand, serious-minded or critical folks will probably pronounce it awful rot.

The box office value of the feature is a question to be left solely to the exhibitor's judgment. If you are catering to audiences that want plenty of action, with highly colored society stuff, book it.

There seems to be a decided run on the "Jazz - married - hero - and - heroine - misunderstandings" type of picture just now, but the indications are that the producers are overdoing it, as they usually do when they all get headed along a too-well trodden path.

One thing in the film's favor is that it is clean, so far as sex suggestion is concerned. Barbara Belden, the frivolous wife, gets mixed up in a lot of trouble, owing to vanity and love of admiration, but she is nevertheless on the level, and as played by Alma Rubens, a very fascinating and rather appealing heroine. A trenchant thrill is put over in the scene where Barbara is nearly drowned as her canoe upsets, and her misadventures in Paris, which nearly result in suicide, are touching.

H. E. Herbert plays William Randall with a good deal of dignity and reserve strength. The role is one that could easily have been rendered absurd by overstressing its melodramatic side, but Mr. Herbert does not err in this respect. The support is adequate.

The photography offers a variety of delightful exteriors, water and wooded views, and many fine interiors, with deep sets and effective lighting. In the finale husband and wife are seen returning to Uncle Sam's country aboard a liner, and this night shot, with the silver moon rays, bathing the deck and waves in glory, is a very pretty example of camera technique.

The title should prove of great assistance in exploitation. You can safely play up the fast, moving, jazzy action, dilate on the gown display at the social functions, stress the story's vibrations of jealousy, suspicion, thrills, and feature Alma Rubens. The names of H. E. Herbert, Montagu Love, Maurice Costello, Sally Cruze are worthy of mention.

## BOX OFFICE REVIEWS (*Continued*)

# NEGRI TRIUMPHS IN 'SHADOWS OF PARIS'

### *Famous Polish Star Scores Greatest Screen Hit Since Her Appearance in 'Passion'*

*SHADOWS OF PARIS. Paramount Photoplay. Adapted from the Stage Play, "Mon Homme" by Andre Picard and Francis Carco. Director, Herbert Brenon. Length, 6,440 Feet.*

CAST AND SYNOPSIS

The Blackbird ..... Pola Negri
Fernand ..... Charles de Roche
Georges du Croy ..... Adolphe Menjou
Raoul Gramont ..... Huntley Gordon
Madame Boule ..... Rose Dion
Emile Boule ..... Gareth Hughes
Liane ..... Vera Reynolds
M. Flaubert ..... Edward Kipling

In 1918 Paris knows "The Blackbird" as queen of the Apaches. Her lover, Fernand, is reported killed at the front. She masquerades as a society woman and becomes the honored wife of Raoul Gramont, but occasionally visits her old haunts in disguise. Fernand reappears as an Apache leader and they meet again. After many adventures Fernand is shot and killed. "The Blackbird" confesses all to her husband and is forgiven.

*By* George T. Pardy

PARAMOUNT has a sure box office winner in this—the best American-made film in which Pola Negri has appeared. That widely advertised and deservedly popular star is seen to great advantage in a role which suits her exotic, magnetic personality in every detail and will appeal tremendously to the legion of Negri admirers. Her work and that of the clever supporting cast, combined with the melodramatic swing and snappy action which governs every foot of the feature, render "Shadows of Paris" an attraction no exhibitor can afford to overlook.

Director Herbert Brenon has succeeded admirably in reproducing the atmosphere of the gay French capital both in its society surroundings and those of the Apache lairs. It is due to the realistic backgrounds no less than the excellent acting that the somewhat lurid and fanciful plot seems thoroughly convincing as presented on the screen.

There are many big moments in the picture, which starts off with an air bombardment of Paris, presents some wonderfully vivid shots of life in the underworld and switches suddenly to scenes where Claire, the erstwhile "Blackbird," queens it over the elite of the city, thus obtaining a contrast in social values which is not without its humorous tinge.

With all this sweep of resistless action and dynamic episodes the most telling emotional "punch" is attained, as it ought to be, in a climax of unusual strength. That is when Claire, faced by her former lover, Fernand, realizes that he is only a monster of greed and that her affections belong solely to the man who has made her an honorable wife.

Fernand is shot and killed by her husband's secretary, Du Croy. The latter knows the truth, but lies like a gentleman to shield the indiscreet wife, informing Raoul that he has merely slain a burglar.

In this situation, as well as in other emotional phases which fall to her share, Pola Negri acts with the tempestuous fire and polished art which distinguished her work in "Passion" the picture responsible for her sudden rise to fame in this country. Whether clad in the rough garments of an Apache or the brilliant trappings of a society leader, she is equally impressive and alluring.

The support is in every way worthy of the star. Charles De Roche is for the first time since his advent on the screen in this country, cast for a part, that of the Apache lover, which he fills to perfection. None of his previous roles were exactly suited to his virile personality, but as Fernand he scores an instant and decisive hit. Huntley Gordon plays Raoul Gramont in capable style, Adolphe Menjou impersonates the wily secretary, Du Croy, with his usual artistic polish, Vera Reynolds is a fascinating Liane and other members of the company contribute to the film's success.

There is an abundance of fine photography, exteriors and interiors are filmed with excellent effect and the lighting is faultless.

You can exploit this feature as the best attraction in which Pola Negri has appeared since the date of her big success in "Passion." Stress the story's melodramatic power, unlimited suspense and thrilling action as much as you please, your patrons won't be disappointed. Charles De Roche, Adolphe Menjou, Huntley Gordon, Gareth Hughes and Vera Reynolds are names worthy of mention in your advertising campaign.

* * *

# HERE'S GOOD ENTERTAINMENT

### *Goldstone's 'White Panther' Colorful Speedy Desert Drama*

*THE WHITE PANTHER. Goldstone Photoplay. Author, Jack Natteford. Director, Alvin J. Neitz. Length, 5,000 Feet.*

CAST AND SYNOPSIS

Bruce Wainwright ..... Rex Baker
Irene ..... Gertrude McConnell
Vasmiri ..... Lois Scott
Tommy ..... Phil Burke

A love affair between Vasmiri, Persian princess, and a British officer named Farrell, stirs up her father and the natives to revenge. They capture Irene, an English girl. Farrell is in love with Irene. Bruce Wainwright, known as "The White Panther," who has frequently foiled the plans of the desert outlaws, comes to Irene's rescue. He is successful in saving her, but meanwhile Farrell is slain and Bruce and the girl he has learned to love, are in great danger. At the crucial moment they are saved by a British cavalry force.

*By* George T. Pardy

CONSIDERED in the light of an attraction for the neighborhood and smaller theatres this Goldstone feature ought to prove a satisfactory box office asset. The story is melodramatic in the extreme, but well handled by director and players, and if it does outrange the limits of probability in some respects it still qualifies as lively entertainment.

Dramas of the Eastern deserts naturally run more or less in a well known plot groove. But Director Alvin has introduced a good many novel angles into the narrative and, best of all, kept the action buzzing at high speed throughout. Nothing handicaps the drawing power of a picture of this type like obvious padding or dragging moments, and "The White Panther" is happily free from these clogging defects.

Bestriding a white steed and appearing and disappearing with ghostlike celerity, Bruce Wainright is likened to a phantom panther by the annoyed bandits and manages to keep them under a constant nervous strain.

It is during the course of a campaign he is conducting single-handed to support the cause of a dusky female who has been injured by his foes that Bruce gets mixed up in the affair of a kidnapped English girl, Irene, and incidentally falls in love with her. In so doing he crosses the trail of princess Vasmiri and Tommy Farrell, another British officer, whose philandering is responsible for Irene's abduction.

The photography includes a number of fine desert views, with skillfully filmed long shots and close-ups. The Eastern atmosphere is colorful and artistic.

You can exploit this as a fast moving desert melodrama, not of the usual "sheik" type, but offering considerable romantic interest and a preponderance of thrills. "Snowy" Baker is worth playing up strongly, as he has a numerous following in sections of the country where his daredevil stunts are popular.

# SERIAL FILM TURNS INTO FEATURE HIT

### *'Way of a Man' Presented in Seven Reels, Registers as High-Class Western Picture*

*THE WAY OF A MAN. Pathe Photoplay. Author, Emerson Hough. Director, George B. Seitz. Feature Length, 8,816 Feet. Serial Length, Ten Episodes.*

CAST AND SYNOPSIS

Ellen Meriwether ..... Allene Ray
John Cowles ..... Harold Miller
Mrs. Cowles ..... Florence Lee
Gordon Orme ..... Bud Osborne
Grace Sheraton ..... Kathryn Appleton
Auberry ..... Whitehorse
Mandy McGovern ..... Lillian Gale
Andy ..... Chet Ryan
Carmencita ..... Lillian Adrian

On his father's death John Cowles goes west, meets and falls in love with Ellen, daughter of Colonel Meriwether. Through the treachery of Gordon Orme their convoy is nearly destroyed by Indians. Later, John and his mother join the California gold-rush. The gold camp is attacked by outlaws headed by Orme, but the bandits are defeated. John wins Ellen.

*By* George T. Pardy

CUT down from serial length into a seven reel feature, "The Way of a Man" packs a tremendous amount of excitement into the latter compass. Exhibitors can book it either way, not having seen the serial offering, the writer is unable, to deliver a verdict as to its merits, but the seven-reeler is the stuff to suit any man's theatre where patrons like high-speed melodramatic entertainment.

Like most of Emerson Hough's stories the action is staged in the old frontier days, those of 1848, to be more exact. And it is whizzing action right from start to finish. Director George Seitz saw to it that there wasn't a possible thrill overlooked. Neither did he neglect making full use of colorful backgrounds.

The desert locations are filmed with wonderful skill and the scenic artistry of the picture scores fifty-fifty with its spectacular entertaining values. It's no small feat to condense a blood-and-fire serial in this fashion and still manage to shape out a compact plot, running smoothly to a definite and logical climax, but this is just what has been accomplished.

Besides the attack on the camp, there is a combat of gorgeous proportions when hostiles charge down upon the wagon train. Genuine Indians, fearsome looking warriors they are, participate in this last-named incident and the melee that follows is something calculated to make the most hardened spectator shiver and gasp.

Indeed, all through the production suspense holds sway, realism reigns supreme and a wealth of accurate historical detail will commend it to literary students interested in this particular era of our nation's past.

The heroine role of Ellen Meriwether is filled by Allene Ray, a singularly beautiful girl, who gives a performance remarkable for its natural charm and freedom from over-acting. Harold Miller, a fine-looking youth and capable actor, plays the hero with due dash and gallantry, the native types are excellent and the support deserves unqualified praise.

The exhibitor needn't be afraid to boost this picture as a Westerner of unusual force and gripping power. Play up the Indian attack, the swift action, the unlimited thrills, the beauty of the leading lady, the good work of the cast and photography's artistic charm. It ought to satisfy any audience wanting quick action and thrilling entertainment. Above all, don't forget to mention that the story is by the gifted author of "The Covered Wagon." There is a sure chance for tie-ups with bookstores on the book by Emerson Hough.

# BOX OFFICE REVIEWS (*Continued*)

## HAS GOOD SELLING POINTS

### *'Restless Wives' a Fast Moving Domestic Drama With Popular Appeal*

*RESTLESS WIVES. C. C. Burr. Author, Izola La Cava. Director, Gregory La Cava. Length, 6,317 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Polly Benson | Doris Kenyon |
| James Benson | James Rennie |
| Hugo Cady | Montagu Love |
| Mrs. Drake | Naomi Childers |
| Curtis Wilbur | Colt Albertson |
| Pelham Morrison | Burr McIntosh |
| Hobart Richards | Edmund Breese |

Trouble brews between James Benson and his wife, Polly, when he grows jealous of attentions paid to her by Curtis Wilbur. A disagreement results and Polly leaves her husband. Polly's father goes bankrupt and she disposes of her jewels to help him. Benson carries off Polly to his lodge in the mountains. He is shot by an intoxicated servant, the lodge catches fire, Polly rescues him and they are reconciled.

*By* George T. Pardy

THIS picture ought to make a good selling record in the state rights market. It possesses all the elements which arouse public curiosity—a snappy, alluring title, a cast of well-known players, elaborate settings and a marital tangle which is only straightened out after a variety of disasters threaten hero and heroine.

Director Gregory La Cava has done wonders with the familiar screen theme of the husband who neglects his wife for business cares, with the result that she seeks amusement elsewhere. It's not so easy to take a plot of this kind and develop new and startling situations, but Mr. La Cava has turned the trick all right and "Restless Wives" will surely appeal to a majority of film audiences.

For one thing, the feature is alive with action, its characters are caught in a whirl of dramatic events which juggles them here and there in breathless haste, the nervous strain of social and business life conducted at high speed never relaxes, and a remarkably vivid climax is reached in the big fire scene, when Polly rescues her husband from the devouring flames and the two agree to disagree no longer.

The average person will be interested in the domestic troubles of the Bensons because the onlooker will naturally sympathize with husband or wife, as the case may impress him or her. There's much to be said on both sides, anyway, Jim Benson, although failing to pay his spouse the attention she deserves, is a fine fellow in the main; and Polly, if a trifle frivolous, proves beyond doubt that, despite appearances she is strictly on the square.

The cabaret scenes are beautifully filmed, with a bevy of pretty dancers providing physical fireworks, and it is here that a sensational episode occurs, when Benson encounters his wife in charge of a former suitor. Later the disgruntled hubby kicks over the traces in still more melodramatic style, when he wallops Polly's surprised escort and carts her off to his lone mountain retreat. The shooting of Benson by a hootch lunatic and the fire finish, are other realistic incidents staged with telling effect.

Doris Kenyon scores heavily as Polly Benson, a role suited in every detail to the winning personality of this popular actress. Miss Kenyon's patomime is excellent, her work in the emotional situations which fall to her share will please her many admirers and members of her own sex will assuredly wax enthusiastic over the numerous handsome gowns she wears with such dainty grace. James Rennie gives a capital performance as the husband and splendid support is given the principals by Montagu Love, Naomi Childers and others of the carefully selected cast. The photography includes many ornate interiors and exteriors of pronounced scenic charm.

The title has undeniable drawing power and can be utilized to good effect in exploiting the feature. You can praise the story without reserve, stressing its thrills and complications. Play up the cast, featuring Doris Kenyon and James Rennie, but calling attention to the presence of Montagu Love, Naomi Childers, Burr McIntosh and Edmund Breese in the company, as each possesses a more or less strong following among the fans.

* * *

## FAIR PROGRAM ATTRACTION

### *'Cause for Divorce' Handicapped by Early Dragging Action*

*CAUSE FOR DIVORCE. Selznick Photoplay. Author, Thelma Lanier. Director, Hugh Diesker. Length, 7,132 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Laura Weston | Fritzi Brunette |
| Tom Parker | David Butler |
| Martin Sheldon | Charles Clary |
| Ruth Metcliffe | Helene Lynch |
| Howard Metcliffe | Pat O'Malley |
| Count Ramon Lorenz | Peter Burke |
| Skippy North | Cleve Moore |
| George Angier | Harmon MacGregor |
| Professor Williams | James O. Barrows |

Tom Weston's wife, Laura, narrowly escapes being involved in a love affair with wealthy Martin Sheldon. The latter's daughter, Ruth, married to a young lawyer, is dissatisfied and plans an elopement with Count Lorenz, a crook. Ruth meets with an accident and is brought to Laura's house. Her father comes, and is thunderstruck when he finds out who Laura is. Matters are finally straightened out all around and a happy climax achieved.

*By* George T. Pardy

CONSIDERED as a program attraction, "Cause for Divorce" should bring fair box office returns. It does not carry sufficient dramatic force or originality of conception to entitle it to rank as a suitable offering for high-class theatres.

The wife who goes philandering because she fancies her husband doesn't devote enough time to her, or provide luxuries she deems necessary, has done her bit on the screen so frequently that it has become a matter of no small difficulty to build up new and entertaining situations around her. The difficulty is in some measure conquered in this instance by introducing two wives, both of whom take trial flights outside the matrimonial fence and come close to flopping disastrously.

But they make safe landings, of course, in the long run and everything is lovely along the domestic reservations. One of the young women is wealthy, the other in ordinary circumstances, and something of a sensation is manufactured by bringing in the former's father.

Her auto gets jammed in a crash, which by the way, is a very mildly conducted accident, Ruth is hurt, taken to the nearest domicile, which chances to be that of the other callow wife. Later her papa turns up and there is a general surprise. This last is the best situation in the picture, when the overbearing Martin Sheldon is made to realize that there are other important factors in the whirl of human events than his money.

The interiors offer some handsome decorative effects and the photography as a whole is artistic. Director Hugh Dierker has not been fortunate in preserving his continuity, in attempting to make the plot novel.

Fritzi Brunette as Laura Weston, and Helene Lynch as Ruth Metcliffe, give satisfactory performances, sharing dramatic honors with David Butler, Charles Clary and Pat O'Malley, in the principal male roles. The rest of the cast furnish capable support.

The title possesses exploitation values. You can point out how the shadow of divorce threatened to cloud up the happiness of two households, and that it never pays to be too hasty in judging one's fellow creatures. The names of the players mentioned above are worth featuring, but it is just as well not to lavish too much praise on the story.

## HAS SPECTACULAR APPEAL

### *'North of Hudson Bay,' Brisk Melodrama and Excellent Mix Vehicle*

*NORTH OF HUDSON BAY. Fox Photoplay. Author, Jules Furthman. Director, John Ford. Length, 4,973 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Michael Dane | Tom Mix |
| Estelle McDonald | Kathleen Key |
| Peter Dane | Eugene Palette |
| Cameron MacDonald | Will Walling |
| Angus McKenzie | Frank Campeau |
| Jeffry Clough | Frank Leigh |
| Armond Lemoir | Fred Kohler |

Peter Dane is assassinated at Hudson Bay Trading Post. His brother, Michael, arrives, falls in love with Estelle McDonald, is suspected of murder and cast forth into the wilderness to die in company with Angus McKenzie. They are joined by Estelle, fleeing from the pursuit of an unwelcome suitor and his band. A savage fight takes place, but the lovers escape through the rapids in a canoe.

*By* George T. Pardy

A BRISK melodrama, well directed and beautifully photographed, "North of Hudson Bay" registers as an excellent vehicle for Tom Mix. It will please the many admirers of that popular star and should prove a lucrative box office asset, especially in the neighborhood theatres.

That those veteran screen "standbys," the members of the Royal Northwest Mounted Police fail to play prominent parts in the story's development, seems almost incredible, yet such is the refreshing truth. And it must be admitted that the plot, although dealing with adventurous doings in a Canadian wilderness, gets along very nicely without the help of the troopers, thereby setting an unconventional example which other producers would do well to imitate occasionally.

The picture's appeal is exceedingly spectacular, thrills abound, the action moves at a hurricane clip, the love romance is skillfully wrought out and terminates logically and happily. And from an artistic standpoint it may safely be asserted that there is no room for unfavorable criticism. The atmosphere of the ice-bound North is impressively developed in a series of outdoor views that display the stern grandeur of snowbound Nature with tremendously realistic effect.

There is some amusing comedy interpolated during the hero's journey by steamboat down the river, when he first meets the girl of his heart and incidentally jumps overboard to rescue her hat from a watery grave. But for the most part the narrative is deadly serious and shot through with exciting punches.

Michael Dane's combat with a horde of ravenous wolves is one of the big scenes calculated to stir the blood of the most hardened movie fan and the flight of the canoes through the furiously roaring rapids another bit of startling realism.

Northern trading post authorities of those uncompromising days had their own drastic ways of dealing out justice to law-breakers, one of the least pleasant being the thrusting forth of a criminal without arms or food into the desolate wastes of snow, this penalty, known as "the journey of death" usually making good its title. The hero undergoes this lively experience in company with a man wrongfully accused of having murdered Dane's brother, and the subsequent developments are surcharged with dramatic incidents.

Tom Mix plays the role of Michael Dane with all his wonted fire and vigor, maintaining his reputation not only as an athlete, but an actor of tried ability. Kathleen Key is a very attractive heroine, the native types are true to life and the support as a whole could hardly be improved upon.

You can exploit this picture as it is well up to the high-water mark of Tom Mix attractions, offering a stirring romance, packed with thrills and remarkable for its scenic beauty.

# The Big Little Feature

## Story of Modern Egypt to Be Produced Serially

A new Patheserial adapted from Mary Hastings Bradley's famous novel of modern Egypt, "The Fortieth Door," has been put in production on the West Coast under the direction of George Seitz. This will be a C. W. Patton's auspices, the two preceding chapter pictures being "The Way of a Man," now in distribution, and "Leatherstockings," which will be made available March 23rd.

It is a story of stirring action and appealing romance, in which a young American archaeologist becomes involved in an exciting intrigue of the old world while carrying on his research work among the tombs of the Pharaohs. Competition for the photoplay rights was keenly waged over a period of many months between several of the leading producers of the screen.

Allene Ray, who is winning widespread favor for her work as leading woman in the current Patheserial release, "The Way of a Man," will play one of the featured roles.

Bruce Gordon also well-known will appear as the American Egyptologist. Other prominent players are: Frankie Mann, David Dunbar, Anna May Wong, who plays an important character part in Douglas Fairbanks' forthcoming production, "The Thief of Bagdad"; Whitehorse and Lillian Gale, who play in "The Way of a Man"; and Bernard Siegel, an actor of recognized ability who appeared in a prominent role in "The Hunchback of Notre Dame."

* * *

## Screen Snapshots Number 10—C. B. C.

In the new issue of this popular "fan magazine of the screen" those Kings of Jazz, Paul Whiteman and Vincent Lopez are seen having a great time at a big movie ball. The spectator is taken there by proxy and sees also such favorites as Mary Eaton, Miriam Battista, Pat Rooney, Jane and Katherine Lee, and Lucy Fox having a large evening.

Fight fans get a special treat for no less a person than Tommy Gibbons helps John Bowers, Sheldon Lewis and Marguerite De La Motte settle a dispute on pugilism.

Theodore Roberts goes to see his own picture on the screen and gets a surprise. Hugo Ballin directs his wife, Mabel Ballin, and Edward Earle in a "still" life scene. Mabel doesn't know she's supposed to be dead, and spoils it all by sneezing.

Viola Dana, with her mother; and Charles Murray, Raymond McKee, and Gregory La Cava; in a comedy stunt are highlights of this reel. And there is also Erich Von Stroheim proudly exhibiting his baby—the only person by the way, whom he has trouble directing.

* * *

## 'Half-Back of Notre Dame'—Pathe

Funny from start to finish 2 reels

**Harry Gribbon and Jack Cooper are the star performers on the Castoria College team.** People who know football will be convulsed over the play in the game.

There's a bathing beauty scene too and some trick photography of Harry Gribbon up in the clouds, riding a homemade contraption that might be called a bicycle-aeroplane.

Let your audience see the latest mechanical device used to shoe a horse—incidently the device has a drawing power that takes our hero off his feet and pins him to a lightning rod.

Good broad slapstick with rapid-fire action and laugh-provoking gags in abundance that's sure to go over big.

## Good Advertising Value in Director's Names

JUST how much value or prestige is there connected with the director's and author's name in the big little feature field?

It's a certainty that it is not being commercialized in the most efficient manner.

There is no difference whatsoever, between the feature and the big little feature when it comes to concentrating and caretaking efforts on both the author's and director's part in constructing entertainment that will please the people and profit the exhibitor.

In the short subject branch of the industry the author and director should mean the 100% equivalent in advertising and exploitation that the feature field now profits by. In other words the director's or author's name lets the public know what to expect from previous performances. They'll come back to see more of that man's work.

To people who read scientific magazines, the name Tolhurst used in connection with the "Secrets of Life" series, will promise authentic, interesting studies.

The name H. C. Witwer used in connection with the "Leather Pushers," "Fighting Blood" and "Telephone Girl" series will draw crowds who read these stories in the current Cosmopolitan magazine issues.

Another type patron after seeing one of the "Wilderness Tales" will remember the name Robert C. Bruce and go back to see more, knowing the unusual nature subjects and pictorial beauty of his work.

Just as the "Leatherstockings" series will draw because they are taken from the world-famous novels of James Fenimore Cooper.

And last but not least, Mack Sennett's comedies, that have provided an individual and definite type of entertainment for years.

DIRECTORS AND AUTHORS

The latest Al Christie comedy is now being edited and is entitled "Reno or Bust." It is to be released through Educational and Bobby Vernon plays the featured role in this two-reeler. Duane Thompson supports him.

## 'Something Different' For You And Your Patrons

A new and novel series of one-reel subjects is shortly to be released via Grand-Asher in the shape of "Laugh-o-Graphs," or in other words, jokes pictures on the screen by living actors.

The Laugh-o-Graphs will be produced in a style comparable to any humorous subjects made. A short introductory title will give the first part of the "gag." Then the players will enact the story and a final title will carry the gag or climax of the joke. The name of the author or the one submitting the joke will be given on the screen. Anyone, state the producers, can send in jokes and all should be addressed to "Laugh-o-Graph Editor, Grand Studio, Hollywood, California."

Those used will be paid for at the rate of five dollars per joke.

Managers of theatres may have their patrons submit jokes to them and send them to this studio. Here's a chance to get into closer contact with your patrons.

* * *

## 'A Perfect Lady'—Pathe

Short and snappy 1 reel

Charles Chase is engaged to impersonate a woman in an amateur theatrical performance. Those of your audience who are familiar with this comedian's work will be interested to see him in feminine attire. He is forced by circumstances to wear his stage costume home, which includes a blond wig and bespangled evening gown, and then the fun starts. All the gay dogs of the town, inebriated and otherwise, decide to offer their assistance. Charley scorns them, as all good little unescorted ladies should, but to evade a suspicious policeman he has to get into one man's car. These scenes furnish lots of action and some good laughs and the last fade-out is too good to tell—you've got to see it.

* * *

## 'Jumping Jacks'—Educational

Howe's Hodge Podge 1 reel

A glorified newsreel, cartoon and comedy reel all in one reel, helping to complete your program. The Niagara is caught from many angles and the photography here is really beautiful. The theme "jumping jacks" is carried out by showing American soldiers in training; Sudanese dervishes performing religious rites along the Nile and cartoons.

* * *

## 'Rural Romance'—Pathe

Aesop film fable 1 reel

As good as ever. This one presents a humorous rendition of the standard plot in which the city ruffian steals the simple country maiden from the arms of her rustic lover and is eventually overtaken and overthrown by the bold hero who pursues them to his den.

* * *

## 'Cave Inn'—Educational

Cave man comedy 1 reel

Cavemen get the ladies of their choice by hitting them over the head and dragging them to their caves—just as we are lead to believe it was done in the stone ages. Virginia Vance is a very attractive cavewoman with her blond hair and cute little leopard skin dress. Comic contraptions such as a rock controlled by a string serving as an alarm clock and tin can showers help the comedy along. Fair entertainment and fast enough to hold attention.

# The Exhibitors' Round Table

## WEST COAST THEATRE OPENS

Oscar A. Kantner and C. Robinson are the proud managing directors of the new Seville Theatre, Inglewood, California, which opened its doors to the public February 8th.

Mr. Kantner has been identified with the motion picture industry for the past eight years, the greater part of that time being associated with the Famous Players-Lasky Corporation in various parts of the country.

Mr. Robinson is also well known in theatrical circles, both on the West coast and Middlewest—starting his career with Paramount as a salesman.

The theatre is of Spanish design and the large Mission style bronze bell that swings in the illuminated opening at the top of the theatre front is impressive. Through openings in the Mission style front wall is seen vines and foliage protruding.

For the opening presentation Film Booking Office's "Judgment of the Storm," was shown and Lucille Ricksen the young star of that film appeared in person.

Of particular note to showmen, contemplating theatre construction, is the heating and ventilating system of the theatre. It is mechanically controlled, thereby delivering a non-fluctuating temperature.

* * *

### Harwitz Building in Houston

Henry C. House is building a new theatre for Will Harwitz at Houston, Texas, with seating capacity of 2800; to contain $100,000 worth of equipment, the building to cost $80,000. It will be devoted to feature pictures.

* * *

### Bert Byler's Father Dead

Sympathy of Missouri and Kansas exhibitors were extended last week to Bert Byler, manager of the Bixman Theatre, Clinton, Mo., whose father died after an extended illness.

* * *

### Linick Purchases Nilsson Estate

Adolph Linick, of the Chicago firm of Jones Linick and Schaefer, has purchased the Anna Q. Nilsson estate at Hollywood.

Aaron Jones, shaking the cares of business from his shoulders, will journey West next week to spend a month or so with Mr. Linick.

DIRECTORS AND AUTHORS

Hobart Henley, one time actor and now equally well known as a director, has just been signed by Louis B. Mayer to a long term contract whereby he will make a series of feature productions for release by Metro Pictures.

DIRECTORS AND AUTHORS

Herbert Brennon's directorial duties keep him traveling from coast to coast. He directed "Shadows of Paris" at Paramount's Hollywood studios and is now on his way East to produce "The Mountebank," at their Long Island studio.

## Round Table Briefs

Sam Swartz, assistant manager of the Starland Theatre, WINNIPEG, MAN., has been appointed manager of the Arlington, a neighborhood theatre recently acquired by Henry Morton, who also own the Gayety, Monarch and Park theatres.

* * *

A. J. B. Robert, proprietor of the Gayety Theatre, THREE RIVERS, QUEBEC, has gone to Europe for an extensive visit. During his absence, the theatre is in charge of his brother, Henri Robert.

* * *

Thomas Herbert has been appointed manager of the Regina Theatre, REGINA, SASK. Mr. Herbert has had an interesting career, having started 19 years ago in the old Biograph Studios under Colonel McCutcheon.

* * *

A. H. Burnett has opened a new moving picture theatre at MIMICO BEACH, a picturesque suburb of Toronto, Ontario. The new house is called the Lakeside. Mr. Burnett is well known locally, being chief of the fire department at Mimico.

* * *

J. Gordon of ROSETOWN, SASK., suffered a serious loss in the destruction by fire of his moving picture theatre, which was only partially insured.

* * *

Oscar Fontaine has acquired the Empire Theatre at LA TUQUE, QUEBEC, from H. Jodoin.

* * *

Mrs. Donald Geddes, wife of Don Geddes, of the Ballard and Majestic Theatre, BALLARD, SEATTLE, who recently returned from a trip to California, is seriously ill in her home.

* * *

Ralph De Bruler, Jr., manager of the Superba Theatre, RALEIGH, N. C., was married recently to Miss Caludia Beaudiea, of Columbia, S. C.

* * *

G. L. Hooper, National Theatres Corporation of TOPEKA, KANS., has been appointed as a member of the Exhibitors' Advisory Board, established by the F. B. O.

## NOTES OF EXCHANGE CENTERS

Joseph Rosenberg, former Hodkinson representative in the KANSAS CITY territory, has joined the Midwest-Educational force.

* * *

Louis Maurin has been appointed booker for the Enterprise Distributing Corporation at DALLAS, TEXAS, and R. H. Robertson in the same capacity with Progress Pictures, Inc., at Dallas.

* * *

Maurice Joseph, former manager of the KANSAS CITY Universal branch, who resigned to enter business for himself, has been succeeded by L. W. Weir, former assistant division manager in the West for Universal.

* * *

Resident Manager J. B. Dugger of the Famous-Lasky Players branch at DALLAS, TEXAS, was in New York City last week, attending the semi-annual meeting of branch managers.

* * *

A handsome diamond ring was presented G. B. Howe, who resigned from KANSAS CITY Universal recently to return to the East, by the office force. He had been with Universal twelve years.

* * *

Tom Bailey, formerly branch manager of the Famous-Lasky Players in Oklahoma City, and later district representative at Dallas, Texas, has been transferred to the LOS ANGELES, CALIF., field as district representative.

* * *

George S. Jeffrey has been appointed special representative for Canadian distribution of Preferred Pictures with office at TORONTO. Preferred Pictures are being handled by Dominion Films, Limited, at Toronto, Montreal and St. John, and by Canadian National Films, Limited, at Winnipeg, Calgary and Vancouver.

* * *

### Spencer to Represent Exhibitors

At a meeting held recently in New Brunswick, Mr. F. G. Spencer well known theatrical man was elected a member of the St. John Rotary Club. Only one member of each profession or line of business is admitted so Mr. Spencer will represent all Motion Picture exhibitors as Rotarian Spencer.

DIRECTORS AND AUTHORS

William De Mille's most recent display of directorial skill was the screen adaptation of the stage success, "Rita Coventry." The film, entitled "Don't Call it Love," starring Nita Naldi and treated in a humorous vein is highly entertaining.

# SHOWMANSHIP

# What Makes Mary and Mick Buy Your Tickets

*An Author's Viewpoint Gives the Answer as the Salesmanship of the Dramatist Combined with the Showmanship of the Exhibitor*

*By* WILLIAM DUDLEY PELLEY

YOU'RE an Exhibitor!

You're under big expense to run your theatre. You're under heavy responsibility to please your patrons. You've got stockholders, perhaps, who pound you for dividends.

Fifty-two times a year—and maybe one hundred and four—you've got to make a sure-fire speculation.

Out of seven or eight hundred pictures produced every year, you've got to speculate successfully with sure-fire selection. You've got to carry your theatre overhead; you've got to please your fans; you've got to make money.

The crux of the situation is picking those pictures which sell to the public with minimum effort and maximum pull. And that means a policy and a system—else you're shooting in the air—running your business by rule of thumb—putting your good money in a picture bucketshop.

That policy and system means checking up each film that is offered you for booking, against a handful of dramatic and sales fundamentals.

I want to talk about those fundamentals a moment. They're the bedrock and heart of your business!

Let's get at them through the eyes of the patron.

Mary's been working all day as stenographer in a downtown office. Mick, her "gentleman friend," goes to evening school three times a week. He's taking a course in civil engineering. Meanwhile, during the day, he drives a laundry wagon. On his three open evenings, he comes around to the flat where Mary lives with her parents—and multitudinous brothers and sisters. He wants to spoon with Mary, to have her alone to himself, to follow the thing called Cosmic Urge. But Mary's father and mother are hard-working people. They want to go to bed early. And the brothers and sisters make more or less racket. A fine chance for Mick and Mary to spoon. "Come on," says Mick. "Let's take in a movie!"

Of course they'll take in a movie. He may not be able to do much petting in the modern theatre, but he's with her, perhaps clandestinely holding her hand. And that's better than the noisy flat with the spying parents and noisy offspring.

But the petting business is beside the point. I'm thinking of the dollar bill Mick has in his left trouser pocket. It's coming into your till or it isn't. Your job is to land it.

Mary and Mick come down the street, arm in arm. On one side is your theatre. On the opposite side is your competitor. A block further on the lights of still a third theatre are blinking for trade.

Mary and Mick stand looking around them. Which theatre shall they patronize?

Right there is the psychological time when we contact film fundamentals. Four or five million Marys and Micks do the same thing every night in the year. They are the mainstay and ballast of your business.

What finally makes them choose your theatre, cross to your window, put that dollar bill in Mick's pocket down on your glass counter? Just what does this thing?

## Lobbyology

### Author Salesmanship

That's the viewpoint of the photodramatist who has written the accompanying article.

Without doubt it is an important one to the showman.

When a writer of film stories says plainly that at a last analysis he is only a salesman, it is worth every exhibitor's notice to learn by what principles he thus qualifies himself.

Mr. Pelley reveals himself here. Not only himself, but the showman, who, also, at the last analysis must be a good salesman if he would attain success.

The accompanying article is a sparkling broadside on a subject of serious import to showmen.

Is it the star? Let us see. Let us see from their intercourse there on the sidewalk as they are deciding which theatre to choose.

"Who's to the Plaza?" says Mary, glancing up at your competitor's sign. "Lillian Swanson? Well,.....not so good. I see her in an awful crummy show over there last week. They're fallin' down on plays for her sumpin' terribly."

"There's Tom Gibson down the street. Let's see him. I like that western stuff when it's good."

"What's he playin' in?"

"The sign says 'Billings County Law.'"

"Aw fish! Billings County Law don't mean nothin' in my young life—law's law everywhere. It's another cheap western. Here's a theatre right in front of us. Let's see what's playin' to that?"

So they approach your theatre and read the star's name on the lights: FELIX MEIGHAN. That passes. They like Meighan. Next comes that hoary query: What's he playin' in? That's where the title must register and register hot. Let's say it's "Marry Us Quick!" That's not a bad title—for Micky and Mary. More than once they've been thinking of getting married quick. But bear this in mind: Before Mick and Mary go into your lobby don't forget there's one more stage. They appear to be looking around for something—hunting, trying to get some vague information.

Do you know what it is?

I've made it part of my business to study these Micks and Marys.

They want to know the type of picture they're going to see—whether it's society drama, mystery yarn, sex story, western thriller or whatnot.

The star won't stand a chance, the title won't stand a chance, Mick and Mary won't enter your theatre unless having gotten them thus far, you go one step further and sell them on the atmosphere, characterization and type of your film play!

Right at that psychological time, when they stand there sold on star and title, is the "closing" salesmanship. Have you picked the type of picture that lends itself to cinching the urge that brings Mick up to your window and makes him put down his dollar on the glass?

Don't misunderstand me. I'm not going into a mass of generalization about western pictures, costume pictures, society dramas.

I'm talking about exploitation possibilities for outside sidewalk salesmanship in the film that's flickering inside on your screen.

Nevermind what your film may be, in what class, remember there'll be just as many people like its type as those who don't. You can't please everyone all the time.

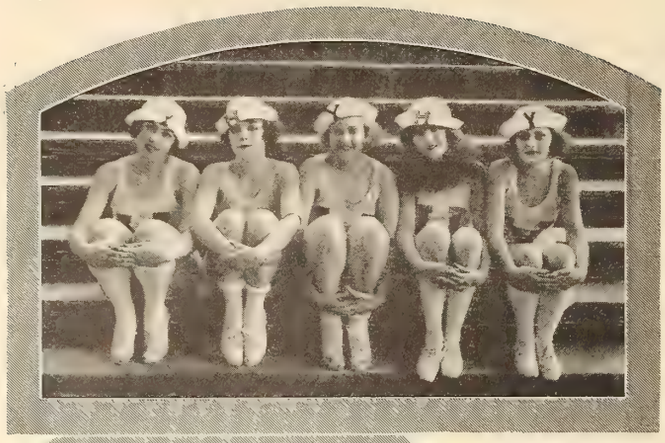
But I do maintain that you may lose even the people who would like the film if it doesn't have the exploitation features for outside display, that lend themselves to crashing sales argument, that jump out at Mick and Mary and cry: "Don't miss this one, on your life! You've been waiting to see this sort of thing for years!"

How many times, Mr. Exhibitor, have you thought of booking your pictures so that they give you maximum value in that psychological moment when Mick and Mary stand on the sidewalk? Because if your exploitation is weak or inadequate when your patrons saunter up to the door of your house, you're not going to get them inside. They're going to pass on to the house down the street.

I don't mean to say that nothing pulls your patrons in but lobby display. Newspaper and billboard advertising helps. But all that kind of publicity is the "opener" on your sales program to the fan. You've got to get to the "closing point" to gather in the real shekels.

And that's in the material the film gives

(*Continued on Page* 46.)



*IN the upper photo a quintet of the singing and dancing peaches appearing in some of the cabaret scenes. They come from the cast of "Wildflower," a Broadway musical comedy success, and a fact which is not lacking in publicity possibilities on that account. In the lower picture Clayton Webster (Richard Thorpe) has just joined his sweetheart Elizabeth Winthrop (Constance Binney) after an icy dive into the ocean.*

*THE cop on the pier from which Elizabeth Winthrop (Constance Binney) is trying to signal her sweetheart who is being carried out to sea on a South American steamer, is trying to prove her attempts as useless. But he doesn't reckon with a sweetheart to whom a mile of ocean water is as nothing, and who does prove that when his girl is the objective, a fish has nothing on him for making headway.*

# MONEY-MAKING IDEAS IN BURR PICTURE

## Title Suggests Many Potent Tie-Ups

AN embarrassment of riches! That best describes the exploitation possibilities of C. C. Burr's "Three O'Clock in the Morning."

For one, the picture has title interest practically synonymous with a free advance advertising campaign. There are very few folks in this broad land who haven't heard the words, "Three O'Clock in the Morning" in one form or another.

Victrola records by the hundred-thousands have entertained in as many homes, folks who appreciate good waltz music. In dance halls, in the parlor, in fact in any place permitting the tripping of dainty toes to the rhythm of an irresistible refrain, "Three O'Clock in the Morning" has invariably been a bright spot on the program. The fact that the Leo Feist Music Publishing Company of New York, declares it is one of the most successful sellers they have ever produced, is fairly eloquent proof of how folks the country over might be expected to prick up their ears at the mere mention of the title.

So much for the possibilities of tieing up with music stores, phonograph-record concerns, cabarets, vaudeville houses, dance halls and five-and-ten-cent-stores. The Feist people have, also, declared themselves ready to cooperate with exhibitors, they having a variety of showcard broadsides, strippers, and heralds which might be utilized to good effect by the showman.

### *Window Displays, Ballyhoo and Free Publicity*

Constance Binney, who stars in this picture, is a theatrical light of no little glamour. She is also an accomplished dancer, and therein lies a publicity suggestion of potent possibilities. C. C. Burr's press book contains a signed article from Miss Binney describing her advent as a dancer; also various technical angles of dancing before a camera. Any discerning editor on the look-out for a feature story or Sunday supplement should welcome this signed article as a real find. Result—another strong agent in bringing the public's attention to the picture at the exhibitor's theatre.

Window tie-ups with jewelry stores should not be overlooked. A window card calling attention to the jeweler's time-piece and your picture would be properly in order. The ballyhoo angle has a decided kick to it. A sandwich man, whose double sign represents a clock, will be an effective street attraction. The ordinary square sandwich sign should be used, on which the dial of a clock is painted with the hands pointing at 3 A. M.

Last, but not least such names as Constance Binney, Edmond Breese, and Mary Carr will mean something to the person who sees them in poster or electric lights.—M. L. S.

# ENTERPRISING MANAGER GETS PUBLICITY

### *Invents Stunts of News Value and Gets Big Newspaper Space*

BEING held down to a specific advertising budget, Manager Harry Browning of the New Haven Olympia Theatre found that very often it was impossible to buy, all the space he should like to use for advertising a coming attraction. So he started the old head gear working and finally evolved a plan whereby he got, absolutely free, such space in the New Haven Times-Leader as cannot be bought—namely, the news columns. Here's how he did it.

He arranged for a special Saturday morning performance of "Michael O'Halloran," a Hodkinson feature, which was to be run in conjunction with the newspaper. That is, the paper printed a coupon each day which when presented at the theatre box office with five cents by a child not over fifteen, would entitle that child to admission. Regular price of admission is ten cents.

The paper devoted several columns to stories concerning the special performance making it seem that they were going fifty-fifty with the kids on the price of the tickets. The profit for them lay in the increased circulation, while the theatre gained by the added publicity which was thus secured.

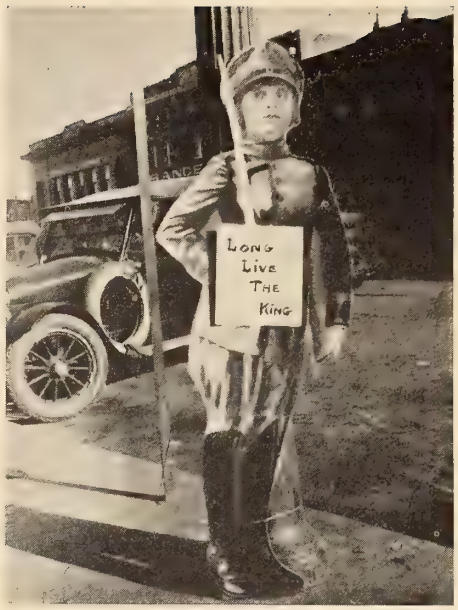
Another instance where Manager Browning used his head is evidenced in the scheme he employed to gain space for the showing of "The Fighting Blade." In the cast there appears Allyn King, a Follies girl, and a former New Haven resident. Mr. Browning saw immediately the possibilities in the news value of this situation so he went to the New Haven Times-Ledger with his story. He had guessed correctly. They just ate up the thing, gave him a fat half column in which was given a complete biography of Miss King

* * *

## 'MINSTREL CAR' LEAVES FOR COAST TO COAST TRIP

The "After the Ball Minstrel Car," consisting of a big auto truck fitted up with living accommodations for the merry minstrels in addition to a piano with brass band attachments to accompany the singers, left the Capitol theatre, New York, with an appropriate send-off Thursday afternoon, enroute for Los Angeles and return.

William A. Quick, in charge of the wandering minstrels, received his training with Barnum and Bailey, and the Sells Brothers, and real circus discipline will be maintained.




**JACKIE COOGAN CUTOUT**
This cutout fastened to a lamp post in Wichita Falls, Texas, a tracted a lot of attention. It is cheap and very effective advertising.

* * *

## MUSIC SHEET TIE-UP

A piano solo by Francis Young, called "Beau Brummel," will be used as a musical tie-up by Warner Brothers, in connection with exploitation of their forthcoming March release, "Beau Brummel," starring John Barrymore.

Arrangements were recently effected through Carl Fischer, Inc., musical publishers. The number dedicated to John Barrymore, will be used as the musical theme for the screen presentation.

# CURIOSITY AROUSED BY USE OF WANT ADS

### *Ads for 'Temporary Husband' Bring Many Applications*

MILTON D. CRANDALL, head of the publicity department of Rowland and Clark Theatres, Pittsburgh, proved that the classified columns of newspapers are a mighty medium when the time is ripe, to exploit a picture. One day in the week previous to the showing of First National's "Her Temporary Husband," he had inserted in all of the newspapers of Pittsburgh a three-inch classified ad, calling attention to the fact that a young lady twenty-two years of age, desired a mate in matrimony. The heading of the ad was "A Temporary Husband" in bold type. The ad contained some humorous lines, such as "prefer a man who does not expect to live longer than a week."

And then the returns. The ad was inserted on Wednesday, the address given being "Burns and Burns, Liberty Theatre." Thursday morning at ten o'clock there were telegrams from towns so far distant as Akron, Ohio, special delivery letters from all parts of Pittsburgh and surrounding towns. It was almost found necessary at times to install a special telephone operator in the Liberty to take care of the innumerable calls from aspirants willing to be a temporary husband to young lady for a momentary consideration.

* * *

## COOGAN CONTEST

"Long Live the King," Jackie Coogan's first Metro picture, played the Hippodrome Theatre in Waco, Texas, recently and through the efforts of Manager Harrison of the Hippodrome and W. G. Bishop, Metro exploiteer who handled the engagement, nearly all Waco thronged to see the picture.

Each school agreed to select a child who resembled Jackie as closely as possible and to submit him a contestant for a prize to be awarded by Waco's most prominent jurist, Judge Ritchey of the Supreme Court and Charles Braun, Manager of the Waco Chamber of Commerce, acting in behalf of the theatre that had announced prizes ranging from a first of $25 in gold and down the list so that each school would be sure of capturing some prize.

**WORLD'S LARGEST THEATRICAL SIGN**
Here is the largest theatrical electrical sign in the world, which Harold B. Franklin, head of the Famous Players-Lasky Theatre department, designed and had erected on the Putnam Building, on Broadway between 42nd and 43rd streets. Fifty men worked on it six weeks. It has forty-five miles of wiring, feeding 4,600 lamps which consume 235 watts of current. It dims and brightens every twenty seconds, a 150 h. p. motor being required to run the dimming apparatus. The sign weighs twelve tons and is 200 feet long. The depth of the main section is 18 feet and that of the wings 28 feet.

# EXPLOITATION IDEAS

### Apple Barrels Dress the Lobby

A novelty that will attract attention as a lobby decoration can cheaply and easily be provided if the exhibitor who is running THE MARRIAGE MARKET is keen on rolling up big returns on the C. B. C. film. This is how it is done. Go to a grocer or several grocers and get several apple barrels. On them paint in large red letters: "Highly cultivated peaches for sale. Look them over."

The barrels should be empty, but on the bottom should be another sign reading: "Blond or brunette peaches, tall or short peaches, plump or thin peaches, peaches in great variety guaranteed by Miss Whitcomb's Finishing School as fit for 'The Marriage Market.'" Place this around the lobby and probably you will find a good natured audience filing into the theatre at each performance.

* * *

### Twenty-Four Sheet Used as Curtain

It was an F. B. O. exploiteer, "Buddy" Stuart, who carried on the successful campaign for the MAILMAN showing at the Fay Theatre in Providence, R. I. He undertook a great number of unusual stunts but the most outstanding of all was an arrangement whereby a twenty-four sheet was converted into a drop curtain lowered at each performance. The sheet was pasted on the back of a regular drop curtain and it went over big because of the originality of the idea.

* * *

### Unusual Marquee for 'Black Oxen'

There is suggested for the exploitation of First National's BLACK OXEN a marquee decoration that has undoubted merit. It can easily be arranged by means of large black cut-out books covers with silhouette letters and border resembling an arch, with an orange cloth background and spot lights shining through from the back. Two large hearts, one with the head of Corinne Griffith, the other with the head of Conway Tearle, would help to brighten the display.

* * *

### Arrange Special Boy Scout Matinee

A worthwhile suggestion for arousing the interest of your patronage in the showing of First National's BOY OF MINE is to arrange a special showing for Boy Scouts. This can take place at a special Saturday morning matinee all Scouts being the theatre's guests. This could be worked in as the culminating event of "Boy's Week." You will find that staging a special Boy's Week will give you a great deal of publicity and will call the picture into prominence through the local news stories which the papers are sure to run.

* * *

### Afternoon Tea for Matinee Patrons

What might easily prove to be a sure-fire crowd collector is a stunt that is easily adaptable to the exploitation of THE COURTSHIP OF MILES STANDISH. The lobby of the theatre should be dressed to represent the deck of the Mayflower. Then possibly several club members could be enlisted to act as hostesses to the theatre patrons and pour tea in the lobby. They would be dressed as colonial dames and the effect would be quite perfect. The expense of the tea, crackers, etc., could be defrayed by entering a tie-up with some local grocer whereby he gets credit for supplying the provisions.

* * *

### Distribute Bogus Theatre Tickets

People are always attracted by what appears to be a free ticket to the theatre, so you might try this on your community. Have a lot of theatre tickets printed resembling in style those used by legitimate theatres. In a contrasting color print across the face of the ticket: "Katherine MacDonald in CHASTITY. See it, its back stage story of an actress." On the back can be printed: "Present this at the Strand Theatre and receive in exchange for it an orchestra seat for.....cents." In the blank space appears your own admission price. This scheme should aid you materially in putting over this First National attraction.

* * *

### Dynamite Your Tom Mix Patrons

Get an ordinary keg and put dynamite signs on all sides of it. Place it in an ordinary open delivery wagon or truck. Get a very unimposing looking man from around the neighborhood to sit on the keg, his chin in his hands, the picture of dejection. Then hang a sign from the tail end of the wagon which reads: "If this thing should blow up you wouldn't get any more of thrill than you will from seeing Tom Mix in the Fox production, EYES OF THE FORREST." You will probably attract a great deal of attention.

'FRENCH DOLL' DISPLAY
A fashion shop window tie-up can easily be arranged by a display of gowns and cutouts of Mae Murray in her Metro picture.

### Arrange Combination Merchant Ad

There is opportunity for a great combination merchant ad tie-up on the exploitation of Metro's latest Mae Murray production, FASHION ROW. Arrange for a double spread newspaper ad with the following caption straight across the top: "Advertisers who have created 'Fashion Row.'" Then divide the rest of the space into smaller boxes each box to carry the ad of some merchant who announces his contribution to "Fashion Row." In each ad should appear a picture of Mae Murray and a prominent place should be reserved for the announcement of the theatre at which the picture is showing and the play dates.

* * *

### Gold Buddha for 'Dan McGrew'

A cabaret scene of unusual size and magnificence will be used in "The Shooting of Dan McGrew," now in the course of production. The feature of the scene is a gold Buddha which stands thirty feet high.

Five hundred people will take part in the cabaret scene and several vaudeville acts will lend color. The dancing of Barbara La Mass will be one of the outstanding features.

### Stars Ask Public's Opinion

Ten days in advance of the showing of THE VIRGINIAN at the Garden Theatre, Garden City, Kan., a thousand letters, written on Preferred Pictures' letterheads were mailed from New York City to the theatre's mailing list. The letter was supposed to be a personal note from Florence Vidor and Kenneth Harlan, the stars, asking the opinion of the recipient on their interpretation of the respective parts and asking them to communicate the opinions direct to them through the manager of the theatre. A post script on the letter announced the dates of showing of the picture at this particular theatre.

* * *

### Have Apache Dance as Prologue

A fitting prologue and one which will arouse community interest in the showing of Metro's IN SEARCH OF A THRILL which stars Viola Dana, is an apache dance contest which is open to all amateurs who volunteer to participate. The winning couple are awarded prizes thereby the contest draws greater interest. Besides getting, in this way, a fitting filler for the program, you secure extra patronage because friends and families of the contestants will surely turn out in large numbers to witness the event.

* * *

### Blows Fog Horn for 'Anna Christie'

A clever way of getting attention centered on your showing of ANNA CHRISTIE is to secure permission from the city authorities to mount a large searchlight and a fog horn on the top of your theatre building or some nearby high place. Play the searchlights over the crowds at night and blow the fog horn. You will find you will get almost immediate attention and you are at the same time suggesting the ship atmosphere which is such an integral part of the picture.

* * *

### Cut-Out Contest

A Citizens' puzzle conducted by the "Ottawa Citizen" of Ontario, Canada, provided the exploitation ammunition for First National's CHILDREN OF DUST at the Imperial Theatre.

Pauline Garon played the lead and Pauline's face was cut into little bits of pieces, each piece being a part of one of the ads that made up the page. The "Citizen" readers were told that the total represented one of their favorite screen actresses and they were asked to identify her and tell the name of the picture and theatre at which she would appear. An extra award was promised readers who made the neatest arrangement of the completed cut-out puzzle.

Eight advertisers took space on the page, so Pauline's face was cut into eight parts. The "Citizen" thought so well of the idea that it took part of the advertising space itself.

* * *

### Newsboy Contest

The newsboy contest which has been widely used to exploit Jackie Coogan's first Metro picture LONG LIVE THE KING all over the country was put over with good effect in Charleston, S. C., for the Princess Theatre recently. The campaign was executed by C. D. Haug, Metro exploitation representative in that section, who has done it many times and with unvarying great success.

Haug tied up with the News and Courier and the "Charleston News." These papers printed coupons daily with instructions for their readers to clip and either mail to the editorial offices or deposit in front of the Princess Theatre in a box for that purpose. The stunt interested thousands of people. The winning newsboy—the one the votes acclaimed as the most popular was given a Jackie Coogan suit of clothes while the four others in order of popularity were given a proportionate number of passes to see Jackie's picture.

# THE LINK BETWEEN DIRECTORS OF PICTURES AND MUSIC

## How Scenic Atmosphere is Translated by Thematic Cues

OFTIMES hidden treasures are discovered under our very door-step. In our hurried manner of straining every effort to outdo the other fellow with special stunts we almost too frequently overlook the simpler methods.

All of which pretty much describes the situation surrounding "music for the screen." And it is all summed up in the very simple but very thorough thematic cue sheet, which translates the film director's every mood, scene by scene, to the scale language of the musical director.

Thematic cue sheets are not exactly new. In fact, M. J. Mintz, who patented the method of linking the directors of pictures and the directors of music, has created thematics for so many big features that he has lost track of the count.

The most potent angle of the situation is the fact that last week the Cameo Music Publishing Company, of which Mr. Mintz is now president, was proudly able to announce that practically every feature producer and distributor of the industry had made their thematic cue sheets an institutional part of every press sheet sent out to the exhibitor.

And, what is probably even more important than that, a real musical cue sheet which is as easily understood by the showman as it is by the musician himself.

The thematic principle is based upon the fact that the average theatre's musical library is not elaborate and that the musical director needs a direct "tip-off" on every cue. Accordingly, it not only "times" the musical themes but sets down in actual reproduction a sufficient measure of each selection to thoroughly signify the proper atmosphere for every scene and sequence.

If the suggested selection is not available, the director at least knows the correct mood of what he may substitute. For the more conscientious musicians there is also the possibility of their obtaining all of the proper music in orchestrated form from one address.

A PRAISE WORTHY angle of the Cameo policy is that the concern does not and will not publish any music of their own. Whatever selections are made are laid out in thematic form without favor toward any certain publisher who might desire to stress certain melodies or popularize certain refrains.

The fact was undoubtedly a formidable one in bringing out a universal adoption of the thematic as the only logical cue sheet idea in the industry. That fact places the exhibitor in the safe-guarded position that he is getting the real musical atmosphere as suggested by the picture proper.

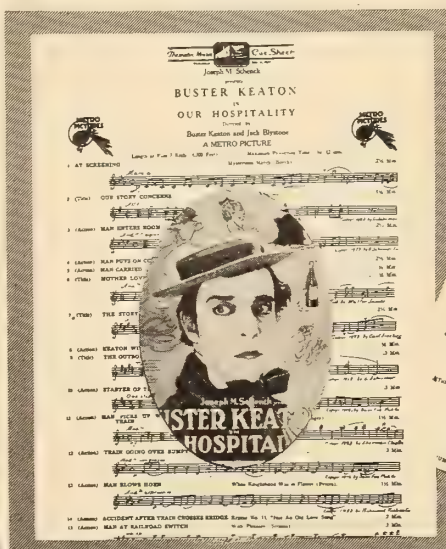
Many poor pictures have been saved by correctly following the proper musical suggestions. And, in turn, many excellent pictures have partially or wholly failed to efficiently satisfy because of improper accompaniment. To M. J. Mintz, therefore must go the credit for having brought the situation to an even balance and for providing the link between the directors in the field and the directors in the pit.

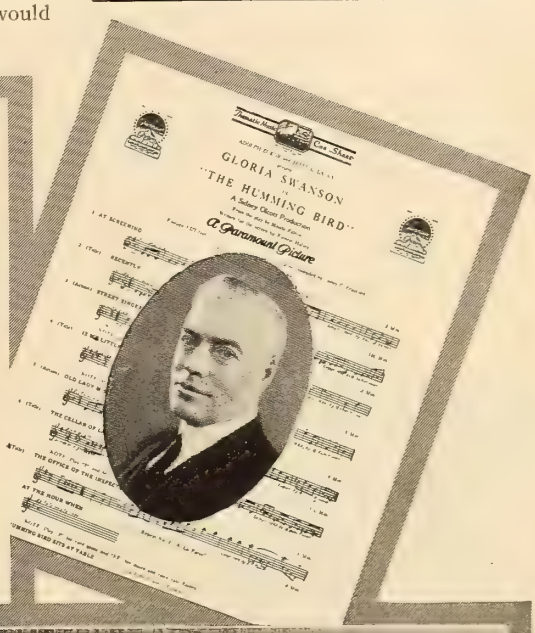
And now that he has accomplished that, we are wondering if he could not create and patent an idea for a thematic cue plan of some sort which would co-ordinate the work of author and director of the play proper. Scripts cued to the tune of the author's wishes by the man who knew how would certainly find a ready market.

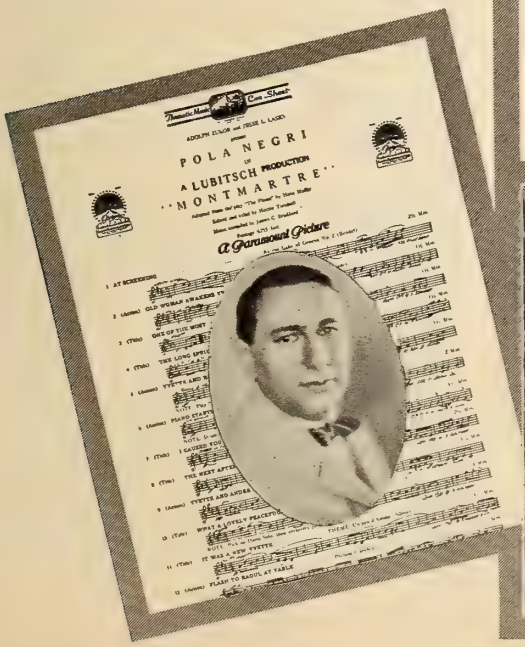
*M. J. MINTZ*

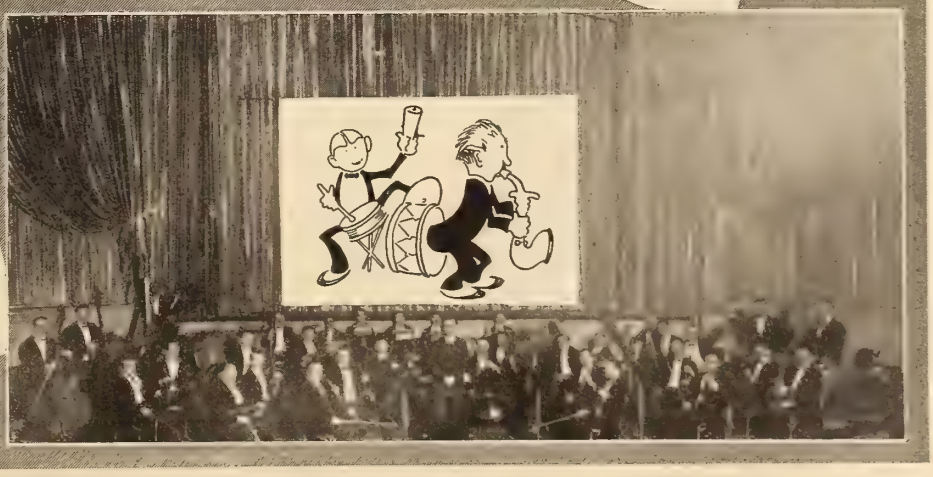
*HEAD of the Cameo Music Publishing Company, who created what is known as the "thematic music cue sheet," which provided the missing link between directors in the field and directors in the pit. And what is more, commercialized it to the extent of having it universally adopted by the film industry. All of whcih is quite simple and not so strange when it is recalled that he is none other than Moe Mintz, exhibitor and showman himself.*

*IN the large panel in the lower right you see one of Hugo Riesenfeld's famous "showmen" orchestras. At every performance of either the Rialto or the Rivoli you sense the "Riesenfeld" touch of atmosphere. That's Broadway! But the same proper musical atmosphere is not out of reach of the exhibitor at points north, east and south if the suggestions of the thematic cue sheets (shown in the other three panels) are properly followed. And the following of suggestions is easy because they are in the language of the showman.*



## Industry Honors Edison

(*Continued from page* 4)

—gave them a wonderful opportunity for education. That was one of the greatest inventions there ever was.

### 'A 100-Million-Candle Power'

"More than anything else that has been spoken of here today was that intense desire to help others, to help other men who follow him, one that could only be backed up by a hundred-million candle-power lamp like Mr. Edison."

Rupert Hughes spoke in satirical vein—so satirical that at first there was an evident nervousness on the part of some of his hearers.

"It's about time somebody spoke the truth," he began without the formality of addressing the chair or the audience. "I stand for the moral people of this country.

"I want to brand Edison as the arch-fiend of modern times. Reading the papers, we know that before the days of motion pictures homes were the places where people lived, where women never went wrong, where crime of every form was unknown.

"Then along came Thomas Edison and invented crime. If there had not been any motion pictures we should now be in the place where the world was twenty-five years ago.

"Edison invented the light—and made it possible for papa to stand at the head of the stairs and push a button and flood the old sofa or even the front porch with lights.

"Pictures should not be allowed to show people kissing. It puts ideas in people's heads.

### New Moral Principles

"Mr. Edison has furnished increasing employment for a lot of ladies of both sexes, and nice middle-aged ladies with small town minds who used to sit at home at night singing 'Where is my wandering boy tonight?' are now in positions of power and get good salaries. If we can only succeed in passing this national bill we shall be enabled to throw a lot of gentlemen out of a low business.

"If any one is shot by a total stranger it stops all the pictures. Here we have one of the greatest moral principles ever devised. A gentleman puts two or three hundred thousand dollars into a motion picture. Six months afterward a mistake happens.

"A woman visits a friend who is visiting another friend and a chauffeur comes in and does something that bankrupts that producer's work.

"We find they will not even permit bootlegging to be referred to on the screen. We know there is no bootlegging in New York —because a picture showing it was banned.

"In Pennsylvania there has been no crime since motion pictures were invented. Men in that state who have worked night and day have found nothing wrong."

Mr. Hughes casually alluded to his own connection with the industry, saying he had tried to "bust up" a couple of moving picture companies, "doing good in my own little way." He pointed out what the motion picture lacked was a skipper.

"Literally, all the other arts would be nothing if we could not skip," he went on. "You pick up 'Paradise Lost' and you let the pages whirl. You select what you like.

"In church, as it has been well said, the Lord giveth his beloved sleep, and they stay asleep until the contribution box has passed by.

"There is nothing in the motion picture which allows you to skip the hokum. Hokum, as one of my friends has remarked, represents all the most beautiful things without which life would not be worth living.

"Of course, a good deal of skipping is done by just skipping past the motion picture theatre entirely. (Laughter), but we should have a way of diverting life so you can skip the parts of the picture that don't interest you.

"Now light travels 186,000 miles a second. That sounds like the cost sheet of one of our pictures. Sound travels 1100 feet a second. That sounds like the profit side. (Laughter)."

Mr. Hughes told of a plan on which he was working to harness the light from in front of the screen enabling him to do a lot of things. As he explained to the amusement of his hearers, "Of course, you haven't intelligence enough to understand because you are motion picture people."

"I don't know by what achievement the next speaker will be longest remembered," said Mr. Hays. "It was this man, now the chairman of the committee on banking and currency of the United States Senate, who managed the passage of the Federal reserve act and the farm loan act in the Senate. Nothing of late years has been of more service than the Federal reserve act. Senator Robert L. Owen of Oklahoma."

### Surpasses the Imagination

"When I received an invitation to attend this luncheon I gladly laid aside other things," said the Senator, "in order that I might have the honor of paying my respects to Mr. Edison. When I think of him and think of what has been accomplished in his short life I feel as if I might without irreverence paraphrase the Scripture and perhaps without plagiarism to Father McGlynn say 'There was a man sent from God; and his name was Edison.'

"The flood of inventions of enormous value which have been reflected in the world through his brilliant intelligence, through his untiring industry, surpass anything which the imagination of man can conceive.

"When the history of man was unfolded in the first lines of Genesis there was recorded that God said 'Let there be light. And there was light.'

"And when the sun and the moon had hid themselves away this son of the Almighty, this prophet and seer, was the instrumentality through which all mankind enjoyed the benefit of everlasting light.

"Nothing more honorable could come from a man than the few words of his admonition in his short address to you where he appealed to you not to be guided by profit nor by desire for power, but to remember the great opportunity you have for service.

"The greatest Master of man, the greatest teacher of the secrets of the human soul, has said 'Let him who would be greatest among you be your servant.' Upon this foundation stand.

"There has not been in the history of mankind so useful a man, so great a public servant, as Thomas A. Edison.

"He has given us the age of the electric light. But he has not stopped at saying 'Let there be light.'

He has said also 'Let there be music for all the world,' so that in the humblest of homes as well as in the palaces of kings the sweet and divine harmonies which men of artistic genius are able to create shall become the possession of all mankind.

"And he brought forth the graphophone.

### Honoring America

"There is no means by which the increasing knowledge of mankind can be made more useful than through the telephone, which now ties all the world together and has been one of the chief instrumentalities by which the United States has become the leader of all mankind in industry and finance.

"There are those who challenge Mr. Edison's place in some of these inventions, but I think we may, as we say in the west, let it rest on a fifty-fifty basis.

"That reminds me of an incident where a man selling sausages was asked by the purchaser: 'What is this sausage?'

"'Rabbit and horse,' was the reply. 'About fifty-fifty. One rabbit and one horse.

"So from his laboratory has come the moving picture industry with its astounding advances, an industry which speaks in every tongue. It speaks with equal facility to those who are English and to those who are Irish. I hope there are no Irish in New York.

"It speaks to the Chinese, that great sleeping Mongolian giant of four hundred million human beings now waking up through the moving picture. I rejoice to see that American enterprise is seeing to it that these pictures which are going to China shall carry a fair and upright view of America; that the pictures which contain vile thoughts or vile suggestions are being gradually minimized until the pictures going into that far distant arena are doing honor to America.

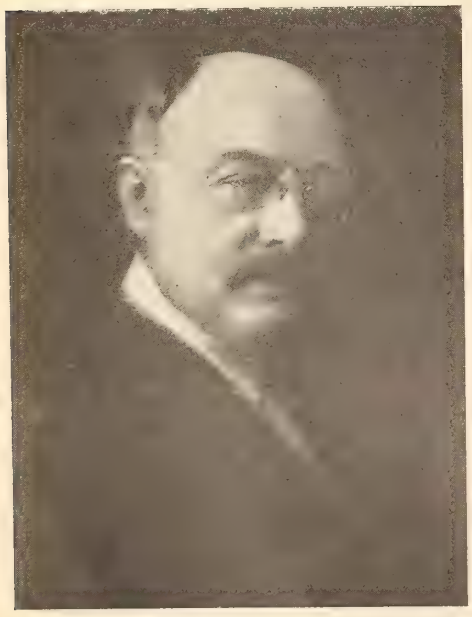
### Screen Carries Every Beauty

"America is the leader of the world. It is the first in finance, it is the first in commerce, it is the first in quantity and quality production.

"America will not be content with that.

"America will be the leader of mankind in the moral and spiritual world, and of all the means by which the thoughts of America can be placed upon the conscience and intelligence

(*Continued on Page* 46.)



GEORGE KLEINE

Chairman of the arrangements committee, to whose foresight the luncheon was made possible and to whose management its success was due.

WILL H. HAYS

President of the Motion Picture Producers and Distributors, who acted as toastmaster and kept the show humming at top speed through the afternoon

# Tried and Proved Pictures

## Tried and Proved Directors and Authors

WHAT makes a picture worthwhile? A good story, well presented, intelligently acted. An author can create a story that has the sort of stuff the public likes and wants, is a good author. He earns the approval accorded him by the public.

A director who handles that story artistically, skillfully, and in a style that makes it interesting to the movie goer, is a great director.

For this reason the directors and authors of Tried and Proved pictures belong among the ranks of the great. They have created stories that have hit the bullseye squarely. They have given the exhibitor sure-fire productions, the kind that make money. They are Tried and Proved Directors and Authors.

Their products have been through the fire of public opinion and have come out unscorched. The fact that they are well directed, well written stories, outbalances the fact that they are not new. A large portion of the public would rather see a picture that has been Tried and Proved than take a chance on a new picture the director and author of which is unknown to them.

It is these Tried and Proved directors and authors who have elevated Tried and Proved Pictures to the high position they now hold—a position attained because they have shown exhibitors that they are real money makers.

## OPPOSITION INCREASING 'BIRTH' PUBLICITY

### *'Way Down East' Substituted When 'Birth' Showing Is Stopped*

MUCH heated discussion has ensued during the past two weeks over the showing of D. W. Griffith's "Birth of a Nation" at the Auditorium in Chicago. The real battle is being waged between the police and the sponsors of the showing, the police maintaining that they are justified in their stand by the film state law which prohibits the showing of films which might instigate race riots.

On the other side, the sponsors are fighting the case on the bases of a permanent injunction issued in 1915 which restrains the police from interfering with the showing of the picture. Consequently every time the picture was started the police stopped it.

The first time the showing was halted by the police it was decided to replace the film by Griffith's "Way Down East," another Tried and Proved picture that has been showing continuously for several years. This showing was drawing very gratifying crowds when it was decided to try "The Birth" again. Again the police interfered.

The result of all this has been an overwhelming amount of publicity not only in the city of Chicago but in the country at large. Now while "The Birth" apparently needs no added publicity, this new spurt is doing much to revive an active interest in the film which in many cases was seen several years ago and for this reason is rather dim in the minds of many.

The present discussion has given the film an up-to-the-minute news aspect and there are a large number of audiences anxious to see the film again and get a more concrete idea of the phases to which the city of Chicago is taking exception.

* * *

## GOOD BUSINESS ON OLD PARAMOUNT FILMS

### *Numerous Exhibitors Booking Tried and Proved Pictures*

FROM reports received from a large number of exhibitors in various parts of the country, there is a very gratifying amount of business being done on Paramount Tried and Proved features. In some of the towns they are making their first appearance, while in others this showing marks a recurrence.

Recently "Back Home and Broke," starring Tom Meighan, played at the Cozy Theatre in Sauk Rapids, Mich., and according to the statement of the manager it did wonderfully well for the theatre. Not only was his report a statement of facts but he went so far as to write several lines of warm praise for the picture which he believes will draw a crowd at any time and any place.

In speaking of "Bluebeard's Eighth Wife," H. J. Longaker who showed the picture at his Howard Theatre in Alexander, Minn., he said it was the best Gloria Swanson picture that had been shown at the theatre to date. It has all the elements that please his audience and he predicts it will be successful with all exhibitors.

Very enthusiastic indeed is F. J. Armantrout of the Lyric Theatre, Lakefield, Minn., over the showing of "Grumpy." The picture is a seven reel feature in which Theodore Roberts is starred and in talking of it this manager says:

"In our opinion here is the right length picture for a special. It is good all through to the end, there is not a bit of padding, and it is interesting. We played this as our New Year's offering and though the weather was against us we did a very nice business."

## INCREASE ADMISSION PRICE FOR 'FLIRT'

### *Crowds House at Every Showing of Universal Feature*

WHEN J. P. Krebsback of the Krebsback Theatre, Adams, Minn, booked "The Flirt," he decided he could safely take a chance and raise the price of admission. He knew the previous record of the film, and he realized that since it was a Booth Tarkington picture he could risk increasing the price as the people would be willing to pay more to see a Tarkington story.

The box office returns proved that Krebsback was justified in taking the chance. The audience willingly paid the increased charge and afterwards took occasion to tell the manager how much they enjoyed the picture. Not only were they delighted with the story, but the performance of Eileen Percy as "The Flirt" seemed to cause no end of pleasure. Many times a burst of applause or a hearty peel of laughter greeted some touch that particularly delighted the audience.

DIRECTORS AND AUTHORS

Representatives of their respective professions meet for a little chat. John Boyer, Norwegian novelist, calls on Victor Seastrom, director of the Goldwyn production, "Name the Man."

DIRECTORS AND AUTHORS

Roland West, author and director of the Carlos production, "The Unknown Purple," has just signed a six-year contract with Truart Films for the production of two special features a year.

# "My Idea of Entertainment"

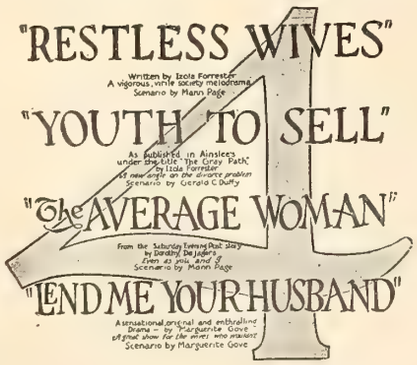
—that's what Al Newhall of the Strand Theatre, Lynn, Mass., wired about

# "Three O'Clock" in the Morning"

featuring
CONSTANCE BINNEY

—and Newhall was right because the business he did on the picture proved it.

A Picture in Tune With the Times.
Give Them Youth!
Fervid Youth!
The Daring Years of Youth!
You Know by Now They Flock to See the Pictures That Deal With Youth.




Have You Played the Burr Specials?

"Three O'Clock in The Morning"
and
"The New School Teacher"

**Burr Pictures, Inc.**
**133 West 44th Street, New York City, N. Y.**
Released by the Best Independent Exchanges Everywhere!


## *TRIED AND PROVED PICTURES*

### 'The Abysmal Brute'

*Cave Man Love* *Released by Universal*

BRIEF: The love of a fine girl brings to a cave man prize fighter a realization of the finer things of life. He wins the love of the girl and to make the thing certain carries her off by force.

BOOKED 5,087 times to date, this picture has established a fine record wherever played. In many cases bookings had to be extended and every exhibitor who played it announced excellent business.

Among the circuits that booked this picture are: M. Hill (Atlanta) 13 theatres; Robb & Rowley (Dallas) 6 theatres; Loew's, in several of their houses; Peerless Booking Co., in several of their houses.

Other big bookings this picture received are as follows: Bijou Garden, Palm Beach, Fla.; Royal, Hot Springs, Ark.; Rialto, Providence, R. I.; Allen's Theatre, New Bedford, Mass.; Boston Theatre, Boston, Mass.; Empire Theatre, Portland, Me.; Alhambra, Utica, N. Y.; Rialto, Butte, Mont.; Orpheum, Rockford, Ill.; Strand, Dayton, O.; Mozart, Canton, O.; Reade's Hippodrome, Cleveland, O.; Apollo, Indianapolis, Ind.; Grauman's, Los Angeles, Calif.; Strand, Madison, Wis.; Olympia, New Haven, Conn.; Market Street, Philadelphia, Pa.; Rialto, Washington, D. C.

Reginald Denny takes the leading male role in the production and his name means something to the box office nowadays. The story is by Jack London and it has all the power and fascination that marked that writer's work.

Exploitation angles galore are offered to the live exhibitor who books this picture.

Arrange with your most popular sporting editor for this contest to be conducted by his newspaper for ten or twelve days; awards to be made for the best letters of not more than three hundred words answering the question: "What Is the Ideal Man?"

In announcing the contest, tell of the search that was made and the difficulty encountered in finding an actor who could answer to the description of London's idea of an ideal man as revealed in the character of Pat Glendon in "The Abysmal Brute." How, finally, Henley chose Reginald Denny because of his great athletic prowess, his cleanness and wholesomeness and because of his unquestioned ability as an actor.

Get the names of about 10 prominent local doctors in town and ask them to write for publication their estimate of the physical measurements for their "Type of Perfect Man." Of course this must be planted with them and they will co-operate with you for the publicity they will derive.

The local schools afford a tie-up with this picture. Nearly every school has its athletic end and its town champs. A theatre playing "The Abysmal Brute" could offer a prize to the boys participating in amateur boxing exhibitions. The professionalism of the thing can be gotten away from by offering the prize, which might be a cash prize, to the school which won the championship of the town, or, if it be a one school town, give the prize to the boy champ of the school, and suggest that he invest the money for equipment for the school gym. These bouts could be held on a certain evening and the manager tie-up with the picture by having banners announcing the occasion, put up around town. The local newspapers would be only too glad to sponsor this and play it up from the athletic angle. If your Legion Post is interested in boxing, get their co-operation. The banners might read something like this:

"The Abysmal Brute Boxing Contest $25 to the Boxing Champion of the Town On (date). The Management of the Palace Theatre, etc."

A street parade of the boys who were contending for the championship would be another angle to play up this contest.

Tie-up with the local newspapers to offer a prize for the story judged best by a committee of leading citizens, athletes and sport writers, the subjects to be "Famous Fighters As I Remember Them" or "What Was the Best Fight You Know Of?" These stories would deal with the big fights of the past and present, and the old timers, while they might not care to write, could pass their knowledge on to the younger sporting set of the locality.

* * *

### 'The Love Flower'

*South Sea Romance Released by United Artists*

BRIEF: Stella Beyan in order to save her father from a prison sentence, which he does not deserve, maneuvers their escape to a little island in the South Seas. There she meets a young man whom she learns to love but before she finally marries him, she is called upon to take desperate chances and face death several times before she outwits her father's prosecutor and a peaceful mode of living is resumed.

FOLLOWING close on the heels of such notable success as "The Birth of a Nation," "Hearts of the World" and "Broken Blossoms," D. W. Griffith produced "The Love Flower," a stirring romance whose delicate subtlety and fine shadings have been aptly portrayed through the acting of Richard Barthelmess and Carol Dempster.

The story not only runs high with romantic situations and fine examples of the noble love of a courageous girl for her father, but abounds in real thrilling situations such as a struggle on the top of a high cliff, the rapid descent of the contestants into the swirling sea below and the brave rescue of the father by his daughter. Any audience that will not edge forward on its chairs and gasp at this point is not human.

The master touch of Mr. Griffith has imbued the scene with a realistic touch which is a silent witness to splendid direction. It is for this reason that the name of Griffith carries so much weight in influencing audiences to see a scheduled picture. It is logical, then, to play up the name of the director in every possible way. The lobby display should include stills of the director with biographical sketches and personal notes about his past successes.

In addition much stress should be laid on the two stars both of whom are very well liked and have personal followings. The South Sea atmosphere might be suggested by the use of artificial palm trees, painted scenes and the like, artistically laid out as a lobby display. In addition you might also add to the general good effect by securing a large quantity of sachet from the druggist. Put it into a rather large cushion which should be well covered with flowers. Place this cushion, or several if you can arrange for them, about the lobby in such a way that an electric fan can be placed inconspiciously behind each one. The air blowing through the cushions will blow the fragrance out into the air and will create a very pleasing effect that immediately emphasises the name of the production—"The Love Flower."

In addition to this type of exploitation the exhibitor should resort to dignified yet forceful advertising in the daily papers. The object of this is to reach that class of patrons which includes not the habitual movie goers but those who would be interested in a picture of this type and can only be reached through the newspapers.

# You know you will make money on these pictures!

***They have them—tried and proved real money-makers at box offices throughout the country***

## MERRY GO ROUND

with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

## A CHAPTER in her LIFE

a Lois Weber Production with a great cast including Claude Gillingwater, Jacqueline Gadsden, June Mercer and others.

## THUNDERING DAWN

with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

with Norman Kerry and Claire Windsor, Richard Travers and Barbara Bedford. Directed by Harry Brown.

## THE DARLING OF NEW YORK

with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

starring Priscilla Dean, and a great cast which includes Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY OF QUALITY

starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

***Some satisfaction to know that you are sure of a good profit when you run a picture. That's the way you feel when you play tried and proved Universal Jewels.***

## UNIVERSAL JEWELS

**Presented by CARL LAEMMLE President.**

**UNIVERSAL PICTURES CORP.**

***Check the pictures in which you are interested—***

Mail this coupon to your Universal Exchange and get complete information on these famous Universal Jewel money-makers. This information is free and involves no obligation on your part.

[ ] **MERRY GO ROUND**
[ ] **A CHAPTER IN HER LIFE**
[ ] **DRIFTING**
[ ] **THUNDERING DAWN**
[ ] **THE ACQUITTAL**
[ ] **DARLING OF NEW YORK**
[ ] **WHITE TIGER**
[ ] **A LADY OF QUALITY**

..... .....
Theatre

.....
City, State. Manager

***Mail this coupon to your Universal Exchange NOW!***

## TRIED AND PROVED PICTURES

### 'Back Home and Broke'

*Poverty and Wealth Released by Paramount*

BRIEF: Tom Redding at his father's death is left without means of support and a few apparently worthless securities. The townfolks soon neglect him, only one girl sticking by him. The securities finally prove valuable and he returns to town a wealthy man. Instead of repaying his neighbors in the manner in which they treated him, he proves he is a real man by forgiving them all.

TOM MEIGHAN'S success with his most recent picture "Pied Piper Malone," is serving to further fortify the strong favor of this very popular screen star. It is aiding in making him daily more prominent in the film world with the result that there is a greater demand to see him on the screen.

Although released on December 25, 1922, there are still several thousands audiences who have not seen "Back Home and Broke," the delightful George Ade comedy which carries from the typical small town, to the enterprising oil city and back again to where it started, hauling along in its wake scenes of hilarious comedy, stirring drama, moving pathos.

It was these three elements of the story combined with the acting of Tom Meighan and Lila Lee that has been responsible for the warm reception of the film in small towns as well as in the large cities, and has kept the picture alive and popular for over a year.

Moreover it's the type of a picture that is easy to sell through exploitation. The name of Tom Meighan used repeatedly and wisely will do much to awaken interest. And there is the possibility of a bank tie-up in which the bank may make use of the title in urging the starting of savings accounts. Such slogans as this might be appropriate in connection with a special offer or some other such scheme. A still from the picture and with it a sign reading: "This young man would never have come 'Back Home and Broke' if he had shown judgment and started a savings account with us. Go to the..... Theatre tonight and see what might happen to anybody at any time. Then take precautions against its happening to you by starting a savings account with us."

Then there are any number of successful ballyhoos, an interesting one being to dress a young man in shabby clothes and let him parade the streets bearing a placard reading: "Back Home and Broke." He will be sure to attract attention, some wondering just what he is there for, while others estimate that he is crazy. The purpose will, however, be served since everyone who sees him and the sign will be almost sure to remember them and will immediately connect it with the name of the film when you announce its coming.

Another street bally may be arranged by securing the services of a band of musicians to ride in an automobile with a well dressed young man seated in the front. On the front of the car should be the sign: "'Back Home and Broke' come to the.....Theatre and see how it happened." This, too, will attract attention and bring patrons to your house where they will see a picture that will entirely satisfy them and help make more friends for you.

And in addition it is the sort of picture that lends itself readily to various means of exploitation. You can suggest the atmosphere of the picture immediately and at the same time attract a great deal of attention by getting two or three men who can ride well, dressing them like jockeys and having them ride rapidly through the streets. Each horse should wear a number to suggest the idea of a competition.

You might also arrange to hire a few men and dress them in striped suits to give them the appearance of convicts. Have them go through the city or town handing out handbills announcing the coming of the picture to the local theatre. There can be no doubt that they will attract attention.

* * *

### 'My Old Kentucky Home'

*Racing Melodrama Distributed by Selznick*

BRIEF: Richard Goodlee, a Kentucky boy, is railroaded to Sing Sing for a crime he never committed. En route home, after his release, he meets his old sweetheart. He hides his disgrace from both her and his mother but his rival, Arnold, uses his record as a club against him to keep him away from the girl. When Goodlee's horse wins the Derby, Arnold denounces him and tells of his prison sentence. It then develops that Arnold is really the guilty man for whom Dick has gone to jail.

WITH its smooth continuity, its fast action, its effective lighting and its numerous thrills "My Old Kentucky Home" has developed for itself an enviable record as a real box office attraction. And exhibitors reports bear this out. Most of the big first run houses in the big cities have played it with fine profit.

What makes it such an audience picture is the variety of elements which are combined in the story. Intermingled with hilarious comedy there is pathos, romance and sentiment while the thrills are supplied by the suspense sustaining horse race which is probably the real big highlight of the story. A fine track atmosphere has been created the race scene being vibrant in color, dash and dynamic action which seems capable of stirring the enthusiasm of the most blase audience.


**"Satisfied"**
**"Big Attendance"**
**"Will Please All"**

**A few things the Other Fellow says about**

**D. W. Griffith's**

**"One Exciting Night"**

**The greatest mystery melodrama ever made, and the one absolutely different motion picture.**

*"A very fine picture and will please all your patrons, even the grouch," say Pfeiffer Bros., Kenyon, Ohio.*

*"Played it after two runs downtown and one within eight blocks and was agreeably surprised at the way it drew. Better second day," C. R. McHenry, Dallas, Texas.*

*"Very good picture that satisfied everybody. What more can you ask," is report of Al Hamilton, of South Norwalk, Conn.*

**UNITED ARTISTS CORPORATION**

**Mary Pickford,**
**Charles Chaplin,**
**Douglas Fairbanks,**
**D. W. Griffith,**

**Hiram Abrams,**
**President.**



**CERTIFIED, DEMONSTRATED, SURE-FIRE, BOX-OFFICE WINNERS.**

**The Talmadge Revivals**

Procurable at—

**Live-and-let-live Prices**

**Book pictures which leave something in the till after deducting your film rental and overhead.**

**Ask any**

**SELZNICK EXCHANGE**

# TRIED AND PROVED PICTURES

## 'One Exciting Night'

*Comedy drama* *Released by United Artists*

BRIEF: A young girl is being forced by her selfish mother to accept the attentions of a rather elderly man whom she abhors. She is making the best of it when there appears on the horizon, a young man who immediately falls in love with her and whose love she reciprocates. A murder committed in the young man's house throws suspicion on him and a great many thrills and much comedy are involved in straightening things out. Of course it all ends just as everyone would want it to—the boy gets his girl for life.

WHEN "One Exciting Night" was a stage production it was proclaimed an unquestioned success, a play with real merit. But when D. W. Griffith took the play and recast it on the screen he did even bigger things with it. Situations that could only be suggested on the stage could be worked out in full detail on the screen with the result that critics the country over declared Mr. Griffith's production a real masterpiece with every element of good entertainment—mystery, suspense, love, sacrifice, youth, beauty, rollicking comedy.

While the picture abounds in situations that are hair raising to the point of actual terror, it is still excrutiatingly funny, the humor element being supplied by simple, wholesome comedy.

All these things have contributed toward the tremendous success of the film since its release on December 24, 1922. Movie patrons like to be thrilled and they like to laugh. Combine the two and there results the ideal entertainment. "One Exciting Night" has proved by its previous record that this is precisely the basis on which it lays its claim to fame—it is good entertainment.

Moreover, it has been endowed with a title that has all the punch necessary to get a picture over in a box office way. It excites the imagination, arouses the curiosity and immediately creates the urge to go enter the theatre.

It is for this reason that the wise exhibitor will make the name of the picture as prominent as possible. It can be used as a catch line in a great variety of ways which link up the product of the merchant with whom the exhibitor ties up, and the picture.

It can be used independently by the exhibitors in such instances as: Are you anxious for "One Exciting Night"? Do you long for "One Exciting Night." Have you ever had "One Exciting Night." These and many others may be used for a week or more preceding the showing and will probably get the whole neighborhood excited to know what it's all about.

But perhaps the best exploitation angle of all is to advertise wherever possible that the picture is a D. W. Griffith production. The time has now come when the name of Mr. Griffith on a production is a testimonial of its merit, for the movie goer. Preceding and succeeding productions have helped to establish this standing for the director and it is sufficient for the great majority of patrons to note that this picture was made by Mr. Griffith for them to see it.

For this reason his name should be made prominent in every campaign. It might also be wise to use pictures of the director in the lobby and in the ads since these help to sound the personal note and establish a more intimate feeling for the picture.

* * *

## 'White Tiger'

*Crook Drama* *Released by Universal*

BRIEF: A trio of crooks set out to rob a wealthy New Yorker. Two of them are sister and brother, though they do not know it. Nor do they know that the other man is he who betrayed their father to the police many years ago. They steal the jewels and flee followed by the man they have robbed. He loves the girl and wants them to give back the jewels and go straight. Finally a break occurs in the ranks and the girl promises to marry the millionaire who is to give her brother a fresh start. The villain, incidentally, dies at this point.

WHITE TIGER" is a fairly new picture—released December 17, 1923—yet it has already proved by its record that it is of the box office variety. In short it has the elements that make a picture that the public likes and the fans are all for it. Because it gets the crowds wherever it is booked it is entitled to a place with the "Tried and Proved Pictures."

Does your audience like thrills? The story is boiling over with them. Does romance appeal to your fans? What could savor more of romance than the love of a millionaire for a girl crook and his winning of her in the woods of the North? How about action? A horse race couldn't travel much faster than the incidents in this story.

What's lacking you ask? Not a thing. It's a sure fire, hit-the-bull's-eye box office winner with a whole hat full of exploitation possibilities to help the exhibitor put it across.

One of these is the street bally that one exhibitor found especially good. Get a small truck and make it look like a police patrol. On the roof stand a large sign announcing the name of the production and the date of showing at the theatre. Dress the driver and another man in a policeman's outfit and rig the wagon up with a patrol bell.

Have it drive through a crowded street, stop at your house and have a woman attractively dressed hustled into it. Much fuss should be attached to this performance so that a great crowd gathers. You might arrange to have some people in the crowd hand out heralds announcing the name and date of the picture.

It would also add to the picturesqueness.

## *Letters That Can't Be Bought*

### NUMBER SEVEN

*ARTHUR J. FLORMAN,*
*11 S. Main Street,*
*Jamestown, N. Y.*

*January* 28, 1924.

*Exhibitors Trade Review,*
*Knickerbocker Building,*
*42nd St. and Broadway,*
*New York City.*

*Gentlemen:*

*The last few months have marked such a decided improvement in the Exhibitors Trade Review that I felt I wanted to write and tell you how valuable it has become to me.*

*I consider it not only one of the foremost trade publications in its appearance but in the material which it contains as well. It is with real pleasure that I anticipate the arrival of the Trade Review each week for to me it is the most readable trade paper in the field and contains suggestions which I find not only interesting but extremely helpful.*

*With best wishes for the continued success of your publication I am*

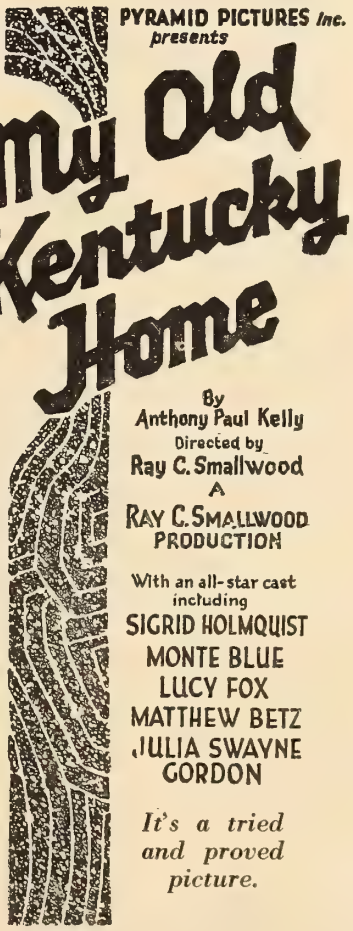
*Yours truly,*
*ARTHUR J. FLORMAN.*

An exhibitor doesn't write letters like this unless he means it. He has other ways of spending his valuable time.

And when he classifies THE EXHIBITORS TRADE REVIEW as "the most readable trade paper in the field," he sounds the keynote of the goal toward which we are working. Each issue the publication arrives nearer perfection in usefulness and readability. Exhibitors and producers are writing to tell us so.

That is one of the reasons why with each letter the efforts are redoubled to make the EXHIBITORS TRADE REVIEW just that much more valuable to the trade than the issue before.


*You can now play this great race melodrama with BRAND NEW PRINTS--*




*It's a tried and proved picture.*

PYRAMID PICTURES INC.

**150 West 34th St., N. Y. City**

## *TRIED AND PROVED PICTURES*

of the lobby effect if you had the door attendant and the ticket seller each wear a tiger's head and a striped convict suit. The neighborhood would soon notice these bizarre costumes and the whole community would soon be talking about "White Tiger."

Then, too, you might try a similarity contest. There are any number of towns where this sort of thing goes big. Advertise a Priscilla Dean similarity contest offering tickets for the theatre or some similar reward for the young woman who can most nearly approximate the star as she appears in this picture. Announce that the participants of the contest will appear in the theatre and at a special performance the winner will be announced.

**Watch Next Week for**

**TRIED AND PROVED**

***Advertising Aids***

The March 8 issue of Exhibitors Trade Review will be dominated by a carefully selected group of ideas in advertising of every form.

The Tried and Proved Department will be laden with invaluable thoughts, easily adaptable to the attractions which have stood up highest in the acid test of Box Office Results. If you are not reading every Tried and Proved word in this department you are failing to get efficiency out of yourself and your expenditures.

It will be an issue well worth saving.

EXHIBITORS
TRADE REVIEW
Advertising Aids
Number
(out next week)

### *IN THE BOX OFFICE HALL OF FAME*

***A Selected List of Features With Exceptional Box Office Records Plus the Reason They Are Proven***

#### Paramount

"My American Wife"—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

"Is Matrimony a Failure"—Released April 30, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

"Kick In"—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

"The White Flower"—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE Betty Compson is in it and the story laid in the South Seas, is a seductive and artistic one.

"The Impossible Mrs. Bellew"—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

"Prodigcal Daughters"—Flapper Picture. Reviewed January 19. BECAUSE the subject has aroused so much interest throughout the country and Gloria Swanson is the star.

"The Cheat"—Love Drama. Reviewed January 19. BECAUSE Pola Negri is the star and the story is a fine human interest one.

"Experience"—Symbolic Play. Reviewed January 19. BECAUSE Pola Negri is the star and it is good clean drama.

### International News

***Five Worth While "Exclusives" for This Week***

1—President Coolidge broadcasting his first speech outside of Washington since taking office.—New York.

2—Japan's "John D" receives Mrs. Theodore Roosevelt and Kermit Roosevelt at brilliant reception.—Tokyo.

3—Uncle Sam's new war tanks in spectacular drills — wonderful night "shots."—Miller Field.

4—Broadway's own broadcasting station—W-H-N—and stunts you don't get over the radio.—New York.

5—Siamese prince makes last journey in golden urn. A glittering spectacle. —Bangkok, Siam.

*TRIED and PROVED*

**International News**

#### Universal

"The Flirt"—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE Booth Tarkington wrote the book and the exploitation possibilities are unusual.

"Hunting Big Game in Africa"—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

"Foolish Wives"—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

"The Storm"—Booked 8,473 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

"Bavu"—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

#### Selznick

"What Fools Men Are"—Pyramid Comedy. Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

"The Chicken in the Case"—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

"The Poor Simp"—Romantic Comedy. Reviewed January 26. BECAUSE it is another Owen Moore picture that will send the audience home whistling and contented.

"Love Is an Awful Thing"—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

#### United Artists

"Way Down East"—Small Town Life. Reviewed February 23. BECAUSE it is among D. W. Griffith's best known pictures and has been shown in practically every theatre in the country.

"One Exciting Night"—Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

"The Love Flower"—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

"Dream Street"—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it, and it answer the public demand for thrills and romance.

WHEN YOUR FEATURE FAILS, WHAT THEN ?

Educational Pictures

THE SPICE OF THE PROGRAM

# *Lest You Forget,* Miss Lillian Gish— *in D. W. Griffith's* 'Way Down East'

*Tried and Proved Beyond Question*

*LILLIAN GISH, who portrays the part of little wistful Anna Moore in D. W. Griffith's great masterpiece, "Way Down East." Little speculation is needed to come to a decision that the adorable Miss Gish is as to the part born. With sensitive faculties as finely wrought as transparent gold, Miss Gish has established herself in the hearts of film fans for all time by her extraordinary performance.*

*MISS GISH, as she appears in a fortune-favored moment of the story. Whether it be tatters or guilded raiment, this great artist conveys, first, last and all time, that which is sought most by others and comes easiest to her—Charm.*

IN "Way Down East" D. W. Griffith has endowed the masterpiece with his characteristic touch. Result—a motion picture the story of which and the success of which are common knowledge to the folks of this broad land. Mr. Griffith has not made this picture merely a provincial thing. Attempting to explain nothing, he has welded a theory of eternal love and in so doing has had the characters reveal themselves so clearly, as to have made any obvious intent seem obtrusive. Thus has he brought forth an epic far more than clever. It has the ring of genius. A great cast of capable players, among whom we see such names as Richard Barthelmess, Lowell Sherman, Burr McIntosh, Creighton Hale and Emily Fitzroy, together with the tender moments, tragic episodes and the laughable situations which only great drama can contain, stamps "Way Down East" as something which will never lose its appeal for the American public. It is Tried and Proved in every sense of the term, and it is a wise exhibitor who will play this for a repeat or for the first time, if he hasn't shown it before.

## Art Student to Director is La Cava's Record

AN alert but meditative air. The eyes of a dreamer, with the greying temples and firm lips of a doer.

That's the first impression one gets of Gregory La Cava, who directed C. C. Burr's "Restless Wives" and "The New School Teacher."

"The New School Teacher" is just about to be released. If one is to take as a basis of judgment the artistry, the smoothness of motion, and the effectiveness of dramatic appeal which Mr. La Cava injected in "Restless Wives," then "The New School Teacher" is slated to give movie goers some happy, entertaining moments.

But this is not so much the story of "The New School Teacher" as it is of Gregory La Cava himself. Mr. La Cava first became known in film circles as one of the pioneers of animated cartoon production. In this work he brought to bear a cultural background acquired for the most part while studying painting in this country and abroad. Economic necessity compelled the young painter to give up his study of art in its classic form, so he obtained an engagement as caricaturist with the New York World.

From producing comic strips on a daily, to caricaturing life's little ironies in animated form on the screen was a natural step for one whose artistic expression craved a broader and more constructive scope.

Gregory La Cava was a decided hit in this work. Soon after, he drifted into legitimate short subjects, where his ingenuity, his natural attitude and cleverness won him various successes.

In "Restless Wives" La Cava found his decisive niche as a director. One can only wish to see more pictures produced under his direction—pictures that essentially maintain a wholesomeness, a freshness of viewpoint, and a human-interest quality, which perhaps only a dreamer artist could conceive.

* * *

## What Makes Mary and Mick Buy Your Tickets

(*Continued from Page* 31.)

you for "dressing" your theatre—for reaching out and grabbing Mick and Mary by the arm and gently pulling them toward the box office when they're undecided whether you're showing something in which they're interested or not.

Speaking personally, I know that I try to shape screen dramas, with that pyschollogical angle always in view. I'm thinking constantly of Mick and Mary, standing there hesitant on the sidewalk.

I know that human nature is interested in but four items: Love, money, crime and sport. Those four themes are universal.

I wish you, Mr. Exhibitor, would book your product the same way. With myself as dramatist, the film play starts. With you, the exhibitor, the film play ends—when you flash it at last on the screen.

DIRECTORS AND AUTHORS

Gregory La Cava, director of C. C. Burr's "Restless Wives," reveals such superb directorial technique because of his early training. First as a student of classic art and then as a pioneer of animated cartoon productions.

There are many processes, many individualities in between. But if I am remembering Mick and Mary on the sidewalk and shaping my product to give you maximum audience appeal before they have paid their money over your counter, you can cash in by booking the pictures which carry my hypothesis to a successful conclusion.

For after all, both of us are only salesmen.

We've got to "close" with Mick and Mary there on the sidewalk. We've got to be generous with our exploitation in that final moment; we've got to tell them what it's all about and tell it to them with a crash. We can't overdo it.

* * *

## Industry Honors Edison

(*Continued from Page* 36.)

of mankind there is no industry which will be so important as the moving picture industry, because there is upon the screen every beauty of nature, every art, every science, every form of human knowledge.

"I take deep interest in the motion picture industry. I rejoice in its progress. I can tell you nothing of the motion picture industry. There is no occasion why I should.

"When I speak of Mr. Edison's accomplishments I feel indeed as if it were a vain attempt to gild refined gold and to paint the lily.

"I rejoice at having an opportunity of paying my respects to Mr. Edison. I honor him. I rejoice in the opportunity of laying a tribute at his feet.

"It means nothing to him that I really honor Mr. Edison, and I am sure I may say we have felt that he honors us in leaving his activities in order to come here to receive a measure of our appreciation of him." (Long continued applause.)

"You can understand how I felt bursting in on this group," said Mr. Fairbanks. "We have just got off the train and got away from the reporters. I feel very much as the Egyptian must have felt when the Red Sea engulfed him. If you don't know what I mean see the 'Ten Commandments.'" (Laughter.)

Mr. Fairbanks spoke for the west coast colony in paying their respects to Mr. Edison. He referred to the guest of honor as "the greatest figure" and to his great Americanism and wished him many happy returns of the day.

Miss Pickford was given another ovation when she arose. "I have been sitting here and watching dear Mr. Edison," she said, "and I have been thinking the great Creator must have felt very kindly disposed toward the mortals of this world when He sent this great man among us.

### Live Up to American Ideals

"To have enjoyed this distinguished man's inventions, and not the least of these the camera, has been a real privilege. I have been stirred very much and moved deeply by the great speeches made today, by the Senator and the others, and by what Mr. Edison said to us, not to think of the profit, but to do all the good things we can and to send them to all corners of the earth; to see that what we do here shall make the screen live up to American ideals.

"It is a privilege to have lived in the same age with this great man, probably the greatest the world will see. I thank you for asking me, to have permitted me to be here today." (Applause.)

"We have come to the conclusion of the speaking," said Mr. Hays. "But don't forget that above all the motion picture is a service, and service is the supreme commitment of life."

The diners then faced toward the screen and saw "The Kiss," one of the first motion pictures, "featuring" John Rice and May Irwin; "The Great Train Robbery," made at the Edison studio in 1903 under the supervision of Edwin S. Porter—"supervision" is right, as he did about everything usually catalogued except carry the roles of the players; and the tenth reel of "Scaramouche."

At the speakers' table other than those already named were Raymond Benjamin, Frank Munsey, the publisher; Richard E. Enright, police commissioner; Adolph S. Ochs, publisher of The New York Times; Frank H. Hitchcock and Charles Edison.

Present were practically all the executives of the producing and distributing companies who were in the city as well as many representative exhibitors, including organization officials. Also at the tables were many men who had been intimately identified with the early days of the motion picture.

T. N. T.

FILMDOM'S PLAY DATE MARCH 29

T. N. T.

# ADVERTISING AIDS

WHAT are believed to be the first sales of motion-pictures without the use of directly-spoken or printed words, are reported by the Selznick Distributing Corporation.

Under the supervision of L. F. Guimond, director of advertising and publicity, small records containing sales talks on the Selznick pictures "Woman to Woman" and "Roulette," were sent to exhibitors throughout the country. These records, made indestructible by a new patented process, were mounted on cards containing illustrations in colors, but no printed matter.

Before salesmen would follow up the campaign, a number of exhibitors took the initiative, after listening to the records, which gave casts and exploitation points, and booked the pictures.

The pioneer use of talking-machine records as advertising has attracted considerable attention, and the Selznick office has received numerous letters from showmen interested in their further use. Two leading circuits were numbered among the inquirers.

* * *

CAMPAIGN books are on the press on "Pagan Passions" by Grace Sanderson Michie, and "Flapper Wives," the Jane Murfin picture, both of which are being distributed by the Selznick Distributing Corporation. Each book is of twelve pages in two colors throughout, with a four page insert containing newspaper ads and scene cuts, printed on newspaper stock. Special attention is being paid to exploitation, more than a score of dignified, legitimate exploitation aids being shown.

* * *

APROPOS of getting more strength and directness into a piece of copy, Charles Austin Bates once quoted this statement of St. Paul's: "For if the trumpet give an uncertain sound, who shall prepare himself to the battle?"

Paul is considered by many as the first sales manager of Christianity. Paul's letters have real value to the salesman who can see relationships and translate yesterday into terms of today.

The very sentence following the one quoted above offers an example. When we hear highfalutin' selling talks or read highfalutin-advertisements it always bobs up into our consciousness: "So likewise ye, except ye utter by the tongue words easy to be understood, how shall be known what is spoken? For ye shall speak into the air."

* * *

GOLDWYN has an advertising aid for exhibitors on "Name the Man," that merits worthy consideration. The concern is issuing yellow strippers, about thirteen inches long and three and a half inches wide, with the word heated, printed on the one side, and the line, Official Taxi To "Name the Man" on the other side. Space is left for the imprint of the name of the theatre.

*Want Ads Fill Wants*

*Incandescent Specialists*
**AUSTIN CHEMICAL CO., Inc.**
**AUSTIN BRAND LAMP COLORING**
**1692 Boston Road**
**BRONX, NEW YORK**
PHONE INTERVALE 2625
**Largest Lamp Colorers in the United States**
COLORED LAMPS LACQUERS FOR TOYS
AUSTIN FROST AUSTIN BRAND SOLVENT

Austin Chemical Company has perfected a new type of lamp coloring that has stood all tests and is in many ways superior to the various other lamp coloring on the market. Keith, Moss and Loew's Theatres are availing themselves of the use of the Austin Chemical Service.

A distinctive feature of the new coloring is that it is positively waterproof and weatherproof. The process includes shades of various colors and descriptions, all of which are devised to add attractiveness and appeal to marquee lights, sign lights and house lights.

HARMER INC. SUN-LIGHT ARC
**SUN-LIGHT ARCS**
**STUDIO**
**AND**
**PROJECTION**
**LAMPS**
**HARMER, INC..**
209 West 48th St.
Bryant 6366

**LOUIS SEEL, INC.**
ARTISTIC ANIMATED FILMS
LEADERS ~ TRAILERS
220 West 42nd Street NEW YORK Chickering 1994

**REBECCA & SILTON, Inc.**
**723—7th AVENUE**
**PHONE BYRANT 3790 & 3791**
*Representing*
PRODUCERS — DIRECTORS ARTISTS

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE
THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS
ROLL (RESERVED COUPON) FOLDED
TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

EXHIBITORS often write ads which have pulled for "no reason at all." Occasionally an ad which violates the fundamental rules of advertising will pull, but generally a successful ad adheres largely to certain definite laws and principles which produce action.

Decisions are reached by one of two methods—reasoning or suggestion—or a combination of both. Action is produced more frequently through suggestion than reasoning, because folks are more susceptible to suggestion than reasoning. It is on this account that even "reason why" copy, generally makes an appeal to the emotions.

* * *

THE Howard Theatre of Atlanta, launched a herald campaign which brought unusual attention to Paramount's "Humming Bird." The circular was designed on the model of a regular police department dodger, saying that $1,000 would be paid for the apprehension of a beautiful and dangerous woman. A description of the person shows her to be none other than Gloria Swanson, who is starring in the feature. The effect of this stunt was to provoke interest and comment of the paying kind.

* * *

FALSTON ABBOTT, manager of the Broadway Theatre, Charlotte, N. C., grabbed editorial space in the local papers with a teaser letter stunt used to exploit the Preferred Picture, "Maytime." The letter which is sold in quantity by Preferred exchanges as a regular accessory, is proving the most popular exploitation aid suggested in the "Maytime" pressbook.

An imitation diamond ring is enclosed in each letter which is written in a feminine hand. Mr. Abbott mailed these to all the married men on his list. The note read as follows:

Dearest:

I am returning your ring and we must never see each other again. My eyes are filled with tears and I am trying so hard to tell you why it is best we part forever—but I can't, the words won't come.

All I can say is that you will understand all if you will just see that wonderful picture, "Maytime."

It tells so well what is in my heart. The love story of Harrison Ford and Ethel Shannon and Clara Bow is just like my own.

It is a wonderful picture. See it and you will understand why, though my heart is breaking, I am still your

Sweetheart.

* * *

IN Detroit, the Broadway-Strand Theatre launched a herald campaign with good effect. Enclosed in an envelope marked Special Traffic Rules, Starting Sunday, January, 27, was a red-letter circular which opened up with the words, "Warning! Obey the Detroit Traffic Laws." It then goes on to say that during the showing of "Name the Man" the traffic in front of the theatre will be unusually heavy, and accidents would be avoided by parking in a free space secured for the purpose by the house, only during the engagement of the picture in question. The official appearance of the envelope, the general character of its make-up and the canny tie-up it suggests with the city's traffic department combine to make for an unusually effective advertisement.

* * *

AS the weather is always a lively topic and a subject of frequent debates and interesting tie-ups can be made by a theatre and a newspaper on a picture with good storm scenes in it, such as "Judgment of the Storm."

Let the paper place in the lobby of the theatre a table showing the high and low temperature and whether it was fair, cloudy, rain or snow on each day of the year. Have signs addressed to the public asking if they remember whether it rained on their birthday, wedding anniversary, etc. Also show on the table the date of the town's heaviest snow storm, greatest rain fall, highest and lowest temperatures.

This display will create a great deal of interest and talk and can be made with little effort and cost.

* * *

REPETITION is one of the best means of suggesting your attraction. It is only on the account of the value of repetition that is worth while to secure full page tie-ups, window displays, street stunts, teaser copy, etc. In repetition, either the suggestion must be repeated several times in the ad, or the ad must be repeated.

* * *

GOLDWYN PICTURES CORPORATION, through its exploitation department, has made another national exploitation tie-up for several of its leading women. This time it is with a chewing gum concern, the Frank H. Fleer Corporation of Philadelphia, manufacturers of several brands of chewing gum which are now being pushed throughout the country.

The four Goldwyn players who are given publicity through the tieup are Claire Windsor, Mae Busch, Eleanor Boardman and Patsy Ruth Miller who has an important role in Victor Seastrom's first American made picture, "Name the Man!"

Pictures of these players have been reproduced on small cards, one of which is inserted in every package of Fleer's Bobs or Fruit Hearts which is manufactured.

* * *

FOR something of a distinct novelty in press books is being got out by the Hodkinson Corporation for the Samuel Grand production, "Try and Get It," starring Bryant Washburn and Billy Dove.

In size and in all general appearances, this press book will be almost a facsimile of *The Saturday Evening Post*, in which the story was published.

ON HIS HIGH HORSE

By the employment of a small motor, a stick, a wooden disc and a stock poster, Manager Martin of the American Theatre, Columbus, Ga., arranged this galloping horse effect for the showng of "The Rambling Kid."


MUSIC

THE BIG SUMMER HIT
SAY IT WITH A UKULELE
FOX TROT — HAWAIIAN MELODY
Full Orchestration 25c
SPECIAL OFFER—9 Late Orchestrations, Including "SAY IT WITH A UKULELE" for $1.00—ORDER NOW
American Music Pub. Co.
1658 B'way. Dept. W. N. Y. C.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

BIO
PROPER LIGHT
Any Time
Any Where
Any Place
M. G. Felder Sales Co.
Distributors
Carbons 1540 Broadway, New York

RADIO-MAT
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW
$1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

BOOK "MAKING MOVIES"
It's an on and off stage exhibiton of movie studio life, action and detail.
YOUR THEATRE A BEE-HIVE
A movie picture made right on your stage in front of your audience, produced with local players and scenes one week, and shown next.
For details write Box 1053, Exhibitors Trade Review.

CLASSIFIED AD DEPARTMENT
Rates
For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

HOUSE MANAGER OR ASSISTANT

Young man wishes to make connection with Theatre as House Manager or Assistant. Three years with large house in New York. Box 70, Exhibitors Trade Review.

METAL SPECIALTIES

Brass Poster Frames and Railings made any size as ordered, years of experience, and first class references, other metal hardware and fixtures, our new catalog free. Baum's Metal Specialties, Kansas City, Mo.

# EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*When Old New York was young*

ADVERTISING AIDS NUMBER

# EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Price 20 cents

March 8, 1924

*Other Famous Chicago Theatres in which WURLITZER UNIT ORGANS have been installed:*

McVickers
Riviera
Convent Garden
Chicago Theatre
Halfield
Tiffin

BALABAN & KATZ
CAPITOL-RIVIERA-TIVOLI-CENTRAL PK. ROOSEVELT
CHICAGO THEATRES
STATE-LAKE BUILDING
CHICAGO

The Rudolph Wurlitzer Co.,
Chicago,
Illinois.

Gentlemen:

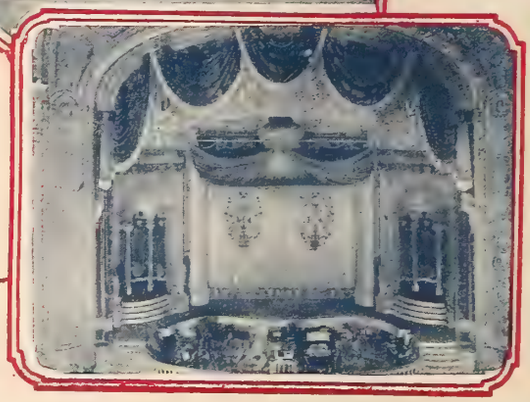
We feel that a note of appreciation is due you for the wonderful Wurlitzer Hope-Jones Unit Organ that you installed for us.

The matter of selecting the proper instrument for this theatre was one of great concern to us and no time or money was spared in making our decision. That our judgment was correct in the selection of the Wurlitzer Hope-Jones Unit Organ is evidenced by the prolonged applause accorded our organist at every performance. We honestly believe something would be lacking in our theatre without this wonder instrument.

Very truly yours,
BALABAN & KATZ,
Per- Samuel Katz

TIVOLI THEATRE, *Chicago*

*One of the World's Finest Picture Palaces*



# *Serve Your Pictures the* WURLITZER *Way!*

TRADE MARK REGISTERED

HERE is the testimony of the world's greatest exhibitor of high-class motion pictures — Balaban & Katz — quoting their reasons for selecting the WURLITZER HOPE-JONES UNIT ORGAN for the correct musical interpretation of their feature photoplay presentations at the Tivoli. They realized that better music brings bigger attendance — and makes first-comers regular patrons. The WURLITZER UNIT ORGAN provides music in closest harmony with film pictures—soft and sweet in tone, or inspiring in fullness. A good organ is an investment which pays for itself in increased box office receipts in a short time Before buying an Organ do yourself the justice to investigate the merits of the WURLITZER. It is so far superior to any other instrument of its kind, there can be no real basis for comparison. Mail the coupon today for full details of new selling plan designed to make Wurlitzer Music possible in every motion picture theatre from coast to coast, no matter how large or small. There is no obligation to you.

## *Get This NEW SELLING PLAN*

*CLIP and MAIL this COUPON*

The Rudolph Wurlitzer Co.,
121 East Fourth Street,
Cincinnati, Ohio

Gentlemen:

I want to increase my patronage with Wurlitzer Music. Please send full details of your new Selling Plan. No obligation.

Name of theatre .....

Seating Capacity .....

Name .....

City .....

State .....

# WURLITZER Unit Organs

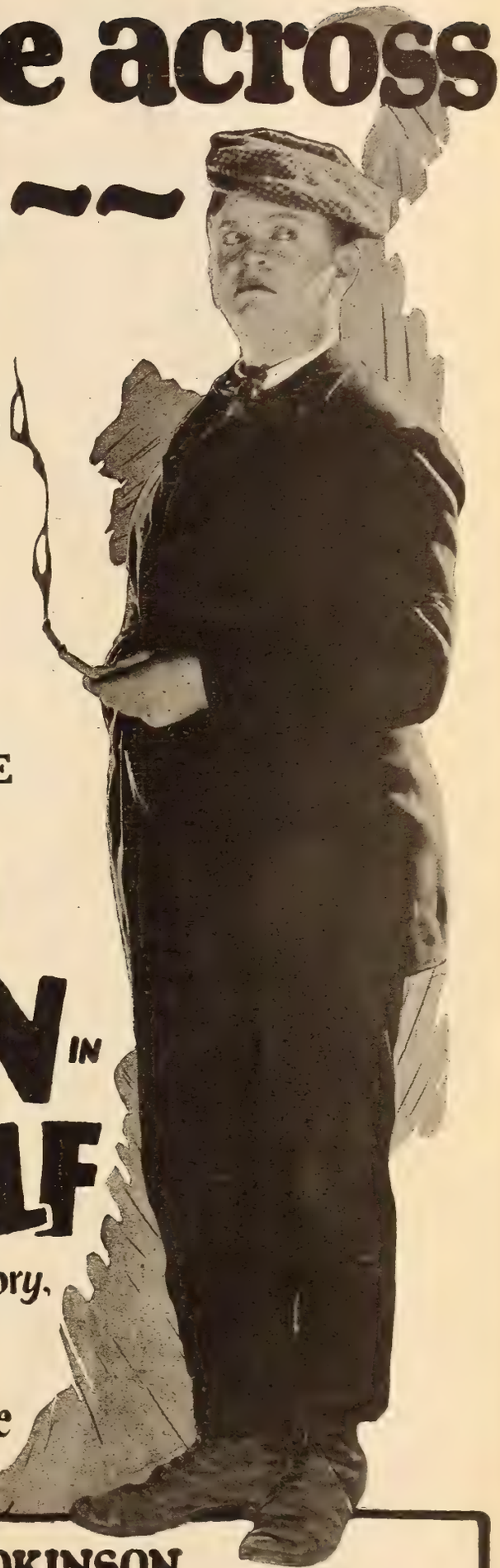
TRADE MARK REGISTERED

*Exclusive HOPE-JONES Patents*

CINCINNATI NEW YORK CHICAGO SAN FRANCISCO

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New York City Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1879.

# Play this one across the boards ~~ for it's bound to be in the money



A riotous rollicking super-comedy
The inimitable Hamilton at his best
They'll laugh their heads off,
And you know what that means—

A LINE-UP AT THE BOX-OFFICE

Albert L. Grey
Presents

# LLOYD HAMILTON IN HIS DARKER SELF

Based on the original story,
"MAMMY'S BOY"
by Arthur Caesar
His first super-feature
comedy

Distributed by HODKINSON
First run pictures

# Ads That Made Box

## *In New York-Washi*
## *Chicago-Detroi*
## *Los Angele*

BLUE MOUSE THEATRE

NOW PLAYING

From SIR HALL CAINE'S "THE MASTER OF MAN"

A Motion Picture that years will not forget--

THE EARLY SHOWS ARE ADVISABLE

NAME THE MAN!

Was She to Blame? — —

AN ALL-STAR CAST

MAE BUSCH.....HOBART BOSWORTH
PATSY RUTH MILLER.....CONRAD NAGEL
AILEEN PRINGLE.....CREIGHTON HALE

SIR HALL CAINE, THE AUTHOR, AND VICTOR SEASTROM, THE DIRECTOR, HAVE TOGETHER GIVEN THE WORLD A FILM-DRAMA THAT WILL THRILL FOREVER

SEATTLE'S FIFTH AVENUE THEATRE

Blue Mouse

CAPITOL BWAY AT 51ST ST

AN EVENT!

The premier showing of

NAME The MAN!

Directed by VICTOR SEASTROM
From the story by SIR HALL CAINE.
Featuring Conrad Nagel and Mae Busch

A STATEMENT

"I consider 'Name The Man' a truly great picture. I recommend it to all patrons of the Capital Theatre."

S. L. ROTHAFEL

Another CAPITOL Program, with
CAPITOL GRAND ORCHESTRA
CAPITOL DANCERS with Mlle. Gambarelli, Carlotta
CAPITOL SINGERS: ROTHAFEL

CAPITOL BWAY AT 51ST ST

SENSATIONAL!!
Goldwyn presents 2nd Week
SIR HALL CAINE'S
NAME The MAN!
Directed by VICTOR SEASTROM
Featuring Conrad Nagel and Mae Busch

Another CAPITOL Program, with
CAPITOL GRAND ORCHESTRA
CAPITOL DANCERS with Mlle. Gambarelli

She looked up at him shyly

as the screen fell revealing her chaste beauty to Victor

It was all a lark, her father's threat to lock her out, the raging storm outside, the cozy refuge in Victor's apartment. What a night of adventure! Suddenly Victor had her in his arms and was kissing her.

More than a motion picture—is Sir Hall Caine's mighty story brought to the screen by the director genius Victor Seastrom. Conrad Nagel and Mae Busch play leading roles. You will never forget Goldwyn's

NAME The MAN!

Victor Seastrom, Director Sir Hall Caine, Author

CAPITOL Theatre SUNDAY

California MAIN AT 8TH

1924's first big picture!

Victor Seastrom's
Sir Hall Caine's
NAME THE MAN!

MAE BUSCH
CONRAD NAGEL
HOBART BOSWORTH
PATSY RUTH MILLER
CREIGHTON HALE
ED WITT JENNINGS
EVELYN DEWE

NO ADVANCE PRICES

THEY ARE TALKING ABOUT IT!

AND NO WONDER

ONE OF THE MOST

"Always a Treat" ELMER'S CONCERT ORCHESTRA

Is the woman always to blame?

Does man receive no punishment for his sin?

Society points a scornful finger at her. Can we, in all honesty, judge this girl, frightened by circumstances, ignorant of life and its pitfalls. Sir Hall Caine's, story of innocence betrayed is thrilling, tender, exquisite in its pathos, daring in its intimate. To the genius Victor Seastrom goes credit for direction. Conrad Nagel, Mae Busch head a best cast. Goldwyn is proud of the motion picture man's

NAME The MAN!

CAPITOL Theatre SUNDAY

2nd Big Week!

The "Victory-Success Every-prime" is Talking About

VICTOR SEASTROM'S
SIR HALL CAINE'S
GOLDWYN presents
NAME The MAN!
MAE BUSCH, CONRAD NAGEL and HOBART BOSWORTH
CAPITOL THEATRE
Presentation by ROTHAFEL

Were her parents too strict?

If a daughter does not get some freedom she may take it all.

Why did she leave home to seek affection in the arms of another? Thousands of girls disappear from their homes annually. Are modern parents too strict?

Sir Hall Caine's powerful story of the girl who gave kindly on the altar of love has been made into a magnificent motion picture, featuring Conrad Nagle and Mae Busch. Victor Seastrom is the director. Goldwyn presents the immortal screen play

NAME The MAN!

CAPITOL Theatre SUNDA

What could she do

but go to him for shelter?

Poor frightened girl, ignorant of life, unskilled in love. Is society justified in condemning her now because a cruel father locked her out?

See Sir Hall Caine's great human document directed by the genius Victor Seastrom. Conrad Nagle and Mae Busch are in the leading roles. Goldwyn is proud to present

NAME The MAN!

Victor Seastrom, Director Sir Hall Caine, Author

CAPITOL Theatre SUNDAY

Name The Man!

California MAIN AT 8TH

1924's first BIG picture!

Starts Saturday
Victor Seastrom's
NAME THE MAN!

Joseph Santley Thomas Meighan Percy Marmont
"WILD ORANGES"
Our Gene Conrad—"The Big Show"

TODAY 2:30 — RIALTO — DAILY 11 TO 11

—FOREWORD—

THE BLACK NIGHT IN WHICH SHE CAME TO SIN FOR REPORE IS SEARED IN THE MEMORY OF THE GREAT MAGISTRATE AS HE STANDS BEFORE THE WORLD TO PASS JUDGMENT ON THE GIRL-MOTHER WHOSE LIFE FIE WAS THE FIRST TO STAIN. BUT EVEN AS THE VERDICT OF GUILTY ECHOES THROUGH THE COURT-ROOM HE PLANS TO CREAT THE GALLOWS OF THIS CHILD-MOTHER. THE POWER, THE SUBLIME PASSION, THE BLOOD-RED DRAMA OF HEARTS THAT YEARS AND HOPE AND SUFFER ARE REVEALED HERE IN A PHOTOPLAY THAT REACHES THE EPITOME OF EMOTION.

SIR HALL CAINE'S
NAME THE MAN!
ADAPTED FROM "THE MASTER OF MAN"
VICTOR SEASTROM

THE EUROPEAN GENIUS, WHOSE GREAT BOLD STROKES IN CINEMA CRAFTSMANSHIP INSPIRED THE GOLDWYN COMPANY TO BRING HIM TO AMERICA, HAS MADE, IN THIS, HIS GREATEST EDITORIAL TRIUMPH

—CAST—
MAE BUSCH
CONRAD NAGEL
AILEEN PRINGLE
CREIGHTON HALE
HOBART BOSWORTH
PATSY RUTH MILLER

"Next Sunday we will present a picture which I consider the highest achievement in the art of the screen."
(Signed) S. L. ROTHAFEL

NAME The MAN!

A Goldwyn Picture Directed by VICTOR SEASTROM from the story by SIR HALL CAINE

BALABAN & KATZ
CHICAGO
STATE ST — LAKE

Today—11:45 A. M. to 11:45
Sunday Noon—Organ Recital
ORGAN SOLO BY ALBERT HAY MALOTTE
Doors Open 10:30 A. M. ●P.M.
"West of the Water Tower"
GLENN HUNTER, MAY MCAVOY
Tomorrow

IS SHE TO BLAME?
She's one of the thousands of girls — sweet, young, wild with the joy of life—who disappear each year, lost through ignorance.

NAME THE MAN!"

Made by Victor Seastrom from Sir Hall Caine's Novel, "Master of Man"

Fire — Tenderness — Thrills — Sudden Sobs—Daring Sentiment

IN THIS TEMPEST-LIKE STORY OF A GIRL WHO GAVE BLINDLY ON THE ALTAR OF LOVE
Conrad Nagel, Mae Busch, Hobart Bosworth, Patsy Ruth Miller

Interesting Facts in Some Very Interesting Editorials about The Theatre in BALABAN & KATZ PROGRAMS Displayed on Sale!

BALABAN & KATZ
CHICAGO
STATE ST — LAKE

TODAY 11:15 A. M.

One of the Most Powerful Truth-Telling Dramas Ever Shown

Only a Mother Can Understand a Love Like Hers!

Directed by Victor Seastrom From Sir Hall Caine's Novel "Master of Man"

NAME THE MAN!

Self-starv. sons—Defying gossiping tongues of curious and excited crowds and daring death itself, she refused to divulge the name of the father of her love-child.

An Intensely Appealing Story, Tenderly Told

Mae Busch, Conrad Nagel, Patsy Ruth Miller, Hobart Bosworth.

RIALTO
A PICTURE YOU'LL NEVER FORGET
NAME THE MAN!

Starts Sunday--

The newest masterpiece of the screen's motion pictures—unparalleled in magnificent scenic effects in "Miracle Man," "Robin Hood," "The Three Musketeers," "Robin Hood," "The Dove," "Miracle Man," and "Way of the Strong." Now comes a story of the "Master of the Sea," a story of the sea, presented at this theatre in the most—

NAME THE MAN!

Adapted from "THE MASTER OF MAN" by Sir Hall Caine.

The tremendous story of a girl who gave blindly on the altar of love—of innocence betrayed and man's honor.

Thrilling, Tender, Kaleidoscopic in Its Pictures—Strongly Told.

Mae Busch, Conrad Nagel, Patsy Ruth Miller, Hobart Bosworth.

FRANK L. NEUMANN'S ROYAL

California MAIN AT 8TH

Marvelous!

A magnificent drama of humanity brought to life on the screen by the genius of

Victor Seastrom

MAE BUSCH, CONRAD NAGEL, HOBART BOSWORTH, PATSY RUTH MILLER and CREIGHTON HALE

NAME THE MAN!

Elmer's Brilliant Concert Orchestra

They Name The Picture For You to See!

"Name The Man"

Read—
Ward Marsh, Main Dealer—"Victor Seastrom has made a real picture. It's unusual."
Davis, The Press—"Victor Seastrom's first American movie presents an intelligent viewpoint."
Leyser, The News—"Sir Hall Caine's story has been done in a most convincing manner."

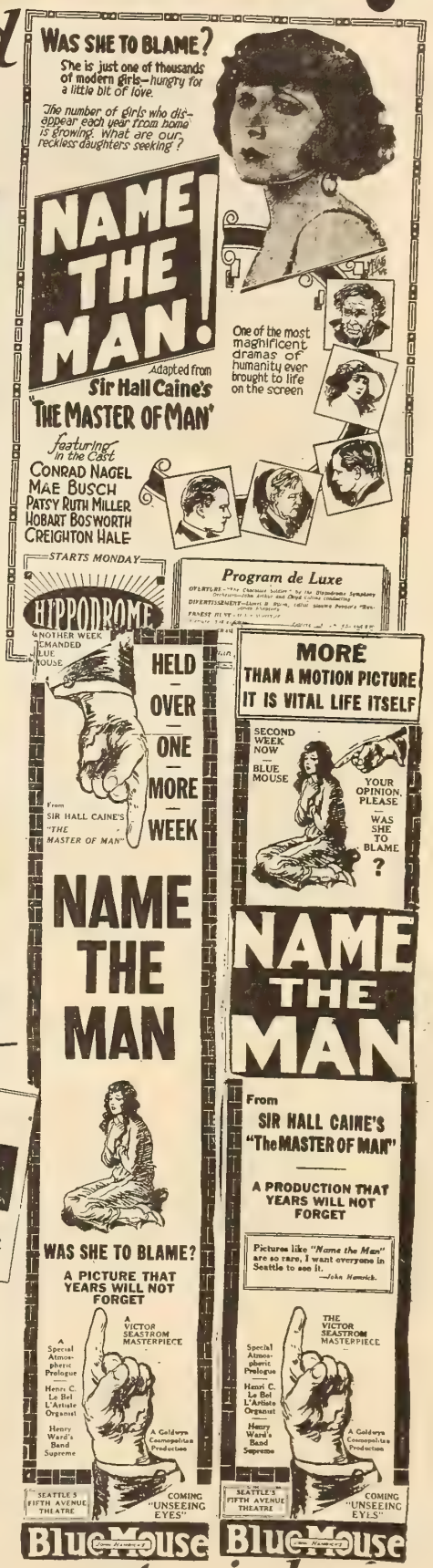
—Now Playing—
The ALLEN Theatre
Prices:
Afternoons 30c Evenings 50c
(Includes War Tax)

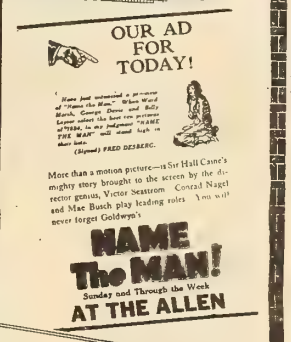
*These ads were created by leading*

# *Goldwyn*

# k Office Records!

## ngton - Cleveland
## t - Kansas City
## es - Seattle





## exhibitors from Press Book material

## osmopolitan

# To the Exhibitors

## A BIG

Baby Peggy and the Baby Peggy Doll at Gimbel Bros, New York

Sol Lesser presents

# Baby CAPTAIN

*In the Greatest American story ever written of a Child and Grown-Ups*

*Supported by*
Hobart Bosworth - Lincoln Stedman
Irene Rich - Harry T. Morey and
Barbara Tennant

## PRINCIPAL

# of the United States

# MESSAGE

On this irresistible screen star, her tremendous box office value PROVEN, we have ready for you the most elaborate Advertising, Publicity and Exploitation co-operation EVER GIVEN in connection with any motion picture production.

Tie-ups of all kinds have been arranged with more than ONE HUNDRED big business firms, who stand ready to work with YOU when the picture is shown. You don't have to ASK them. They are waiting—Department Stores, Book Stores, Newspapers, ALL of your leading merchants.

THREE MILLION PEOPLE have read CAPTAIN JANUARY. Millions more know and admire BABY PEGGY. On her recent tour of the country she was welcomed EVERYWHERE. Daily papers and magazines used big articles about her. A gigantic audience is waiting to see this little star.

# Peggy JANUARY

*By* Laura E. Richards

THE book published by L. C. Page & Co. of Boston now in its 54th edition. Over 600,000 circulation

## PICTURES CORPORATION

SOL. LESSER
*President*

# We promise the biggest profits

Baby Peggy Hosiery

Baby Peggy Dresses

Baby Peggy

UNDERWEAR

## We offer you

A Gilt-Edge Box Office Attraction

*Sol Lesser presents*

## BABY PEGGY

*in*

## "CAPTAIN JANUARY"

*With an All-Star Cast*

Your advertising is ready Everywhere. Below is a sample.

Baby Peggy Jewelry

Baby Peggy Bonnets

CHICAGO SUNDAY TRIBUNE: OCTOBER 14, 1923.

Established 1875 by E. J. Lehmann

# THE FAIR

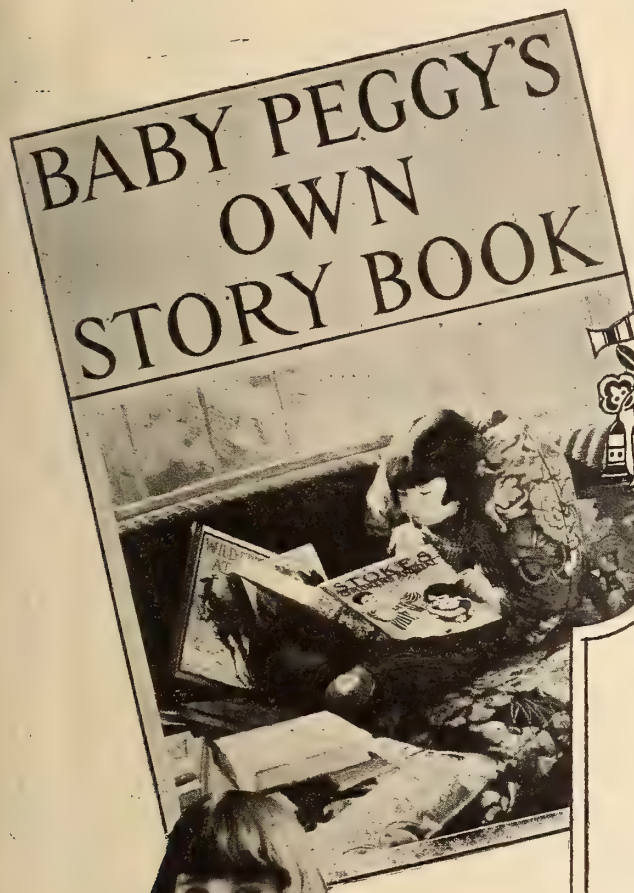
Service–Quality–Price

State, Adams and Dearborn Streets

## Introducing The New BABY PEGGY Dolls

*Image of the Nation's Darling-Baby Peggy Montgomery*

# *in the history of your house!*



Baby Peggy Handkerchiefs

**SOME OF THE MOST PROMINENT FIRMS HANDLING *Baby Peggy* PRODUCTS**

## *They will Work with you*

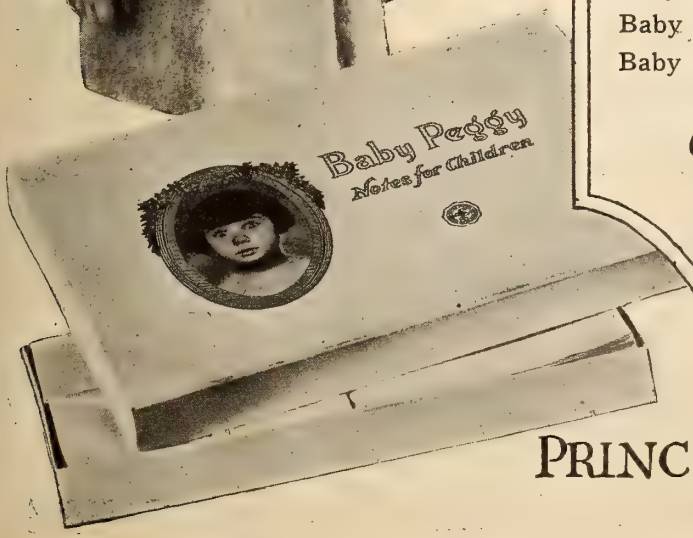
**Here is a list of some of the most prominent firms handling BABY PEGGY PRODUCTS. They are waiting for you to show "Captain January." When you set your date they will communicate with you and help you establish a record for your picture.**

Baby Peggy Handkerchiefs, Adams Bach Handkerchief Mfg. Co.
Baby Peggy Writing Paper, C. E. Weyand
Baby Peggy Underwear, Louis Baer & Co.
Baby Peggy Dolls, Louis Amberg & Son
Baby Peggy Hosiery, Wayne Knitting Mills
Baby Peggy Books, Frederick A. Stokes Co.
Baby Peggy Coats, Baum & Katz.
Baby Peggy Jewelry, D. Lisner & Co.

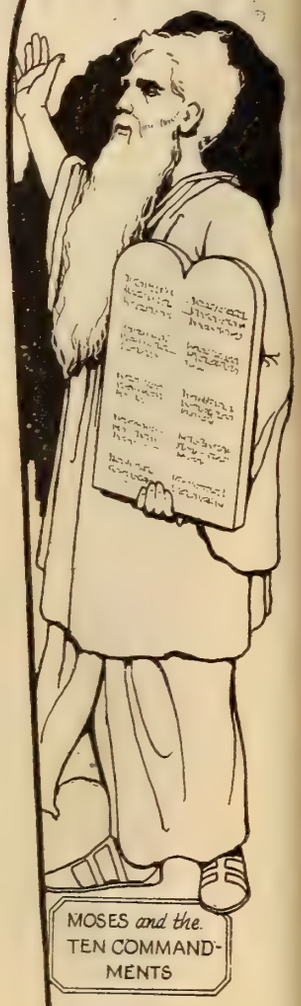
*This chain extends from coast to coast*

Baby Peggy Coats

Baby Peggy Silverware




PRINCIPAL PICTURES CORPORATION
*Sol Lesser, President*




# *SHOWMEN—*

How many opportunities have you missed in this business? How many pictures at different times have you turned down—only to realize later that you made a great mistake?

# "AFTER SIX DAYS"

FEATURING

## MOSES AND THE TEN COMMANDMENTS

**Is the greatest "clean-up" this business has ever known.**
**It has broken every exchange record in every territory sold.**
**It has created new box-office records in every theatre played.**
**It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.**
**It can't miss. It is sure-fire.**

### *EXCHANGEMEN—*

This is the greatest opportunity you have ever had. What are you going to do about it? "After Six Days" put into a road show in your territory and capably handled will make a fortune for you. It's possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. "It's a clean-up."

### *EXHIBITORS—*

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a "clean-up."

### SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York
Greater New York and Northern New Jersey

STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia
Eastern Pennsylvania and Southern New Jersey

EPIC FILM ATTRACTIONS, 808 So. Wabash Avenue, Chicago
Northern Illinois and Indiana

CHARLES LALUMIERE, 465 Sherbrooke East, Montreal
Dominion of Canada

HARRY F. GRELLE, 1014 Forbes St., Pittsburgh
Western Pennsylvania and West Virginia

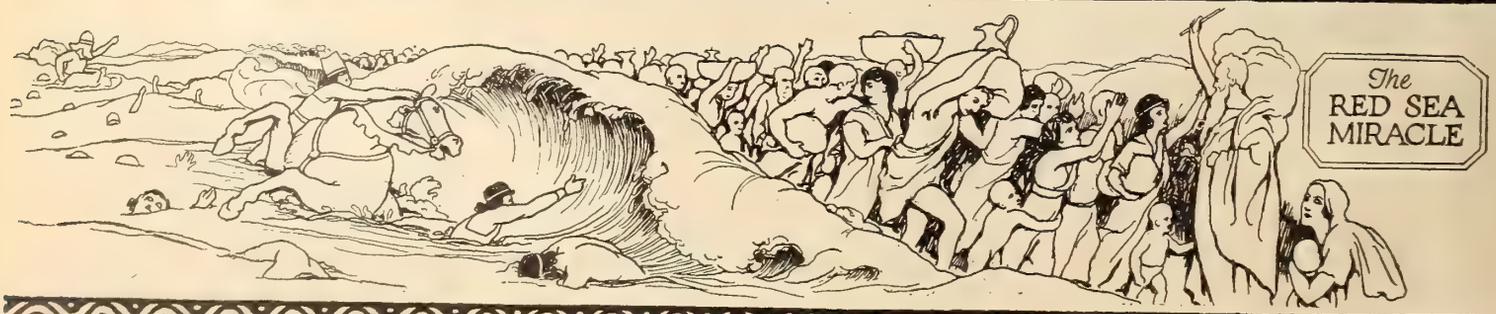
B. & W. BOOKING OFFICE, Princess Theatre Building, Shelby, N. C.
North and South Carolina

VICTOR BEALS

**WEISS BROS.**

**ARTCLASS PICTURES CORP.**

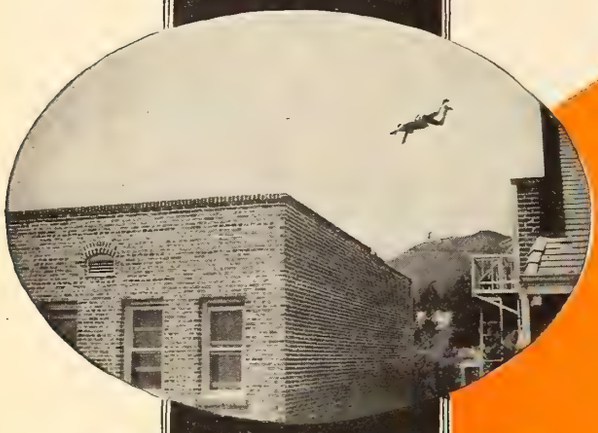
**1540 BROADWAY, NEW YORK CITY**



Thrills Thrills Thrills

# Audiences will gasp —
# —then they'll Cheer!

# RICHARD TALMADGE
## IN
# "LETS GO!"
**A TRUART PICTURE**



**A KNOCKOUT!**

—*With more* thrilling, death-defying stunts than any individual picture ever contained!

—*with a star of* unique ability and *personality* that registers with a bang!

—*with enough* laughs to keep your patrons in good humor for a month!

—*and* SOME CAST!

*The Speediest*
*Thrillingest*
*Most Entertaining*
*You've ever seen!*

The first of a new elaborate series of Richard Talmadge thrill-dramas

*Franchised on the Independent market by*
TRUART FILM CORPORATION
M. H. HOFFMAN, VICE-PRESIDENT
1540 BROADWAY
NEW YORK

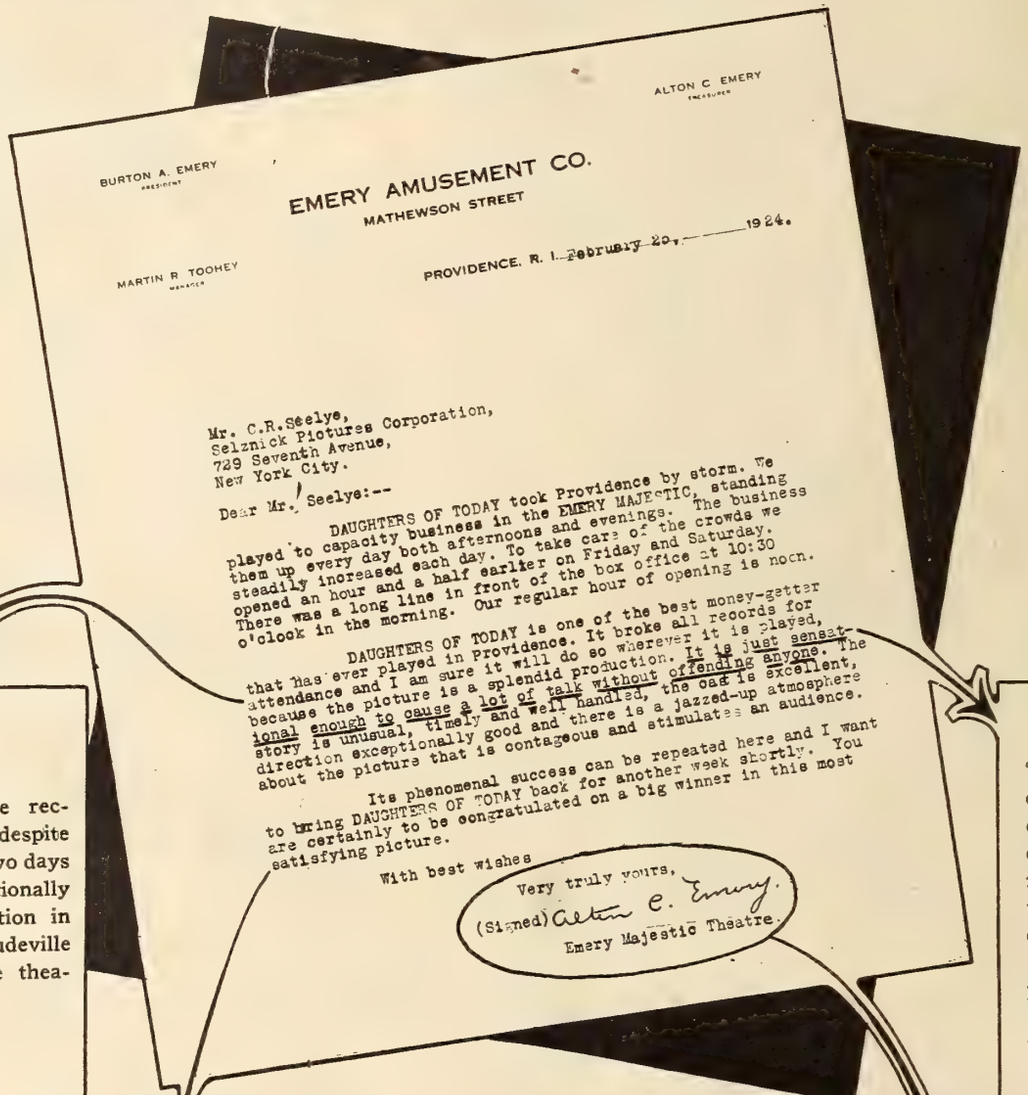
Every one of the death-defying stunts in "LET'S GO!" are actually performed by Richard Talmadge without the aid of dummies, doubles, fake or trick photography or subterfuge of any kind or nature.

*Truart Films*

Lowell Film Productions, Inc.
729 Seventh Ave., N.Y.C.
present
JOHN LOWELL
in
NOW
Available
To
Independent
Exchanges
"FLOODGATES"
By L. CASE RUSSELL
Directed by GEORGE IRVING · Photographed by JOSEPH SETTLE

# Daughters of Today Breaks records in New England's Largest Theatre

*Five other big features recently presented by this theatre averaged only 63% of amount grossed by "DAUGHTERS"*



ALTON C. EMERY
TREASURER

BURTON A. EMERY
PRESIDENT

EMERY AMUSEMENT CO.
MATHEWSON STREET

MARTIN R. TOOHEY
MANAGER

PROVIDENCE, R. I. February 20, 1924.

Mr. C.R.Seelye,
Selznick Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Seelye:--

DAUGHTERS OF TODAY took Providence by storm. We played to capacity business in the EMERY MAJESTIC, standing them up every day both afternoons and evenings. The business steadily increased each day. To take care of the crowds we opened an hour and a half earlier on Friday and Saturday. There was a long line in front of the box office at 10:30 o'clock in the morning. Our regular hour of opening is noon.

DAUGHTERS OF TODAY is one of the best money-getter that has ever played in Providence. It broke all records for attendance and I am sure it will do so wherever it is played, because the picture is a splendid production. It is just sensational enough to cause a lot of talk without offending anyone. The story is unusual, timely and well handled, the cast is excellent, direction exceptionally good and there is a jazzed-up atmosphere about the picture that is contageous and stimulates an audience.

Its phenomenal success can be repeated here and I want to bring DAUGHTERS OF TODAY back for another week shortly. You are certainly to be congratulated on a big winner in this most satisfying picture.

With best wishes

Very truly yours,
(Signed) Alton C. Emery
Emery Majestic Theatre.

All attendance records broken despite blizzard for two days and exceptionally strong opposition in picture, vaudeville and legitimate theatres.

"Daughters of Today" is clean. It creates unprecedented discussion by newspapers and by word of mouth because it deals with one of the most vital phases of life today. Ask the Exhibitor who has played it.

SELZNICK
DISTRIBUTING
CORPORATION

"Daughters of Today" will have the influence for good that characterized "Over the Hill."

The Emery Amusement Company is one of New England's best known amusement enterprises.

# Daughters of Today

**is one of the few dramatic pictures ever passed by the censor for Boston Sunday showing**

# Jimmy Aubrey Everywhere!

—In the Cinema Palaces on Broadway,—

—In unpretentious, but just as popular, neighborhood houses,—

—Everywhere!

—You'll see Jimmy Aubrey Comedies

—Because Aubrey is a really *comic* comedian.

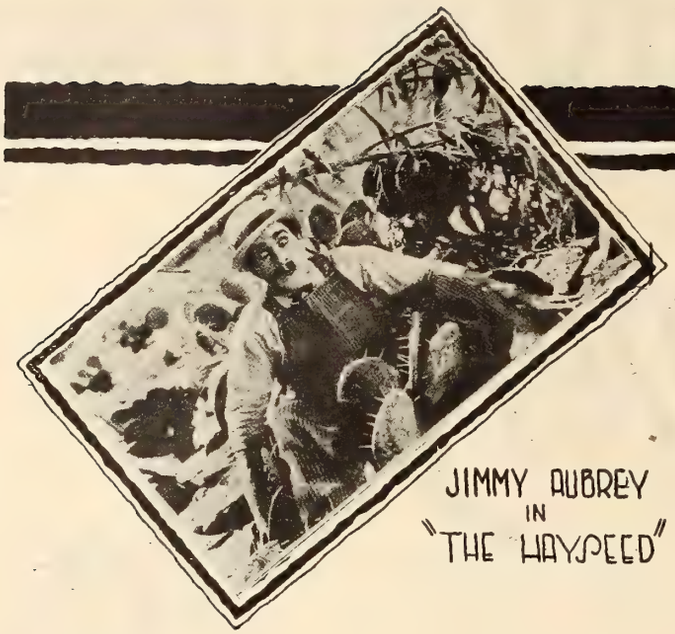
*Released by*

**STANDARD CINEMA CORPORATION**

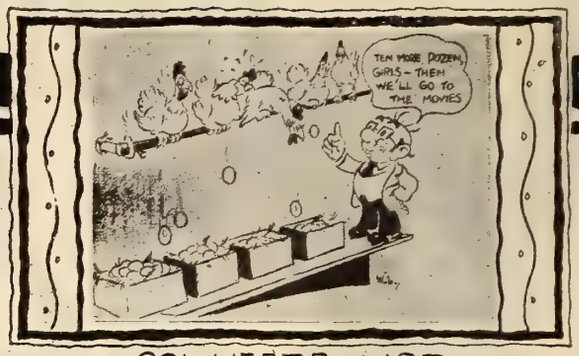
*thru*

**Selznick Distributing Corporation**

SELZNICK DISTRIBUTING CORPORATION



JIMMY AUBREY
IN
"THE HAYSEED"



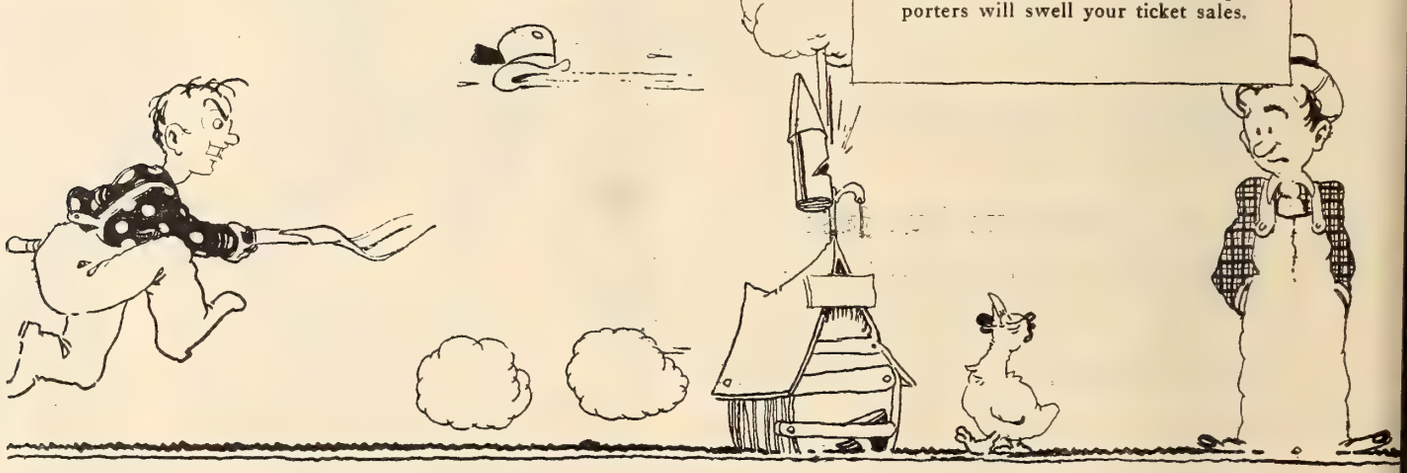

COL. HEEZA LIAR
"THE STRIKE BREAKER"

**JIMMY AUBREY AT HIS FUNNIEST**

aptly describes this series of mirth-provoking, riotous comedies in two-reel lengths. Jimmy, the slapstick king, stumbles from one screamingly funny adventure into the next and the onlookers shriek with laughter as they watch his antics. Each picture is brimming over with chuckles and gleeful snorts and Jimmy, the inimitable, rocks the house with his capers.
These comedies, which are being especially produced by the Jimmy Aubrey Productions, Inc., for the Standard Cinema Corporation, will be released one each month. Put in your order for the series now.

## The One and Only Colonel Heeza Liar

is with us once more and never has that good, old scout been so absorbingly entertaining, utterly original and completely comical as in this new and clever combination of ingenious cartoons and actual scenes. In this single reel series, which is being produced by the Bray Productions, Inc., and released at the rate of one a month by the Standard Cinema Corporation, the irrepressible Colonel Heeza Liar has experiences which would be beyond the wildest dreams of a less imaginative man and the beholders chuckle and thrill as they are unrolled before their intensely interested eyes.
Don't miss the popular Colonel Heeza Liar. His friends and supporters will swell your ticket sales.




# STANDARD CINE

DISTRIBUTIN

# SELZNICK DISTRIBU

BRUCE BARTON

## BRUCE BARTON

*Famous Author*

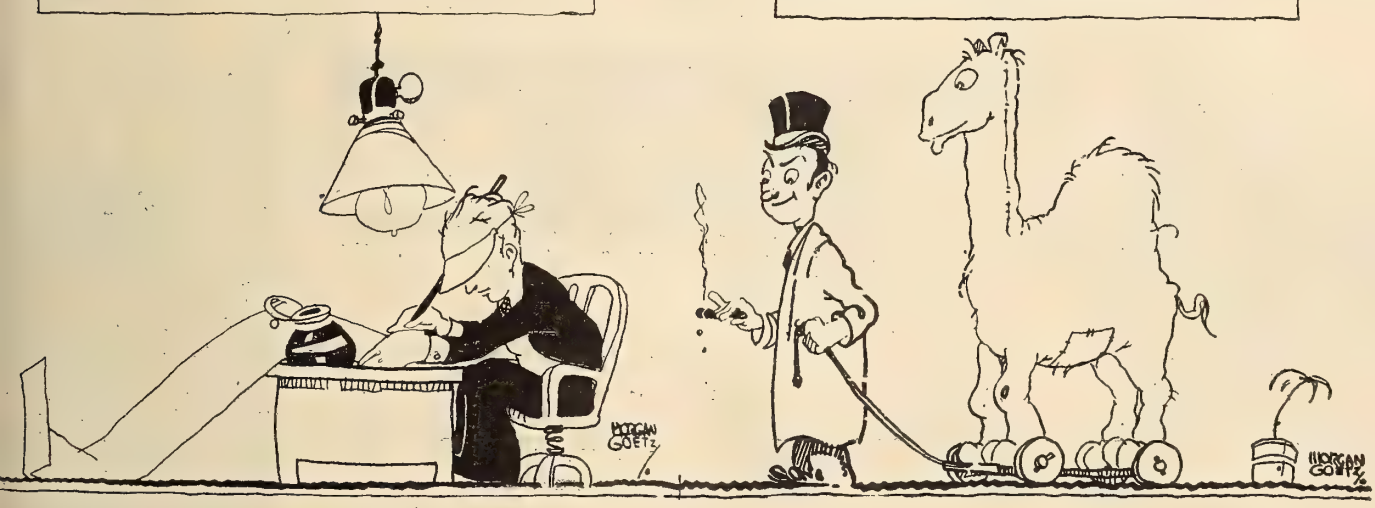
is well known for doing the unusual and in his series of single reel features produced by the Better Day Pictures, Inc., he is offering something really unique. Each subject is distinctly different and tells a story which cannot fail to hold the attention of the audience from start to finish.

One of these features may be obtained each month from the Standard Cinema Corporation but you may order the entire series now and run each subject as it is released. This will save you trouble and insure your receiving a picture which will please your patrons and bring more money in to you.

## THE FRED CALDWELL HOLLYWOOD PICTURES

are being made by the L. K. C. Productions in two-reel lengths. These celebrated, long awaited and eagerly anticipated comedies feature many of Hollywood's most famous funmakers and their antics would pull a laugh from even the most serious-minded. Each foot of film contains at least one chuckle and several smiles and it is safe to bet that an audience will be gasping for breath and holding its sides by the time the subject is completed.

Book every one of this series now from the Standard Cinema Corporation. You will reap your reward not only in the thanks of your patrons but in increased box-office receipts.




# MA CORPORATION

THROUGH

# TING CORPORATION

# —and the rush of the 50,000,

Charge to the account of

WESTERN UNION TELEGRAM

GEORGE W E ATKINS FIRST VICE-PRESIDENT

NEWCOMB CARLTON PRESIDENT

CLASS OF SERVICE DESIRED: Telegram / Day Letter / Night Message / Night Letter

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Send the following message, subject to the terms on back hereof, which are hereby agreed to

10NY K 53 NL

LOSANGELES CALIFORNIA FEB 3

H O SCHWALBE NEWYORK

ANOTHER GREAT ONE FROM FIRST NATIONAL CONGRATULATIONS AND THANKS STOP WHEN A MANS A MAN OPENED LOEWS STATE THEATRE LOSANGELES TO THE BIGGEST BUSINESS YET HEART INTEREST INTERMINGLED WITH COMEDY TOUCHES STRUCK JUST THE RIGHT SPOT A CINCH FOR EXHIBITIONS LOOKING FOR A CLEAN UP BEST REGARDS

HARRY ARTHUR JR

GEN MGR WEST COAST THEATRES INC

9AM

Charge to the account of

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT

GEORGE W E ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED: Telegram / Day Letter / Night Message / Night Letter

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Send the following message, subject to the terms on back hereof which are hereby agreed to

10NY K 46 NL

JACKSON MICH FEB 9

K A ESCHMANN

NY

GROSS ON WHEN MANS A MAN ABOUT 95 PERCENT OF FLAMING YOUTH TEN PERCENT BETTER THAN POLJOLA AND ABOUT FIVE PERCENT BETTER THAN VOICE FROM THE MINARET WHICH WAS RUN SAME WEEK YEAR AGO AND HEAVILY EXPLOITED WIRING YOU AT REQUEST IRVING M LESSER

HAROLD FRANK

9AM

POSTAL TELEGRAPH — COMMERCIAL CABLES

TELEGRAM

CLASS OF SERVICE DESIRED: Fast Telegram / Day Letter / Night Telegram / Night Letter

TELEGRAMS TO ALL AMERICA — CABLEGRAMS TO ALL THE WORLD

Send the following Telegram, subject to the terms on back hereof which are hereby agreed to.

9CB SU 925A 92 NL 4EX

WHEELING WVA FEB 11-12 1924

MR IRVING LESSER

LOEWS STATE THEATRE BLDG NY

WHEN A MANS A MAN BREAK ALL HOUSE RECORDS BY OUT GROSSING FLAMING YOUTH BY SMALL MARGIN STOP FLAMING YOUTH FIVE HUNDRED AND FORTY TWO DOLLARS AND TWENTY TWO CENTS WHEN A MANS A MAN SIX HUNDRED AND TWELVE DOLLARS AND TWENTY CTS STOP I THINK PICTURE A GREAT WESTERN FAR BETTER THAN THE AVERAGE STOP THINK PICTURE WILL DO GOOD BUSINESS ON THE WEEK STOP AUDIENCE ALL LIKE IT AND COMMENTS WERE ALL GOOD STOP WEATHER FAIR NOT THE BEST FOR OPENING NIGHT STOP COMPETITION KEEN REGARDS

JAMES VELAS

LIBERTY AND LYRIC THEATRES

FIRST NATIONAL PICTURES

PRESENTED BY PRINCIPAL PICTURES CORPORATION

SOL LESSER . . . . . PRESIDENT

WITH JOHN BOWERS, MARGUERITE DE LA MOTTE, FORREST ROBINSON, GEORGE HACKATHORNE AND ROBERT FRAZIER

DIRECTED BY . . . . . EDWARD F. CLINE

# they all want to see

## A First National Attraction

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL L. SIMMONS, Showmanship Editor
GEORGE T. PARDY, Reviews Editor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*March 8, 1924*

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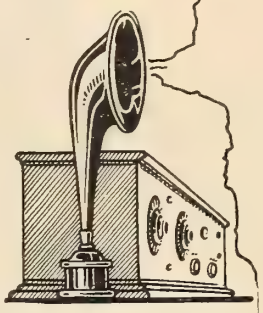
West Coast, Richard Kipling, 1505 No. Western Ave., Los Angeles

# WHAT'S IN THE AIR



STATION E. T. R. presents its special ADVERTISING AIDS program. A comprehensive course on selling motion pictures through the powerful appeal of printer's ink.

"The Subject of Advertising Aids could fill a volume," says Mel A. Shauer of Famous Players-Lasky, and with the keen, incisive mind of a busy man considerate of the value of time and space, he boils down to a single pageful that which is of most obvious importance to the exhibitor. Read it on page five.

Charley Moyer, of United Artists, has compiled a distinctive array of newspaper ads—in a line-up that actually did heroic service for a showman in Paterson, N. J., the story of which will give other showman new targets to shoot at. The ads and the story are on page seven.

"What the Exhibitor wants and keeps on wanting" is the essence of the message that L. F. Guimond, of Selznick, puts across on page thirty-one. It tells of "The Trend in Advertising Aids," and tells it in a way for which Mr. Guimond is particularly noted.

STAND by for NEXT WEEK'S Special Program on THE SHORT SUBJECT.

E. W. Hammons, President of Educational, and L. J. Darmour, President of Standard Cinema, are slated to speak. In a chatty, personal way, these two important figures in the world of SHORT SUBJECTS will drive home some important truths on THE BIG LITTLE FEATURE.

And talking about BIG LITTLE FEATURE achievements, you're going to get one joyous eye-full from Pathe's "Around the World in Fifteen Minutes." No idle boast. It's on the griddle now. Sharpen up a good appetite for next week's BIG LITTLE FEATURE Number. You won't be disappointed.

*WHEN it comes to nerve, the honors go to Baby Peggy. Even a full grown cow holds no terrors for her. As a matter of fact her closest friend in "Captain January" is this big brown and white cow who wakes her every morning by sticking his head in the window. Another close friend is the trained pelican who takes his mistress soaring through the air. Not really, though—just a dream.*

Principal Pictures Stars Baby Peggy

A Photoplay With Real Selling Power

*HAIR cutting is an easy art in the home town where Baby Peggy lives in "Captain January." All you have to do is put a bowl on the head and cut around. Even a child can do it. Poor little Peggy has been caught in a shipwreck and barely rescued by an old sea captain. That is she was rescued but her clothes weren't and for the time being she must make the best of what she has been able to get together in a hurry.*

## Let These Photographic Stills Serve As Advertising Aids

MAR -4 1924



EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

*TRUART'S "Let's Go," featuring Richard Talmadge, savors of entertainment for which Tried and Proved attractions are noted. It contains everything that the film fans want — excitement, thrills, love interest.*

*RICHARD TALmadge is here shown fighting off two attackers at the same time. Stunts like this one put thrill and punch into "Let's Go," a fast moving, full-of-action Truart product.*

# Save Them From an Untimely Death—The Pictures of Yesterday!

OUR scientists have a theory that the ether wave set in motion in radio broadcasting never dies, that until eternity itself these releases might be picked up if only we had apparatus sufficiently sensitive.

So with a good idea. Whisper it only, and its echoes will be heard the world around. Apply it, and its benefits may endure until the end of time.

Everyone in the motion picture industry has known for years that its releases were permitted to die too soon. No one man may claim credit for that thought as his discovery. But what was everybody's business was no one's business. Let George find a remedy—*and George did!*

He found a way, a definite, concrete way of *doing* what everyone has always *talked* should be done. His TRIED AND PROVED PICTURES Department deals with and actually fights editorially *every week* for prolonging the lives of real box office attractions--the features which have been tried, and proved winners.

IT furnishes the producer and exhibitor with an attention-compelling, economical avenue for conserving and increasing his prosperity.

It puts money into the pockets of the exhibitor, for he is constantly reminded of pictures he can get at reasonable rentals, that make high class programmes, that won their way into the TRIED AND PROVED PICTURES Department on past performances of dollars and cents only, and he is offered both through the Department and direct by mail, real, adaptable money-making ideas for putting over past releases in a different or big way.

A youngster still, the TRIED AND PROVED PICTURES Department already is sensationally successful.

Scores of exhibitors are falling in line every week.

HOW producers and distributors feel is voiced by Carl Laemmle in a letter in which among other many things he says:

*"In particular I want to commend your* TRIED AND PROVED PICTURES *Department. One of the most difficult problems in this industry to solve is the adequate advertising of pictures after the first runs have been played."*

And truly the echoes of George's idea have been heard "'round the

ADVERTISING AIDS

A striking newspaper ad suggested by Paramount for "The Little Minister." A mat and electro service rendered to exhibitors makes it possible for the showman to run the ad in this precise form. The ad is a real business booster.

world." American editors have been reminded to rush into print to air anew their thoughts. English papers have commented freely and favorably, and far off Australia has added its approbation. Some of these contemporaneous views are very good.

One paper says: "It is a pathetic fact that under the present system a film becomes a dead issue in an exchange thirty days after the first run is set, because the present methods automatically concentrate the efforts of the sales crew on the films which are just coming up. The film that was released and given its first run but some weeks ago, becomes so much celluloid in a can."

Another writes: "What becomes of the pictures after the first run? And why isn't something done to give more definite and better paying circulation to all of them? 'The Hunchback' is good enough to run indefinitely. So are other pictures which just pass away and are forgotten. All of which is wrong. It's just like throwing pearls in the gutter."

THE Exhibitor of Sydney, Australia, reprints under the heading "If You're Playing the Pictures of Yesterday, 'American Trade Paper's New Service,'" an article entitled "The Treasure Chest of the Present" and comments thus:

"With this striking lead-off, THE EXHIBITORS TRADE REVIEW devotes quite a supplement to telling of the merits of pictures which are a little bit old to the big city first-release houses, but which are brand new to the smaller exhibitor who has not yet shown them. Chapters and special articles are devoted not only to specific pictures, and to splendid ways and means of putting them over, but to entire groups of pictures so packed with merit as to be infallible in the quest for capacity houses. Under this heading we find the article, "Tommy Meighan Never Had a Failure,

ADVERTISING AIDS

The Selznick thought enough of the review of "One Week of Love" as it appeared in The Exhibitors Trade Review to use it as an insert in their Tried and Proved Ad suggestions. It can be had from Selznick upon request.

Paramount Star Has Trail Blazed by Continued Successes." In it are listed the successes, commencing with the "Miracle Man" and running right up to "Back Home and Broke," following which are of course, "The Ne'er Do Well" and "Homeward Bound." Upon each picture a little time is spent and for each and every one of them there is specified an exploitation stunt which can reasonably be expected to be successful.

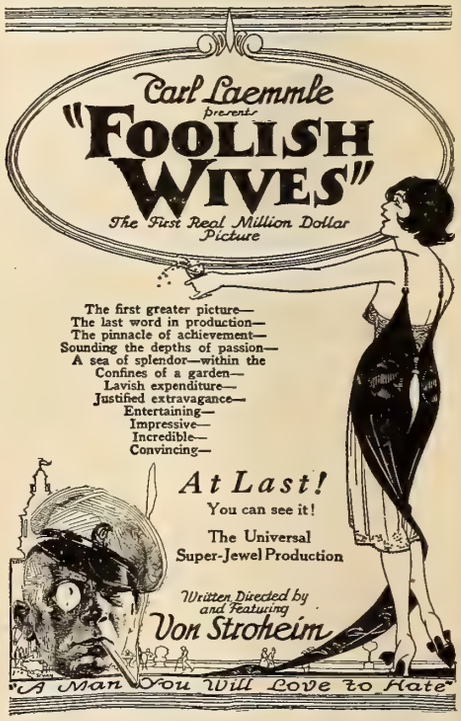
There is, of course, a lesson in the entire supplement; the lesson that the exhibitor must learn to know that because he is showing a feature which is many months behind city release he must not let up on exploitation on that account.

If his press book is inadequate in supplying him with material, then there is always the exchange supplying the picture, with a publicity and expoitation staff only too ready to serve the exhibitor.

WE are happy to have this editorial support. And we take honest pride in pointing to this as at least one time when not one single journalistic voice was raised in derision. The anvil chorus just wasn't.

If this publication never has anything more to its credit than the starting of its TRIED AND PROVED Department, it can still claim to have measured up to its ideal of what a business journal should do: Chronicle the happenings of and improvements in its industry, *and itself point the way of progress.* We believe that this one department, this one idea, will do more toward increasing the profits of the exhibitor, producer, and distributor—than anything that has been done in years.

Certainly, TRIED AND PROVED PICTURES service is exclusive with THE EXHIBITORS TRADE REVIEW.




ADVERTISING AIDS

A sensible ad for "Foolish Wives." The many lucky exhibitors who cashed in on this Universal feature will declare loudly to the world that it is Tried and Proved in the "nth" degree.

# Co-Operative Advertising Aids

By MEL A. SHAUER

*Manager Advertising Sales Department, Famous Players-Lasky Corporation*

THE subject of advertising aids could fill a volume. It is my purpose here to emphasize the added benefits of using them on a co-operative basis. The exhibitor is a motion picture merchant. There are other merchants around him who are just as eager to sell their goods to the public as the exhibitor is to sell his.

Merchants of a similar frame of mind can usually work out a plan whereby they can co-operate, each to help the other sell his goods, and each receiving additional benefits of the other fellow's efforts in his behalf.

If advertising aids are made with this thought in mind it remains only to work out the details locally.

Composition and coloring are important features in getting out a striking and attractive article, but the co-operative possibilities go even further.

The rotogravure section is a striking example. Good copy will have news value. The article itself finds its appeal in the home. The exhibitor is afforded plenty of blank space which enables him to tie up readily with his local merchants.

He can sell space for money, or for co-operation in distribution to his potential patrons.

The back page of the roto section as illustrated below has a few photographs at the top. These photographs are chosen particularly with the idea of interesting clothiers and wearing apparel shops, beauty parlors, hairdressers, household merchants, jewelers, furriers, automobile concerns, etc. Merchants can submit copy which will fit right in with these illustrations.

Distribution to the public can be readily enhanced with the aid of the stores who advertise and who are eager to get their own advertising in the hands of prospective customers. They wrap them in bundles or hand them out over their counters.

THE theatre can distribute through the co-operation of the newspaper, or by messenger and mailing list. The roto section illustrates a three cornered tie-up between the exhibitor, the merchant and the newspaper—the biggest powers in the community.

Heralds with plenty of blank space on them afford similar opportunities to reach thousands of people at a nominal cost and to reach them through the drug store, candy store, the millinery shop, etc., as well as from the theatre direct.

The insert card (also illustrated below), placed in a dignified frame will stop the passer-by. The same is true of the 22x28 photograph.

So long as these articles are confined to use in the theatre lobby, they do not carry any element of co-operative advertising. But spread in prominent locations in the vicinity, they call attention to the theatre and the motion picture attraction by first calling attention to the merchant and his goods. This is by no means a new idea. Its value can be stimulated by a direct tie-up with the picture title whenever this is possible.

When a merchant uses one of these cards he is swapping advertising with the exhibitor. The extent of this swap is up to them. Many exhibitors do not like to hand out passes continually. Merchants often ask for advertisements on the theatre screen, to which most exhibitors object. There is a simpler way than all this. What about the blank space I have already mentioned which is provided on the heralds and roto sections? This blank space can sell hats, or face powder and motion pictures too.

Where people shop for their entertainment they shop for many other things. Advertising aids increase in value as they reach more people. Why not try, then, at the cost of little effort and little money when shared on a co-operative basis, to open up every possible channel for the distribution of these aids?

Advertising material should be made up with the appeal in mind. When the appeal is there, other effects may be added by color or by novelty such as die cuts, etc. But these things should be shaped toward the ultimate possibility of co-operative use.

FANFOTOS, autographed pictures of motion picture artists, have a distinct appeal. The idea of distributing these photographs to "movie fans" is not new. The best results, therefore, depend on the methods used in distributing them.

In connection with an item such as

*(Continued on page 48)*

*THIS gilt-edged advertising aid in a gilt frame is the latest in a class of its kind. The one showing Pola Negri in "Shadows of Paris" is a frame allowing for an insert card. They are good boosters.*

*A ROTOGRAVURE magazine is one of the real up-to-the-minute advertising aids that the Famous Players-Lasky Corporation offers its patrons in connection with "A Society Scandal." The back page is two-thirds blank, to allow for local advertising, which should more than pay for the price of the little magazine.*

# Old Lady Astor Says

YOU can't keep a good man down—or a good woman either. We have in mind two players who have just come into their own in the way of substantial recognition. One of these is Adolphe Menjou, one of whose hits was in "A Woman of Paris." Of course, it was no sudden accession of ability that blazed forth so brilliantly in that production. It was simply the opportunity presented by the character, the opportunity presented by the producer and the opportunity given to the actor to bring into play his splendid powers of characterization. And Menjou certainly made good, to the delight of uncounted millions of men—and women, too. There have been other appearances since that of the Chaplin picture, all of which demonstrated that what he did was no flash in the pan, but just an everyday sample of what he has got up his sleeve. Famous Players is to be congratulated on its acquisition, and the party of the second part, too.

THE woman to whom reference was made is Laura La Plante, who after four years of "trouping" at Universal City is to be starred by Big U. Come to think of it it was pretty nearly two years ago that this journal in its short subject department, after having commented on the work of this young woman in a serial, hinted that there seemed to be indicated the possession of real feature material. Miss La Plante was given a trial in "Excitement," which proved to be so effective that the company has mapped out a schedule of starring subjects for her. The young woman radiates wholesomeness. She is the absolute antithesis of stagey—she is just like some of the girls back home.

EDDIE CAREWE, finishing up his work on "A Son of the Sahara" at the Eclair studio in Paris, is expected to depart for New York soon after the first week in Paris. We've got a sneaking hunch that the producer is going to show us something worth while in that desert stuff. There are those who says that deserts are all alike—that what can be secured in Sahara is laying around loose in California or somewhere in the west. Maybe so. We'll have a chance to find out. We are banking on the Sahara being different, nevertheless. Certainly the architectural backgrounds, the towns, will be.

DOUGLAS FAIRBANKS will open "The Thief of Bagdad" at the Liberty Theatre in New York on Monday, March 17. He has installed offices in the Liberty Theatre Building. Mr. Fairbanks and Miss Pickford, when not attending to details connected with the premieres of their productions, are getting ready for their European journey. The date for the opening of "Dorothy Vernon of Haddon Hall" has not yet been set.

CHARLES CHAPLIN is to go to Alaska to get the real thing in snow scenes, according to word from the Chaplin studio. The story on which he is working is a burlesque of the mining camps of the early gold strike in Alaska, with the comedian back again in the character of the oldtime funmaker. Mingled with the laughs will be a leavening of the tragic, giving Chaplin an opportunity for the portrayal of pathos, which as those who have followed his career know he can do most effectively.

PHILIP V. KROHA, manager for Richard Walton Tully's production on the west coast, is in New York for consultation with his chief regarding "The Bird of Paradise." That's the Bird which Mr. Tully plans to go to the Hawaiian Islands for, as we were saying last week.

LLOYD HAMILTON is to be seen in another full-length comedy, "The Goof," to be produced by J. K. McDonald and to be directed by William Beaudine. With the comedian is young Ben Alexander. If the feature is as funny as "My Friend," in which this week we saw this comic chap at the Rialto here, it will get by with a whoop. There are several situations in this Educational comedy that are not only unusually funny but really are novel—and all the funnier on that account. Why is it as soon as a man gets established as a comedian of the first rank in the two-reelers some joy-killer shows up and induces him to join the feature ranks? And with the result that instead of seeing the man a dozen times a year we are lucky if he comes to the bat on four occasions in that period?

DIMITRI BUCHOWETZKI, directing Pola Negri in Paramount's "Men," is conducting a conservatory of languages out on the Lasky lot. This latest representative of the foreign invasion quite naturally finds inadequate the small amount of English he has been able to assimiliate in the course of his short stay. So he converses with the star in his native Russian, which she understands; in French with the staff. The director also is the author of the story of Paris and Marseilles; in German with some of the others, and in English with the camerman and staff. The director also is the author of the story he is putting on.

DR. RIESENFELD is extending his "classical jazz" program at the Rialto and Rivoli in a manner that not only is novel but highly effective. All the theatres named this week there is presented "Song Cartoons," an innovation which is the joint product of Charles K. Harris, the song writer, and Max Fleischer, the "Inkwell" creator. Imposed over the notes of, for instance, "Come take a trip in my airship," are the words of the song in railroad train information. As the words travel across the screen a cartooned figure skips from one to the next the orchestra meanwhile playing the music in classical jazz. Many laughs accompany the combination, the hilarity being heightened by the work of Drummer Max H. Manne. A comedy follows the novelty, the subject at the Rialto being Educational's "My Friend." Right in the spirit of the foregoing Emanuel Baer, assistant conductor at the Rivoli, has devised a classical jazz accompaniment, which rounds out a diversion that plainly pleased a large house.

JAMES ROSS GRAINGER, general manager of sales for Goldwyn, has started on another of his flying trips to exchanges and the west coast studio. It is Mr. Grainger's intention to call on exhibitors as well as branch managers. In Los Angeles he plans to remain two or three weeks.

BRUSSELS had its look-in on "The Covered Wagon" the night of February 15. Gathered for the Belgian premiere was what is described as one of the most distinguished and enthusiastic houses that ever greeted a motion picture in that country. Wires report the production playing to capacity, equaling the run in Paris at the Cinema Madeleine, where the subject now is in its third month.

HERMAN STARR, Warner's executive, who for the past six months has been studio manager at the West Coast studios, is back in New York for "keeps." Incidentally, he brought back with him a print of "Beau Brummel," which has been given the o. o. by the home office gang, all of whom have inscribed their o. k. on the John Barrymore picture.

# Advertising Aids Prove Their Value

## *Consistent Plugging With Proper Material Will Win*

*By* CHARLES E. MOYER

WHAT consistent advertising, with proper advertising aids and mediums, will do, was demonstrated in Paterson, N. J., when the Lyceum, a legitimate theatre off the beaten path, decided to run pictures.

First it was necessary to educate the public to thinking of the Lyceum in terms of pictures. One month was devoted to this work with the result that the theatre was able to show features with 85 cents top price in competition with three other houses whose top prices ranged from 35 to 55 cents.

In view of this the advertising was started on Sunday, December 9, in the Chronicle (the only Sunday newspaper) announcing in a 40 inch advertisement that beginning New Year's Eve matinee, a season of big pictures would be run at this theatre. In this advertisement, the four pictures were named and a short story of each run in connection with each picture announcement.

There are three daily newspapers in the town, one morning (Call), two afternoon, (Press Guardian and News). To tie together the big Sunday ads that were run, there was run twice in each daily during the week, a six inch ad with a special border telling of the coming of the pictures. Monday and Thursday in the Morning Call; Tuesday and Friday in the Press Guardian; and Wednesday and Saturday in the News. Copy in each of these advertisements was changed daily.

The second Sunday of the campaign another 40 inch ad was taken in the Chronicle, which stressed the point that these four pictures, "Rosita," "One Exciting Night," "A Woman of Paris" and "The White Rose," were run on Broadway for indefinite runs at $2.20 and were coming to Paterson at popular prices. In this ad was run under each pictures announcement the criticisms from New York critics and also the fact that the seats were now on sale.

The movie houses in Paterson run continuous performances. The Lyceum ran two shows each day, with all seats reserved.

For the beginning of the next week the six inch ads were continued. Nine days before the opening of the shows it was announced that "Rosita" would be the first attraction. This ad was 20 inches followed by four more 20 and 16 inch ads until Thursday before the opening when there was utilized the press book advertisements cuts in connection with the campaign.

The Sunday ad before the opening of "Rosita" was 70 inches the illustration and title taken from the press book ad but was aided by special copy.

The pre-opening campaign of advertising so set the minds of the people to thinking of the Lyceum Theatre in terms of motion pictures instead of stock and legitimate productions, that the following weeks was easier, and the ads were run in sizes of from eight to 40 inches instead of from 6 to 70 inches.

In all instances the Sunday big copy in the Chronicle was always run in the Morning Call which catered to the best clientele in the town while the afternoon papers on Mondays were given other copy, generally half the size of the Call and Chronicle.

No motion pictures had ever been advertised in Paterson more than two or three days in advance of a showing, prior to this engagement, but this campaign for the month of four big pictures at the Lyceum so speeded the managers of the three regular movie houses up that they took half page ads themselves a week in advance of the "Rosita" showing, telling the public how good they were going to be to them at no advance in prices.

This campaign certainly woke the town up and the movieites never had so many big pictures to digest in a single month before in their lives.

Everybody did wonderful business, hampered only by about 25 per cent of bad weather. Rain early in January and bitter cold the latter part.

Plugging with the proper aids cannot fail to bring about results. It has been demonstrated time and again and each time has come through with flying colors. It is essential that the right mediums be chosen and the copy prepared in a readable and entertaining manner. A little care will pay big dividends.

*WONDERS can be performed by the proper use of advertising. The selection of material is the prime factor. Press books offer a wide range and with the use of cuts and consistent plugging the public can be educated. The layout here shows some excellent forms of patronage builders. That can be used by every exhibitor.*

Advt. No. 25 THE SATURDAY EVENING POST

Published every other week. Inquiries which your theatre manager cannot answer regarding players and directors, will be answered by John Lincoln, Editor, 383 Madison Ave., N. Y. C.

News of First National Pictures

An Advertisement from Associated First National Pictures, Inc.

The purpose of this nation-wide cooperative organization of theatre-owners is to foster independent production, develop new talent and elevate the standards and art of the screen.

"Lilies of the Field"

AGAIN Corinne Griffith and again Conway Tearle—this time in a rich drama of society, "Lilies of the Field." Pictures like this come only too rarely, for seldom does the screen catch the atmosphere of those dizzy heights of wealth.

Beginning March 17th this drama in turn—the story of a devoted wife, a set of silk "lines," pretty hot-house flowers of society, and a great cast of the world's most accomplished—will appear daily in one of the most [illegible] theatres in the country. Entertainment like this [illegible] rare [illegible]

Who or what could fill the void when her baby was taken from her? Was there anything big enough or strong enough to hold her? Problems such as these make this fascinating story ideal screen entertainment.

A strange contrast here: this young mother whose heart is held fast in the tiny hands of her baby, cast in the midst of the gay "lines," richly gowned and jewel bedecked. Drama, threatening and swirling like a storm cloud, hovers over the luxurious dinner party—a scene from "Lilies of the Field."

"Sundown" Grows Bigger

BEN ALEXANDER, that juvenile for two years older, has gained an important place in the cast of "Sundown," epic of the passing of the old West. The big cast of favorites now includes Roy Stewart, Bessie Love, Hobart Bosworth, Fuller Marshall, Hal Wilson, Charles B. Crockett and Ben Alexander.

"Sundown" will be proof that the History of the present holds as much romance as the story of pioneer days.

"The Perfect Flapper"

COLLEEN MOORE'S next picture? We've had so many people ask us—OK who saw "Flaming Youth" and "Painted People" and wanted more of dauntless Colleen. The news is out at last: it is to be "The Perfect Flapper." And who would better fit in such a picture than pretty, vivacious Colleen?

It looks like a duplication of the success of "Flaming Youth," for plans call for Milton Sills to appear again as Miss Moore's leading man.

The Great Screen Jury

THE highest paid jury that ever sat in judgment of a case will appear in "The Woman on the Jury," a tense drama which will appear soon.

This jury, too, will be filled with eleven good men and true and one woman, even truer. Sylvia Breamer will be there—the central figure in the whirl of drama—and Frank Mayo. Others in the cast will be Lew Cody, Bessie Love, Hobart Bosworth, Mary Carr and Ford Sterling.

"Flowing Gold" in Flames!

FLAMING a burning oil well is a lot of fun if only conscientious firemen don't come to put out the blaze. This is what happened to Richard Walton Tully when he was photographing "Flowing Gold" and it took half a dozen pumps to assist the fire fighters out of the picture. But the thrill remains, including the daring rescue. Count on Rex Beach any time for thrills and adventure. He has done nothing better than "Flowing Gold."

Movies in the Sahara

And now the eye of the camera's lens appears in the Sahara. This is no Hollywood canal; not is it Arizona sand. Edwin Carewe sends us the picture from Algiers, where he is filming "A Son of the Sahara," and fortunately wrote us the name of the soldier's cavalier who does his romancing in the shade of the camel's back. It is Bert Lytell, bewildered and uniformed almost beyond recognition.

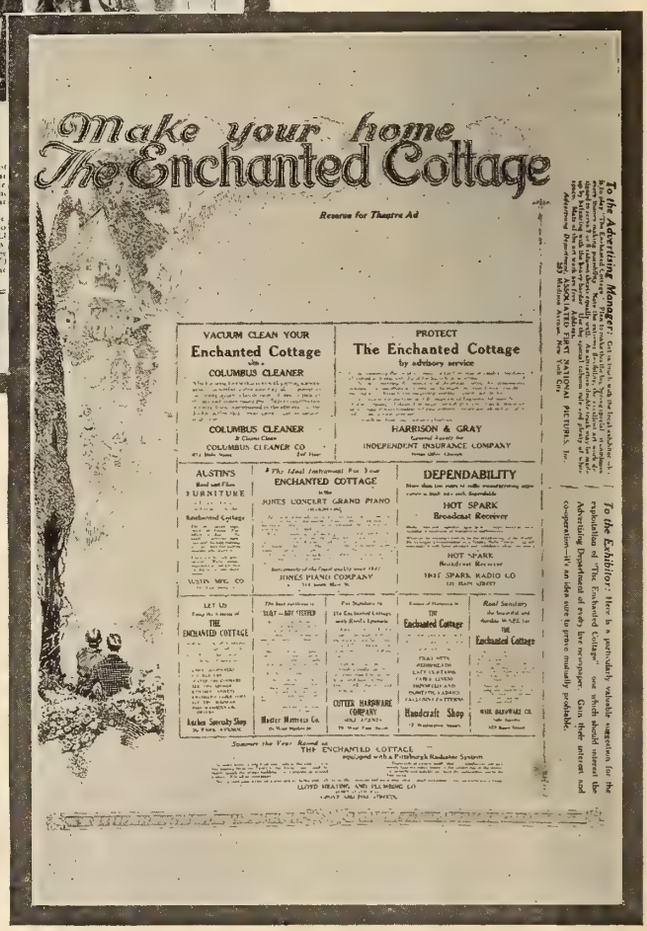
The Carewe company will return any day now with the completed picture, and "A Son of the Sahara" will soon be at your theatre.

"Torment"

Torment indeed when a world of brick and mortar tumbles about you and death stalks near. Characters change in such an hour; forgotten days and dreams return; avarice and ambition become silly futilities.

Bessie Love and Owen Moore have the leading roles in this new Tourneur picture.

*AN example of national advertising that ties up a definite play date with a motion picture. The First National picture, "Lilies of the Field," will enjoy approximately one hundred simultaneous first runs on March 16th and this First National Saturday Evening Post ad appearing a few days before that date is as definitely helpful to these theatres as an ad in their local newspapers.*



Make your home The Enchanted Cottage

Reserve for Theatre Ad

VACUUM CLEAN YOUR Enchanted Cottage with a COLUMBUS CLEANER

COLUMBUS CLEANER 3 Claire Chase COLUMBUS CLEANER CO

PROTECT The Enchanted Cottage by advisory service

HARRISON & GRAY General Agents for INDEPENDENT INSURANCE COMPANY

AUSTIN'S Real Lasting Furniture for the Enchanted Cottage AUSTIN MFG. CO

The Ideal Instrument for your ENCHANTED COTTAGE is the HINES CONCERT GRAND PIANO HINES PIANO COMPANY

DEPENDABILITY More than ten years of radio manufacturing experience made such dependable HOT SPARK Broadcast Receiver HOT SPARK Broadcast Receiver THE SPARK RADIO CO

LET US Furnish the interior of THE ENCHANTED COTTAGE Lachen Specialty Shop

The best mattresses to THE ENCHANTED COTTAGE Master Mattress Co.

For Sunshine in the Enchanted Cottage with Reed's Lanterns CUTLER HARDWARE COMPANY

Reed's Sanitary the beautiful and durable WARE LAVATORY for THE Enchanted Cottage Handcraft Shop WARE HARDWARE CO.

Insure the Year Round in THE ENCHANTED COTTAGE equipped with a Pittsburgh Radiator System LLOYD HEATING AND PLUMBING CO

*To the Advertising Manager:* [illegible] ASSOCIATED FIRST NATIONAL PICTURES, Inc.

*To the Exhibitor:* Here is a particularly valuable suggestion for the exploitation of "The Enchanted Cottage" one which should interest the Advertising Department of every live newspaper. Gain their interest and cooperation—it an idea sure to prove mutually profitable.

# 'Mutual Profit' Is First National Ad Slogan

*The "Enchanted Cottage" Catchline is the Basis of Co-operative Advertising Tie-Ups the Possibilities of Which are Unlimited*

# Boston Named for M.P.T.O. Convention

## Plan to Make Sessions Most Beneficial Ever Held

THE Committee on Convention comprisprising M. E. Comerford of Scranton, Pa.; Glenn Harper of Los Angeles; Fred Seegert of Milwaukee; John Schwalm, of Hamilton, Ohio; R. F. Woodhull, Dover, N. J.; Joseph W. Walsh, of Hartford, and Sydney S. Cohen of New York, designated at the last meeting of the National Board of Directors, has selected Boston as the city for the 1924 annual convention of the Motion Picture Theatre Owners of America, to be held the latter part of May.

At a recent meeting of the Executive Committee of the Motion Picture Theatre Owners of Massachusetts a resolution was unanimously adopted inviting the National Organization to hold the meeting in Boston, and this was supplemented by similar action on the part of the Motion Picture Theatre Owners of New Hampshire, Rhode Island, and Connecticut.

It is expected a large number of delegates from all over the United States will be at the Boston Convention and that that aggregation will be increased by the attendance of many exhibitors from the Canadian division of the Motion Picture Theatre Owners of America.

Plans are being laid to make the coming convention the most beneficial yet held, to the industry generally and to the Theatre Owners in particular.

The definite time of the convention together with the special convention committee, convention hotel and further details will be announced at a later date.

* * *

## MISSOURI THEATRE MEN RAISE FUND

### *Committee Named to Supervise Plans for May Convention*

A FUND for initial expenses and the preliminary organization of the M. P. T. O. Western Missouri, was raised at a special meeting Thursday at the Hotel Baltimore, Kansas City, of representative exhibitors of Western Missouri. The fund was not in subscriptions—it was in cash or checks.

A committee, composed of A. M. Eisner, A. F. Baker and Jay Means, all of Kansas City, was appointed to supervise arrangements for a convention, to be held in Kansas City early in May. Mr. Baker was named as acting secretary-treasurer. Final incorporation and election of officers will be at the convention.

Eight exhibitors, representing fourteen theatres, volunteered as delegates to visit or communicate with all exhibitors in Western Missouri, in an effort to obtain a record at the convention.

The exhibitors are A. F. Baker, Springfield, Joplin and St. Joseph; Thomas Clark, Maryville; Hugh Gardner, Neosho; F. G. Weary, Richmond; G. R. Wilson, Liberty; S. E. Wilhoit, Springfield; C. T. Sears, Nevada, Brookfield, Marshall and Booneville; Jay Means, Kansas City, and A. M. Eisner, Kansas City.

At the convention in May the selection of a business manager, which has been delayed, will be made and headquarters established, probably in a suite now occupied by the Kansas City Division of the M. P. T. O. A. at Eighteenth and Wyandotte Streets, Kansas City. The proposed consolidation of the Kansas City and Western Missouri bodies also will be decided definitely.

* * *

## KANSAS EXHIBITORS APPOINT CONVENTION COMMITTEE

The M. P. T. O. Kansas has adopted a new plan to increase attendance at its semi-annual convention in Emporia, April 1 and 2. A committee of nine exhibitors, geographically selected, has been appointed to write personal letters to exhibitors in their territory, urging them to attend the convention.

This procedure will be in addition to the usual form letters sent out from M. P. T. O. K. headquarters and stickers posted on film boxes. The attendance goal for the convention this year is 200, according to C. E. Cook, business manager of the organization.

The committee is composed of A. R. Zimmer, Liberty theatre, Marysville, Kans.; W. H. Webber, Echo theatre, Great Bend, Kans.; W. J. Gabel, Grand theatre, Beloit, Kans.; E. E. Frazier, Grand theatre, Pittsburg, Kans.; Stanley M. Chambers, Miller theatre, Wichita, Kans.; G. L. Hooper, Orpheum theatre, Topeka; E. E. Sprague, Lyric theatre, Goodland, Kans.; Harry McClure, Strand theatre, Emporia, Kans.; M. G. Kirkman, Strand theatre, Hays, Kans.

The road showing of feature pictures, which the trend of sentiment among Kansas exhibitors is against, and the showing of film in schools and churches in opposition to theatres and legislative recommendations will be the principal issues at the convention, in addition to an annual election of officers

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## THEATRE OWNERS OF OHIO TO CONVENE MARCH 6

The third annual convention of the Motion Picture Theatre Owners of Ohio will be held on Thursday and Friday, March 6 and 7, 1924, in the Hotel Chittenden, Columbus, Ohio.

The convention will convene early Thursday, with further business sessions on Friday.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; other national officers, and exhibitor leaders from all over the country will deliver messages of importance.

A definitely constructive program is being prepared. The sessions will be devoted exclusively to exhibitor problems and to the making of such plans and arrangements as seem best suited to care for them.

A banquet will be given Thursday evening at which men and women of state and national prominence will make addresses.

* * *

## RUTH ROLAND PLANS TO MAKE FEATURES

### *With Tod Browning She Launches Production Organization*

RUTH ROLAND, motion picture star, and Tod Browning, prominent director, have launched a new organization for the production of feature length photoplays in which the popular actress will be starred.

The organization surrounding Miss Roland and Mr. Browning will be known as the Co-Artists Productions. Active preparations are already under way for the filming of the first picture, tentatively titled "Extravagance." It will be made under the direction of Browning at the F. B. O. Studios. While nothing of a definite nature is known about the cast, it is the purpose of the organization to secure only acknowledged artists for Miss Roland's initial venture into the feature field.

The production of "Extravagance" will mark the first feature length attraction in which Miss Roland has appeared for six years. The formation of the new organization is the culmination of Miss Roland's ambition to break into the feature field anew. The organization has therefore made it a point to surround her with a capable and efficient production personnel. For the past few years Miss Roland has been appearing in serials in which she has starred.

The first Ruth Roland feature is described as a warmly human, romantic comedy drama, the continuity of which is being written by Fred Stowers. Tod Browning, one of the earliest of film directors who has a long list of screen successes to his credit, recently completed the direction of "White Tiger" and "The Day of Faith."

ESTELLE TAYLOR

Her first picture under her new Graf contract will be "The Wise Son" for Metro. She has just completed her portrayal of Mary Queen of Scots with Mary Pickford in Dorothy Vernon of Haddon Hall."

BLANCHE SWEET

She is now completing her work in "Those Who Dance" and will soon play the title role in "Tess of the D'Urbervilles" under the direction of her husband, Marshal Neilan, for Goldwyn Pictures.

## AL CHRISTIE COMPLETES CAST FOR FEATURE

### *Dorothy Devore, Walter Hiers and Tully Marshall Signed*

THAT Al Christie is lining up a galaxy of stellar lights for his forthcoming feature on the Hodkinson program is indicated by the announcement that Tully Marshall has been added to the cast headed by Dorothy Devore and Walter Hiers.

Jimmie Adams, featured Christie comedian, has been assigned a difficult comedy role; while Jimmie Harrison, the capable young juvenile who has appeared with Constance Talmadge and in numerous Christie Comedies, will also play a prominent part.

Priscilla Bonner, who has appeared in many dramatic productions, has been chosen to play the second feminine lead, and Rosa Gore, former favorite on the legitimate stage, has been selected to portray a leading feminine characterization.

Patricia Palmer, whose latest work at the Christie studio was with Bobby Vernon in "A Perfect 36" has returned to play an important part in the new feature.

Jay Belasco, Lincoln Plumer, George Pearce, Victor Rodman, and Earl Rodney, who have all appeared in Christie Comedies, have been signed to play parts in the feature.

Tully Marshall's popularity has been responsible for a continual demand for his services from nearly every producer in the motion picture field and his delineation of comedy roles has stamped him as being one of the most versatile actors who has ever appeared on the screen.

With the signing of Tully Marshall the Christie Feature will go into immediate production. Scott Sidney, with Jimmie Clemens as his assistant, will assume the directorial responsibilities of the new Christie product, which will be released through Hodkinson.

* * *

## NIGHSMITH WILL PRODUCE FULL LENGTH FEATURE

Following the completion of "Her Memory" and "The Guest," the second and third of Nigh's Miniatures, the one reel dramas being distributed by Pathe, the announcement is made by Nighsmith Pictures, Inc., that work will begin upon a full length drama of six reels entitled "The Tumble Weed," an original story by William Nigh. The story, which is laid in the middle West, is of the rugged, melodramatic type. It will have a cast in which Lucille LaVerne, who gave such a thrilling portrayal of the old French mother in "Among the Missing," and star of "Sun-Up," will have the principal part. Will Nigh, who will direct the picture, also will have the part of the son who goes through fire to regeneration.

"The Tumble Weed" contains the heart interest and human qualities of other Nigh stories. This drama is the first of a series to be produced in conjunction with the Nigh Miniatures.

* * *

## 'WHY GET MARRIED' WILL BE RELEASED MARCH 9

Andree Lafayette is the star in "Why Get Married," which Associated Exhibitors has set for release March 9. This photoplay poses the questions, generations-old: "Can a girl be a success as a wife and a business woman at the same time"—and answers it.

The two principal women characters, impersonated by Mlle. Lafayette and Helen Ferguson, are friends who marry at almost the same time. One yearns for home life. The other prefers a business career—and independence. The picture shows them both, with their husbands, during the first year of wedded life.

This feature is not a highbrow picture, according to all reports, but is chockful of entertainment and box office appeal. One of the high lights is a thrilling fight between one of the husbands and a troublemaker who tries to cause an estrangement in each of the two families.

Besides Helen Ferguson, the cast supporting Andree Lafayette includes such popular players as Jack Perrin, William H. Turner, Orpha Alba, Bernard Randall, Edward B. Tilton and Max Constant. William M. Conselman wrote the story and Paul Cazeneuve directed the production.

* * *

## PRISCILLA DEAN TO RELEASE THROUGH HODKINSON

Contracts have been signed by Hodkinson for a series of elaborate Priscilla Dean pictures though Charles R. Rogers, president of Priscilla Dean Productions, Inc., and Raymond W. Pawley, treasurer of the Hodkinson Corporation.

The pictures will be produced in Los Angeles under the supervision of Hunt Stromberg, and negotiations have been started for two well-known Broadway stage successes and for a popular recently published novel.

The pictures will all be elaborate society dramas pointed for the finest first run theatres. They will be built with unusual exploitation in mind and a special budget has been provided to herald them in an unusual manner in behalf of the exhibitors.

Actual production work on first production will start by April first.

* * *

## 'TWENTY-ONE' MAKES GOOD

The box office value of John S. Robertson's production of "Twenty-One," starring Richard Barthelmess was put to the test at the Rialto Theatre, New York, during the week of February 17. "Twenty-One" met the test successfully. The week's receipts were $26,285, the largest in many months despite the fact that business was off on two days in the week caused by snow, rain and slush.

## AUSTRALASIA TO STAGE PARAMOUNT DRIVE

### *One Month to Be Devoted to Showing of Paramount Features*

THE greatest motion picture drive in the history of Australia will be launched officially on Saturday, March 1, by the Paramount organization in Australasia under the name of Paramount's first Greater Movie Season. Scores of theatres throughout Australia and New Zealand have co-operated with Managing Director John W. Hicks, Jr., of Famous-Lasky Film Service, Ltd., to make the drive a complete success by booking Paramount pictures solidly for the month.

All previous box office records are expected to be completely eclipsed during the month of March as the result of the largest exploitation and advertising campaign ever conducted within the picture industry in the antipodes. Perhaps the biggest surprise of the campaign was the issuance of a proclamation by the acting premier of Australia, Dr. Page, calling upon all Australian citizens to support the movement launched by the Paramount organization. This is the first time in the history of the screen that any government official has given such unqualified support to a campaign launched by any one organization.

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## BABY PEGGY HAS BIG ROLE IN 'THE LAW FORBIDS'

Universal is preparing to launch "The Law Forbids," a Universal Jewel production. Baby Peggy plays an important role. It is the second feature which Universal, in connection with the Stern Brothers, has made with Baby Peggy, the first being "The Darling of New York," now playing successfully throughout the country.

"The Law Forbids" is a modern divorce problem picture with a child as the central figure. It was written by Bernard McConville, scenario expert and head of Universal's Jewel scenario department. Lois Zellner and Ford I. Beebe put it into screen form. It was directed by Jesse Robbins.

Robert Ellis has the leading male role. Elinor Faire plays the wife, and Baby Peggy the child. Winifred Bryson has a strong part as "the other woman."

CARMEL MYERS

She is now in Rome for the Goldwyn Company where "Ben Hur" will be filmed. Miss Myers has a strong part in what promises to be a masterpiece.

BARBARA LA MARR

She is now busily engaged in making "The Shooting of Dan McGrew" from Robert Service's poem. She has the role of "the lady that's known as Lou."

# Screen Nothing to Fear from Radio, Says Schulberg

## Producer Points Out How New-Comer Helps

WHAT effect, if any, is radio having on moving pictures? Is the new invention recruiting fans at the expense of the silent drama? According to B. P. Schulberg, producer of Preferred Pictures who is in New York temporarily from the coast, moving pictures have nothing to fear from the advent of this new form of amusement.

"It is ridiculous to suppose that a medium so totally different in its appeal would make any inroads whatever on the attendance at film theatres," says Mr. Schulberg. "It would never occur to anyone to say that the phonograph—which like the radio makes its appeal entirely to the ear—would ever prove a rival to the opera which carries also the appeal of the spectacle.

"Likewise, tennis has never been considered a detriment to the baseball season for the simple reason that they are two entirely different types of diversion.

"This argument about radio affecting motion pictures recalls to my mind a similar discussion that came up when it first became plain that films were here to stay. The cry then was that they would hurt the stage attractions, but today there are neither enough picture houses nor enough legitimate theatres on Broadway.

DOROTHY MACKAIL
Starring in Frank W. Woods productions for Hodkinson release. She left the Follies to attain fame in her first picture, "Mighty Lak a Rose."

"The introduction of a new diversion does not endanger other amusements in the least. The pleasure seeker finds time for them all. The average film fan goes to moving pictures two or three nights a week. If he is also a radio enthusiast there's ample time left for the new hobby.

"But if none of these arguments stood, the fact would still remain that motion pictures will continue with the same degree of prosperity, because they make a far greater play on the imagination than the radio. The charm of the story-teller's art is as old as history and the screen offers a medium for it that has fewer limitations than any other.

"And where all other proof fails, statistics will answer the whole question. In the two years during which radio has become popularized attendance at motion picture theatres has been on the upward grade and is greater today than ever.

"In many ways radio is helping the film industry. In New York City, Marcus Loew, one of the best known motion picture executives, controls Station WHN, through which his chain of New York houses becomes known to thousands, S. L. Rothafel, managing director of the Capitol Theatre, broadcasting the programs from that house, has brought increased patronage to it.

"From the stations in Los Angeles the screen stars speak to thousands, and from scores of other points photoplay reviews and news are sent out on the air, gaining new friends for the motion pictures."

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## PATHE NEWS SCORES SCOOP IN LENINE FUNERAL FILM

Pathe News scored another scoop last week in being the first news reel to bring views of the funeral for the late Russian dictator Lenine to theatres all over the country. The pictures were given their initial presentation at Broadway houses on Sunday, February 10, appearing on the programs of the Rialto, the New York, Keith's Palace, Moss's Broadway, and the Cameo. The Pathe News scenes of the Lenine obsequies were also shown this week at the Brooklyn Mark Strand.

John Dored, Pathe News cameraman who filmed the views, is at present in a Moscow prison being held by the Soviet authorities for his violation of their prohibition against the use of cameras during the funeral. Pathe has cabled the Russian Foreign Ministry with a view to secure Dored's release, and has also appealed to the good offices of the Russian envoy in England and the unofficial Russian envoy at Washington for the same purpose. Representations have also been addressed to the United States representative in Latvia looking to the cameraman's release.

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## IRVING CUMMINGS DIRECTING RACE TRACK PICTURE

Irving Cummings will start production at Universal City in a few days of Gerald Beaumont's famous Tia Juana race track story, "When Johnny Comes Marching Home." Creighton Hale, Ethel Shannon and George Cooper will head an all-star cast of players in the film play.

The story, originally published in the Red Book Magazine, will be filmed as a feature production and released in five or six reel length. Hale will play the role of a race track "tout," the male lead in the picture, and Cooper will play the part of his aid-de-camp, also a follower of the ponies and a tipster in the battling arena. These made them in his series of race track stories.

Miss Shannon, heroine of "Maytime" and one of the screen's best known leading women, has the feminine lead, that of a Tia Juana dance hall girl. Other members of the cast will be selected in the next few days.

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## ADE TO WRITE MEIGHAN TITLES

Arrangements have been made with George Ade to write the titles for Thomas Meighan's latest Paramount picture, "The Confidence Man," a story by L. Y. Erskine and Robert H. Davis. The picture is now nearing completion at the Famous Players Long Island studio under the direction of Victor Heerman and next month Mr. Ade will come from his Indiana home to work in the studio.

## VITAGRAPH ENCOURAGES TEAM WORK

### *Seeks Closer Co-operation Between Sales and Production*

CLOSER co-operation between the sales force and the production department of Vitagraph is the objective upon which President Albert E. Smith and John B. Rock, general manager, are centering their efforts since the elevation of Mr. Rock to his new office. Suggestions from the sales organization concerning plays and stories for pictures are to be considered in the selection of material for new productions by Vitagraph.

To stimulate the offering of likely stories and plays Mr. Rock has offered a prize of $100 to any employe of Vitagraph who submits the name of a play, story or novel that is accepted by President Smith for production.

Vitagraph now has in production on the West Coast "Borrowed Husbands," a picturization of Mildred K. Barbour's novel, under the direction of David Smith; "Between Friends," from Robert W. Chambers' novel, which J. Stuart Blackton is producing, and is now preparing to produce "Captain Blood," by Rafael Sabatini, which will be made in the late spring, and "The Clean Heart," by A. S. Hutchinson.

Florence Vidor heads an all star cast among whom are Earle Williams, Rockcliffe Fellowes and Robert Gordon, in "Borrowed Husbands," and Lou Tellegen, Alice Calhoun, Norman Kerry, Anna Q. Nilsson and Stuart Holmes comprise the cast of "Between Friends."

SIGRID HOLMQUIST
Known as "The Swedish Mary Pickford," has been signed to play the leading role opposite Lionel Barrymore in "Meddling Women" for Chadwick.

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## LOWELL PRODUCTIONS PREPARE FOR NEW FEATURE

Word is received from the offices of Lowell Film Productions, Inc., that L. Case Russell, author of "Floodgates," the picture they are now distributing, is hard at work on the continuity of the next production, the working title of which is "Open Places." This is from an original story by Mrs. Russell which appeared in People's Magazine recently. Mr. Lowell states that production on this picture will start in the Spring and that it will be ready for early fall release.

Lowell Productions announce that the advertising material on "Floodgates" is now ready.

*"THE YANKEE CONSUL" is brim full of excitement and funny situations. It is a story of a young American consul in a South American Republic where adventure hides in every corner, and diplomacy is at high tide at all times.*

*ABOVE is a scene from the picture. Douglas MacLean in performance of his diplomatic duties is called upon to untangle all sort of peculiar situations which he does with entire satisfaction.*

*ABOVE is Patsy Ruth Miller and Douglas MacLean in a balcony scene. Douglas looks as though he is going to like his diplomatic job and Miss Miller seems satisfied that he has been sent as Yankee Consul to her country, where revolutions thrive.*

*THE advertising aid shown on the left gives a good tie-up example. There are many opportunities to tie-up with drug stores where there is always a good display available. This form of advertising will show its worth at the box office.*

*THE example on the right shows a good form of newspaper ad for "The Yankee Consul." It is snappy and will attract attention. The cuts obtainable from the picture company greatly aid in advertising campaigns. The copy should be peppy and in keeping with the variety of the picture exhibited.*

# Advertising Aids Will Help Make a Great Picture Greater

***Encore's Production 'The Yankee Consul' Has Strong Possibilities***

# First National Permanently Enters Producing Field

INDICATION that First National has permanently entered the production field, is read by the industry in the announcement of the formation of First National Productions, Inc.

With all details of its incorporation complete, the subsidiary company was officially announced recently in Los Angeles by John McCormick, Western Representative of Associated First National Pictures, Inc.

Richard A. Rowland, general manager of Associated First National, is president of the new corporation. John McCormick is vice-president; Earl Sudson, secretary and Clifford P. Butler, treasurer. These executives will additionally serve on the board of directors with Sam Katz, Sol Lesser and J. G. Von Herberg, three famous exhibitors who individual theatre affiliations cover the country.

Primarily the forming of the new organization was to separate producing and distributing affairs of the parent company for the purpose of administration and furthermore to give Earl Hudson direct control of the organization's producing entity.

Earl Hudson will be entirely charged with supervision over production. To him will go the credit for the success of forthcoming pictures, now contemplated and in which an effort will be made to equal the record of the first four filmed under his guidance.

The structure of the original company remains unchanged but the personnel of First National Productions, Inc., will include Clifford Butler as comptroller; David L. Thompson, as production manager; Marion Fairfax as scenario counsel, with such capable writers as Kenneth Clark, Fred Stanley and Earl B. Snell as staff contributors. Milton Menasco is the art director.

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## 'WILD ORANGES' AT CAPITOL THEATRE MARCH 2

Goldwyn's second King Vidor picture, "Wild Oranges," taken from the novel by Joseph Hergesheimer, will have its first showing in New York City at the Capitol Theatre beginning Sunday, March 2.

The cast is a small one, but is unusually capable, for the roles call for very careful acting. Frank Mayo is seen in the role of John Woolfolk and Virginia Valli in that of Millie Stope. The three other roles are acted by Ford Sterling, Nigel De Brullier and Charles A. Post.

This Hergesheimer story is destined to have as big a success as his "Tol'able David," for it is just as dramatic and much more unusual in its situation and in it character development and its presentation.

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## MINORITY PATRONS MUST BE SATISFIED

### *Herbert Brenon Says Special Films Will Be Produced*

THERE is a film renaissance drawing near, in the opinion of Herbert Brenon, Paramount producer, who has just arrived in New York from the Coast to film "The Mountebank," with Ernest Torrence featured in the title role.

"Speaking broadly," said Mr. Brenon, "the aim of the motion picture producer today is to provide entertainment which appeals to the greatest number. I reveal no secret when I say that there has always been a minority who remain unsatisfied with the present day film and who are eager to view pictures which cater to their own peculiar tastes.

"I believe the day is coming, when stories will be filmed especially for these people. Producers will continue to make pictures as they are made today, of course, because they appeal to the vast majority. Those whose tastes differ are entitled to film entertainment of their own choosing, however, and the industry will one day make a product to satisfy them.

"Grand opera is a case in point. Only a comparative few are interested in grand opera, yet they are willing to pay high prices to attend and would consider it a hardship if they were deprived of their favorite entertainment.

"Motion pictures destroyed a form of amusement which they must replace. In the old days there were different types of theatres One always knew what class of entertainment would be found in each one. The motion picture came along and swept away the various types, replacing them with a theatre which is generally of one type and which provides one type of entertainment. With the making of special forms of film entertainment, the old classifications in theatres will again appeal."

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## CHANGES ANNOUNCED IN FAMOUS PLAYERS SALES FORCE

The following appointments in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately.

John A. Hammell has been appointed district manager of District No. 2, with supervision over the New York, New Jersey and Albany exchanges.

J. J. Unger has been appointed manager of the New York exchange, succeeding Mr. Hammell.

T. H. Bailey, until recently special representative in the Pacific Coast district, has been appointed manager of the Portland, Ore., exchange, succeeding C. M. Hill, resigned.

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## BETTY COMPSON SEES 'WOMAN TO WOMAN'

Betty Compson, star of the Selznick picture "Woman to Woman," saw that finished producton for the first time recently when it was shown at the Fairfax Theatre, Miami, Florida. Miss Compson was at Miami Beach on location for a new picture, and the management of the Fairfax obtained "Woman to Woman" for showing before any other theatre in the South.

## PATHE REORGANIZES TWO DEPARTMENTS

### *Arthur Brilant Joins Exploitation Staff Under P. O. Parsons*

A REORGANIZATION of the Pathe Exploitation and Publicity Departments was effected this week in accordance with plans recently perfected by Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., looking to improved service and greater efficiency in the operation of these two departments.

Under the plan of reorganization adopted the exploitation and publicity departments, which have been amalgamated during the past two years, will hereafter be conducted as distinct units, the exploitation department coming under the supervision of P. A. Parsons, advertising manager for Pathe, and the publicity department functioning as a separate unit. Arthur M. Brilant has been named exploitation manager, and E. F. Supple has been appointed publicity manager.

Mr. Brilant has been affiliated since 1916 with the publicity and exploitation staffs of Famous Players-Lasky, Associated Producers, Cosmopolitan, Mack Sennett Comedies and Universal. Mr. Brilant has also acted as personal representative of Robert Vignola, the director.

Mr. Supple was engaged for several years in the trade paper field and at the time of his joining Pathe was serving as Assistant Managing Editor of Motion Picture News. More recently he has been attached to the Pathe Publicty Department, in charge of trade paper publicity.

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## 'WOMAN TO WOMAN' COMES TO BROADWAY MARCH 16

"Woman to Woman," the Selznick production starring Betty Compson, will have its first Broadway showing at either the Rialto or Rivoli on March 16, according to David R. Blyth, Selznick Director of Sales and Distribution.

Mr. Blyth reports that hundreds of first-run theatres throughout the country, together with leading circuits, have booked or are playing "Woman to Woman." McVickers Theatre, in Chicago, emphasized the fact that Miss Compson plays the part of a dancer and that many of the scenes are in dance places, by putting on an elaborate dance review, employing thirty persons, and with special musical accompaniment.

CHARLES DE ROCHE

Maurice Tourneur has signed this popular actor for an important role in "The White Moth," in which Barbara La Marr and Conway Tearle will play.

HARRY D. WILSON

A member of the publicity staff of Principal Pictures, who was recently chosen president of the Western Association of Motion Picture Advertisers.

# FLORIDA HAS THEATRE BUILDING BOOM

*Many Imposing Structures Under Way Indicate Prosperity*

THEATRE building activities throughout the Florida territory at the present time reaches an imposing figure when compared to other sections of the southeastern territory. The southern winter resort places seem to be in the midst of their greatest season of prosperity, which makes Film Row happy around Atlanta. The activities reported during a single week are as follows:

Carl Kettler is at present putting the finishing touches upon an imposing new palace at Palm Beach, and has noted scenic artists there now installing equipment.

Tampa, soon will open its Franklyn Theatre, with a seating capacity of 1200 and one of the finest houses in Tampa.

W. G. Strawn, of Bradentown, is soon opening his new theatre there and is also making plans to build one in Palmetto.

Fred Bryan will open his house in Coco, the latter part of February.

J. E. Posten has reopened the Royal, West Tampa, after extensive improvements.

Judge Titus has recently opened his theatre in New Smyrna.

A group of business men are promoting a theatre for Zephyr Hills, to be called the Xephyr.

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## FRANK ZAMBRENO'S SALESMEN GIVES HIM SURPRISE

What is probably the most unique drive of its kind in the matter of securing new business is the one just announced by the sales force of Frank Zambreno's Progress Pictures Company of Chicago.

Without any assistance from their chief the sales force of Progress got together and decided that the greatest tribute of loyalty they could show to their boss was by putting over a concerted sales drive and "Say it with contracts."

A committee was appointed among themselves to work out the details quietly and get out such necessary literature and printing as was required—the sales force even going to the extent of paying for this printed matter themselves, and it was a distinct surprise to Mr Zambreno when Charlie Pyle, a well known exhibitor from Champaign, Ill., called on him a few days later and said he wanted to sign the first "Zambreno drive contract." When Zambreno expressed ignorance of any drive, Charlie pulled out the circular he had received from the sales force and showed it to him and also signed a contract for all the product available for his theatre.

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# YALE UNIVERSITY WILL START NEW PICTURE

*'The Puritans' Will Be Produced by Guild-Made Pictures*

YALE UNIVERSITY PRESS announced this week the completion of arrangements whereby Guild-Made Pictures (The Film Guild) will immediately start production of "The Puritans," one of the forthcoming "Chronicles of America" pictures distributed by Pathe. While Guild-Made Pictures is intrusted with the actual shooting of the film, the work will be done under the supervision and control of Yale University Press, whose experts will approve the selection of all actors, models of settings, locations, the daily review of scenes taken, and similar important details.

Fred Waller, of Guild-Made Pictures, will be in active charge of production. Frank Tuttle will direct. Professor Charles M. Andrews, of Yale, the country's foremost specialist of colonial history, and Mrs. Andrews, herself an authority of note, will act as historical experts throughout the production of "The Puritans." The finished picture, like all of the "Chronicles of America," will bear the sanction and approval of a distinguished Board of Editors. Preparing the Council's Committee on Publications of Yale University.

Three complete production units are now at work on the Yale "Chronicles." With Mr. Tuttle starting on "The Puritans," Webster Campbell in the midst of directing "Yorktown" and Kenneth Cobb completing "The Declaration of Independence," every effort is being made to satisfy the demand for more of these unique features of authentic romance and adventure insterred by the dramatic story of our nation. An intensive production schedule will be carried out until all thirty-three of "The Chronicles of America" are completed for distribution by Pathe Exchange, Inc

VITAGRAPH EXECUTIVES

Upper row: George A. Balsdon, assistant general manager; A. J. Nelson, assistant general manager; A. Victor Smith, assistant to Mr. Rock. Bottom row: George H. Smith, managing director of Vitagraph Film Company, Ltd., London; Albert E. Smith, president of Vitagraph; J. B. Rock, general manager. These men conduct the destinies of Vitagraph, and they constitute a strong board of executives.

# LATIN AMERICAN CONSULS ARE ENTERTAINED

*Attend 'The Yankee Consul' and Will See New Marion Davies Picture*

THE growth of ever closer relations between the United States and the South American republics, and the part which motion pictures may play in this movement both were attested in New York last week. Incidentally the managements of two photoplays threatened for a time to suspend diplomatic relations.

As a considerable part of the action in "The Yankee Consul" is laid in South America all the South American consuls-general in New York were invited to attend a Spanish Day performance during the run of this Douglas MacLean attraction at the Central Theatre. The management of the Marion Davies production, "Yolanda," also announced a Consul-General day for Miss Davies.

Peace was restored, however—or unpleasantness averted, when it was found there was no conflict in the dates of the two celebrations. Among the envoys who saw "The Yankee Consul" and applauded the performance of Douglas MacLean were Consuls-General Helio Lobo of Brazil; Eduardo Higginson of Peru; Gustavo Munizaga of Chile; Jorge Boshell of Columbia; Felipe Toboaday Ponce De Leon of Cuba; Eduardo Valasquez of Guatemala; Toribio Terjerino of Nicaragua; Belisario Porras, Jr., of Panama; Ernest Leys of Haiti; Leonilo Montalvo of Salvador; and Pedro Rafael Rincones of Venezuela.

The Broadway run of "The Yankee Consul" demonstrated absolutely that Douglas MacLean has arrived as a picture star. On the opening day and on the second Saturday and Sunday it was necessary to close the box office three times, as the house was literally packed. The business was all the more remarkable when the character of the Broadway opposition was taken into consideration. Just a few doors away "The Hunchback of Notre Dame" and "Scaramouche" were playing their first New York engagements, and in the same immediate neighborhood were "The Ten Commandments," "The Covered Wagon," "Abraham Lincoln," "The Next Corner," "Yolanda" and "America." Any star or production that battles successfully against such competition certainly would seem to bear watching.

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## 'DESERT ROSE' IS NEXT HARRY CAREY PRODUCTION

Hunt Stromberg announces that the next Harry Carey feature for release through the Hodkinson Corporation will be an adaptation of Shannon Fife's "Desert Rose" with dainty Virginia Browne Faire in the leading feminine role.

While this story is an American "western" it has a predominating Spanish atmosphere that permits a display of gorgeous costuming and artistic backgrounds and unlike most westerns it provides a strong acting part for the feminine lead. This role according to reports from Mr. Stromberg is ideally suited to Miss Faire, who is by appearance and temperament the perfect embodiment of the fearless, impulsive girl of Spanish-Celtic extraction that she will visualize in the production.

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## SWEDISH STAR WITH CHADWICK

Sigrid Holmquist, one of the most famous of beautiful international stars, has been signed by Chadwick Pictures Corporation for a principal role in "Meddling Women," which will be produced jointly by Ivan Abramson and Edmund Lawrence. Lionel Barrymore, who is starring in "Laugh Clown Laugh" at the Belasco Theatre, New York City, will head a distinguished cast of established box office stars, and featured. Another important star, is Dagmar Godowsky, acknowledgedly the foremost "vampire" type on the screen today.

# Quebec Court Returns Print of "Flaming Youth"

THE print of "Flaming Youth," which was seized at Quebec City in a raid on the Empire Theatre during its presentation in that house on an order of the local court and which was "confiscated" by the court when the theatre manager was convicted of the alleged offense of exhibiting an immoral picture, has been recovered by Associated First National Exhibitors of Eastern Canada Limited, and the same print is now being exhibited in theatres of other cities of the Province of Quebec before capacity audinces.

The print was returned by the Quebec Court when the appeal from the decision of the court was dropped by the Canadian Motion Picture Distributors Association of Toronto, which had decided to make a test case of the conviction.

Wide interest was aroused in the case because the Empire Theatre management was prosecuted for showing the picture after it had been duly approved for public presentation by Count Roussy de Salles, chairman of the Quebec Board of Moving Picture Censors, Montreal.

The Canadian Distributors decided, however, to press for a ruling from the Quebec Provincial Government on the status of an exhibitor in screening a film that has been passed by its own censor board.

Announcement also has been made at Montreal that a large deputation of local exhibitors will shortly await upon Premier Taschereau of the Quebec Government to ask for amendments to the Provincial laws to provide legal protection for exhibitors of the Province when they screen approved film subjects.

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## HOLLYWOOD IS THRILLED BY RICHARD TALMADGE

### *Performs Hair-Raising Stunts That Cause Traffic Block*

BLASE Hollywood, accustomed to thrills, sat up and took notice last Sunday morning, when Richard Talmadge, star of Truart Film Corporation, and the players making, "In Fast Company," went to Vine Street and Hollywood Boulevard for the final scenes of the picture and for three hours almost stopped traffic on the main thoroughfare of the motion picture city.

Two nine story buildings in the course of construction had been selected by James Horne, the director for Mr. Talmadge, to perform, one of the most sensational scenes in the production—a swing in the air from the ninth story of one building, across a 150 foot space to the top of the building opposite, carrying Mildred Harris in his arms. Sunday morning was selected to avoid the crowds, but preparation and several minor stunts by young Talmadge occurred just at the hour when people were on their way to church, and several pastors opened their services that morning with small congregations.

From nine o'clock in the morning until after the noon hour, the streets about the locations were jammed with a crowd that got the full benefit of what a real thrill artist can do. Beside the principal stunt, Talmadge gave an exhibition or nerve by riding nine stories clinging to the bottom of a frail elevator used to lift materials to the workmen, made a climb up the outside of the building and did a daring aerial leap from a window.

By the time the main stunt was ready, traffic in the vicinity was congested. Finally Director Horne gave the word to go. Talmadge made his swing safely with Miss Harris and received a big cheer from the crowd in the streets nine stories below. Several news reel cameramen were on the job and caught the stunt for their weeklies.

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## 'LEND ME YOUR HUSBAND' IS UNDER PRODUCTION

C. C. Burr started production this week on "Lend Me Your Husband" at the Burr Glendale Studios. This is the third of the announced "Big Four" independent specials for the 1923-24 season. William Christy Cabanne, who recently completed "The Average Woman" for Burr Pictures, Inc., is directing the current production.

"Lend Me Your Husband" is an original modern-day society drama written directly for the screen by Marguerite Gove. The title stimulates the imagination and should prove a box-office magnet, while the story itself is unusual in its development.

As usual, Mr. Burr is assembling a cast of stellar players whose names mean money to the exhibitor, and the sets will be even more lavish than in the previous pictures of the current series.

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## MANY NEW STARS ON HODKINSON ROSTER SINCE FIRST OF YEAR

Although the new regime at the Hodkinson Corporation has been in control only eight weeks, twelve new stars have been added to the Hodkinson roster and according to the progressive policy now being strenuously followed more new stellar lights will be added as the weeks go by.

The list of headliners now enrolled in current and coming releases includes, Betty Compson, Lois Wilson, Billy Dove, Dorothy Mackail, Madge Bellamy, Lila Lee, Dorothy Devore, James Kirkwood, Bryant Washburn, Walter Hiers, Lloyd Hamilton, Harry Carey, Henry Hull, Jane Thomas, Clara Bow and Glenn Hunter.

## CENSORSHIP BILL STILL IN COMMITTEE

### *Several Picture Bills Presented in New York Assembly*

THERE is little prospect that the motion picture censorship repeal bill will pass the New York State Assembly. The bill is still in committee, but will be reported out in the near future, and will pass the Senate, which is Democratic. Exhibitors and others at the State Capitol during the past week admitted that the bill would not pass the Assembly. This admission followed conferences with some of the Republican assemblymen who apparently did not look with favor on the bill. There are fewer Democrats in the Assembly this year than last and if the bill could not pass last year with the help of these, then there are slimmer chances this year. Just when the bill will be reported out and go to a vote in the Senate is not known. So far there has been no request for a hearing.

Assemblyman Vincent Murphy, of Rochester, last week introduced two bills in the New York state legislature. One of these makes it unlawful to use motion picture film of nitro-cellulose or other similarly hazardous base in operating motion picture apparatus in any city, without a license. The other bill provides for the regulation of booths and projecting machines for hazardous film and for licenses for manufacturing and using such film.

Local option has been embodied in a bill introduced in the New York state legislature, permitting exhibitors to admit unaccompanied children at certain hours and provided a matron is maintained to look after the children. When first introduced the bill applied only to New York city. In its reconstructed form, it now applies to the entire state but with the local option provision, it allows each municipality to settle for themselves the question of unaccompanied children.

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## HIERS FOR CHRISTIE FEATURE

According to official confirmation from Los Angeles, another familiar face on the Paramount program will be seen in one of the coming Hodkinson specials. Walter Hiers has been engaged by Al Christie to co-star with Dorothy Devore in the coming big feature comedy, "High and Dry" that will be released through the Hodkinson Corporation.

PAY TRIBUTE TO OLCOTT

A large delegation of exhibitors of the Motion Picture Theatre Owners of New York State visited Sidney Olcott at the Long Island Studio of Famous Players-Lasky in tribute for the wonderful work he has done in the last year. He is now engaged in direcing "Monsieur Beaucaire" with Valentino. In the center are William Brandt, president of the New York State organization, and Sidney Olcott. At the left of Mr. Brandt is Mr. Valentino, and on Mr. Olcott's left are Lois Wilson, Lowell Sherman and Bebe Daniels. The theatre owners were entertained at luncheon and saw several scenes photographed.

## HAL ROACH ENGAGED ON EXTENSIVE SCHEDULE

*Providing New Features and Short Comedies for Pathe*

IN response to the heavy demand being experienced for the caliber of feature releases and short-subject comedies distributed by Pathe, the Hal Roach Studios are speeding up work on an extensive production schedule, which includes the making of two feature-length pictures as well as a wide array of short-subject comedies.

Production work has recently completed on the first of two comedy-dramas provided for on the Hal Roach program of feature activities. This comedy-drama made under the title of "The Fighting Tylers," is a story of small-town politics laid in the Middle West. Glenn Tryon and Blanche Mehaffey appear in the leading roles.

Mr. Roach, in the short-subject comedy department, has just launched a new producing unit in which James Finlayson, who has been appearing in important roles in the Stan Laurel comedies, will be prominently cast. Other comedians under contract with Hal Roach will be presented in these comedies, including Charles Puffy, a 350 pound funster recently from Europe. George Jeske is directing the first of this new group of comedies.

Will Rogers has just completed work on a two-reel political satire in which he is elected to Congress. This subject was directed by Rob Wagner, who is now engaged on a new production with Rogers in the stellar role.

The "Our Gang" players are continuing their schedule of two-reel comedies under the direction of Bob McGowan. "The Spat Family" group, with Frank Butler, Sidney D'Albrook, and Laura Roessing, are again embroiled in their domestic difficulties for the screen with Jay A. Howe directing. The Charles Chase single-reel comedy vehicles are being continued with Ralph Cedar handling the megaphone.

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## 'RIGHT OF THE STRONGEST' FOR SELZNICK

The Selznick Distributing Corporation announces that it has acquired and added to its list of releases for the coming month "The Right of the Strongest," a Zenith Pictures Corporation production featuring E. K. Lincoln.

The picture has a strong cast supporting the featured player, including such favorite names as George Siegmann, Helen Ferguson, Tully Marshall, June Elvidge, Niles Welch, Tom Santschi and Robert Milasch.

"The Right of the Strongest" is adapted from the novel of life in the back-woods of Alabama, written by Frances Nimmo Greene, author of the screen success "One Clear Call," and gives a stirring picture of the battle between the savage squatters of the region and the forces of progress. The adaptation was made by Doty Hobart, and the titles are the work of Katherine Hilliker. Edgar Lewis directed.

The picture is melodramatic in nature, among the features being a fight scene of unusual vividness and action, and a realistic storm scene. Seigmann and Lincoln are the opponents in the fight.

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## HEPWORTH STARTS DISTRIBUTION OF BRITISH PICTURES

With Cecil M. Hepworth, founder and managing director of the house of Hepworth which has just turned over a big list of productions for American distribution, having instructed his American offices of Hepworth Productions, Inc., to go ahead and arrange for a special presentation next month on Broadway of his superproduction, "Comin' Thro' the Rye." The American offices are a veritable beehive of activity, with Jos. DiLorenzo, general manager and R. T. Cranfield, president, having mapped out a campaign of work that includes extensive exploitation for all Hepworth productions.

A special news bureau and exploitation department has been installed by Messrs. Cranfield and DiLorenzo, with Jesse Well having been especially engaged to handle this particular work. Mr. Weil was formerly connected with the Universal and Film Booking offices and has handled some of Broadway's biggest successes.

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## HARRY WILSON ELECTED PRESIDENT OF 'WAMPAS'

*Organization Looks Forward to Record Breaking Season*

THE annual election for officers and directors of the Western Motion Picture Advertisers (The "Wampas"), was held at Picadilly Tea Rooms, Los Angeles, February 12.

Harry D. Wilson of Principal Pictures Corporation was elected president of the organization. He succeeded Joseph A. Jackson of Goldwyn. Mr. Wilson is the fourth president of the Wampas and was vice-president last term. His predecessors were Ray Leek, 1921; Arch Reeve, 1922, and Jackson, term of 1923.

Roy Miller of the Miller Theatre was elected vice-president, succeeding Mr. Wilson, and Tom Engler of Fine Arts Studios was made secretary, with Adam Hull Shirk of Grand-Asher elected treasurer. The board of directors consists of Pete Smith, Harry Brand, Malcolm Stewart Boylan, Arch Reeve, and Ray Leek.

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## HARRON OPPOSITE MACKAILL IN WOODS PRODUCTION

Frank E. Woods, has announced that John Harron has been signed to appear opposite Dorothy Mackail in the production he is starting this week at the Fairbanks-Pickford studio for release through the Hodkinson Corporation.

John Harron has forged rapidly to the front as one of the best of the screen's young players through his splendid work in Mary Pickford's "Through the Back Door," "Penrod," "The Five Dollar Baby" and the F. B. O. special "Westbound Limited."

The Woods production is the first "outside" picture to be made at this studio. Heretofore only Mary and Doug's pictures were given the advantage of the special equipment housed in the F. and P. studio.

ADVERTISING AIDS

With the aid of a pair of shears this original cutout was made from a combination of a one and a three sheet on Metro's "Pleasure Mad," a new Mae Murray picture. This is just one sample of the many different ideas that may be originated from the paper on this production.

## ERNST LUBITSCH WILL DIRECT POLA NEGRI

*Jesse Lasky Announces Deal Which Brings Celebrities Together*

ERNST LUBITSCH has been engaged to direct a picture starring Pola Negri, according to an announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

"The circumstances attending this engagement," said Mr. Lasky, "are unusual and give every indication that the next Lubitsch-Negri picture will show Miss Negri in a production that will enable her to duplicate the success she made in 'Passion' and 'Gypsy Blood.'" It has long been Miss Negri's wish to work once more under the direction of Mr. Lubitsch. On the other hand, Mr. Lubitsch has had a story in his mind for more than a year which he wanted to do but which was suitable only as a vehicle for Miss Negri's unusual talents. Contractual obligations prevented him from carrying out his desire to direct Miss Negri in this picture, but, by courtesy of and through arrangements with Warner Brothers, we have at last been able to bring these two wonderful artists together again.

Mr. Lubitsch will begin work in the Lasky studio in June, following the completion of Miss Negri's next picture, "A Woman of the Night," fhich is to be directed by Dimitri Buchowetzki,, following Mr. Buchowetzki's present picture, "Men."

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## CHADWICK LEASES TALMADGE STUDIO FOR FEATURE

Announcement was made this week by I. E. Chadwick, president of Chadwick Pictures Corporation, of the leasing of the former Talmadge studios, East Forty-eighth Street, New York, by that firm. There the eastern unit of the Chadwick producing organization will turn out four production slated for release in the independent market during 1924-5. The first production to be made will be "Meddling Women," starring Lionel Barrymore, with a cast of distinguished players including Sigrid Holmquist and Dagmar Godowsky.

Ivan Abramson and Edmund Lawrence will collaborate in the making of "Meddling Women." Mr. Lawrence is now in New York perfecting the cast, which will be a replete with established box office stars as is Hunt Stromberg's melodramatic special, "The Fire Patrol," which is the first Chadwick release.

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## HOW HE LIFTED THE COMEDY WE ARE NOT INFORMED

Another one for the scrap book: An exhibitor in a certain small town of Southern Missouri was so short of funds the first month of his career as a showman that each night he ran his comedy first and then took the box office receipts down to the railroad station to pay charges on the feature.—(Told by a truthful exhibitor during the recent M. P. T. O. Western Missouri convention in Kansas City.)

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## BEBE DANIELS IN 'WILDCAT'

Madge Tyrone, veteran screen writer, is now engaged in preparing the screen play of "The Wildcat," the popular Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount.

Antonio Moreno is the only featured player definitely selected for the cast of this production. Bebe Daniels, who was announced as a featured player with Moreno, will remain in New York for another picture instead of returning to California.

# The Exhibitors' Round Table

## Dismiss Rialto Receivership

Y. E. Hildreth, chief stockholder in the Rialto Theatre at Fort Worth, Texas, owed a note for $12,000, which he was unable to pay immediately. The holders of the note held stock shares in the Rialto as security for the note. The holders applied for a receivership for Hildreth and included the Rialto in the application. After investigating the condition of the theatre operating company by testimony Judge Hal S. Lattimore dismissed the receivership for the theatre; and between the holders of the notes and Hildreth the debt was settled by agreement.

* * *

### Theatre Construction Notes

The Roanoke Theatre, a suburban house of KANSAS CITY, has been purchased by L. J. Lenhart, formerly of the Gladstone Theatre. The seating capacity of the Roanoke will be enlarged about 200, while a new front and decorations will be added.

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Two theatres of the Atlantic Coast section of Canada have permanently returned to exclusive moving picture policies. One is the Majestic Theatre at HALIFAX, N. S., which had a long season of dramatic stock presentations, and the other is the Queen's Square Theatre at St. John, N. B., which had been playing stock musical comedy.

* * *

The Rex Theatre at DALLAS, TEXAS, is a thing of the past, as the owners sold their lease to a New York millinery firm for $80,000 and the theatre will be transformed into a business house in the near future.

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A new motion picture theatre is under construction at BIG LAKE, TEXAS.

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The Majestic Theatre at MAGNOLIA, ARK., is opening under new management.

* * *

The Star Theatre, in NORWOOD, N. Y., has changed hands, having been bought by Maurice Osgood, of Potsdam, for $15,000. The house was built just recently by William Gregg who intended to run the theatre himself but found such impossible through ill health.

The new Lee Theatre, THOMASVILLE, N. C. in which Colonel Henry B. Varner owns a half interest, will soon be ready for formal opening. It will seat 900 and be the last word in convenience to patrons.

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B. O. Shepherd is contractor for a 25x120 foot theatre building at SAND SPRINGS, OKLAHOMA.

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## Round Table Briefs

John Green, popularly known as the "grand old man," of the Capitol Theatre, GUELPH, ONTARIO, has just recovered from a severe attack of rheumatism.

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G. P. Stewart is building a new house in POWERS, OREGON. He will probably close the Pioneer, his present house, on completion of the new.

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Jack Roth is again manager of the Isis Theatre,, KANSAS CITY, after being associated with several houses in the last few months. He will be succeeded as manager of the Apollo Theatre by "Rube" Finkelstein.

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Benjamin Apple, owner of the American in TROY, spoke at a Kiwanis club meeting in that city last week.

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George Graham, well known exhibitor of Western Canada, has re-opened the Classic Theatre, WINNIPEG, MANITOBA, which had been closed for a lengthy period.

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Jack Gross, formerly of EL DORADO, KANS., has been named as manager of the Crane and Royal theatres, Carthage, Mo. For the last three years Mr. Gross has been manager of the El Dorado and Palace theatres in El Dorado, Kans.

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Gus Bergstrom has bought the American MOLSON, WASH., from Tom Watkins.

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Jacob E. Tarsches, part owner of the Leland Theatre in ALBANY, is one of the incorporators of a new sheet music publishing company, in that city.

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Sam Mendelsohn has taken over the former Rialto Theatre, ANACORTES, WASH., and reopened it as the Victory.

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Chamberlain has taken over the management of the DeGraw Theatre at BROOKFIELD, MO.

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E. J. Myrick, will build on University Way in SEATTLE, if plans now under discussion mature.

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Halberg and Davis who own the Mack and Lincoln theatres, PORT ANGELES, WASH., have recently consolidated their bookings.

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Charles H. George has reopened the Dream, PORT ANGELES, after it had been dark for some months.

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G. L. De Nune has recently purchased the Lincoln Theatre at FULTON, ILL.

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### Stone Leases House in Jersey

Abe Stone, former owner of the Rialto, in Schenectady, and Morris Silverman, another exhibitor of the same city, have leased a new house in northern New Jersey and Mr. Stone will move there to run it.

## Bedell Back in Fold Again

They can't stay away from this fascinating film fold. There is W. R. Bedell, for many years manager of Atlanta's Rialto, who tired of the constant strain and resigned last Fall to enter the insurance business.

He's back again, but in a different capacity, as sales manager for Graphic Film Corporation, a new Atlanta concern specializing in the making of commercial films, announcement trailers and in renovating and cleaning film.

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### Fire Destroys Derry's Theatre

The Kenora Theatre at Kenora, Northern Ontario, the proprietor of which was Joe Derry, was destroyed by fire on February 13 with a loss of $65,000 partially insured. The cause of the fire was unkown. Mr. Derry occupied apartments above the theatre.

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### Johnson's Local News Reel a Hit

Mr. Johnson of the Liberty Theatre, Kelso, Wash., finds patrons much interested in his efforts to give them local news events in a weekly "Kelso News" made up of local events and happenings. He has operated this for three months, with growing success. His operator "shoots" the pictures, which embrace news of Kelso and nearby towns.

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### Patterson at Edison Dinner

The South was represented at the Edison dinner held recently, in the person of Willard Patterson of the Metropolitan, Atlanta, Ga. George Klein named him on the committee of arrangements for the Edison dinner held at the Ritz Carlton, February 15.

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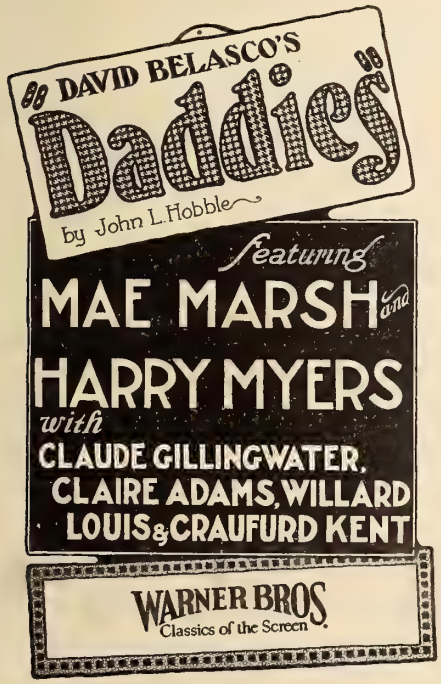
### Mail Order Exchange a Success

Kansas City's "Mail order film exchange"—the Economy Film Company, has issued a new catalogue of films. Bernard C. Cook, manager, who originated the idea in the Kansas City territory several months ago asserts the volumn of business done since the establishment of the exchange has vindicated him in his theory about such an exchange.




ADVERTISING AIDS

**This play of printers ink, taken from Warner Brothers' press book, ably demonstrates how advertising copy can attract the eye and attention to the important facts concerning their latest production "Daddies," featuring Mae Marsh.**

ADVERTISING AIDS

**A nationally advertised article, such as Keds coupled with this cut-out poster offers a broad scope for tie-up possibilities. The shoe shop, the department store and specialty shops in your town should all prove ready team-workers.**

# The Editorial Page

## A National Picture

THE arrival on the public screen of "America" is an event of importance in motion picture circles. Seldom if ever has there been a subject carrying so distinctly a nationalist flavor as does this product of the Griffith studio. If the picture fail in all respects to meet the expectations of those who go to see it there may be said in explanation if not in extenuation that very likely we have come to expect too much from Mr. Griffith.

Glancing over the reviews in the New York newspapers there seems to be marked unanimity as to the power of the production, the dramatic force with which its message is conveyed.

That end, after all, was the one the producer sought. According to what precedent he had to guide him, precedent far more intangible and indefinite than tangible and definite, Mr. Griffith threw discretion to the winds and set out to make a picture that came under the proscribed headings of

Costume pictures.
Historic pictures.
Battle pictures.
Single nation pictures.

He has demonstrated that precedent does not count. What does count is the arousing of interest on the part of his public. And he has done that abundantly.

The "great American picture," like the "great American novel," may never be produced, that is, to the satisfaction of the ultra-critical.

Before we are in a position to attempt an estimate of what constitutes "great American" it will be necessary to agree on the controlling factors, as to what percentage among others shall be allotted for construction, for appeal, for national flavor, if any.

As to the latter it would in some respects seem proper that a subject to come within the description specified should be of America as a whole and not of a part of it or of another nation.

And that very much narrows the field.

It would eliminate "The Birth of a Nation," a tale mainly of the South, and "The Covered Wagon," which deals with the conquering of the West. It might include "Abraham Lincoln," to cite an example.

What is of practical importance in the case of "America" is that it most vividly presents the principles on which the American Nation was founded.

It does it so strikingly as to impress not only the mind of the child or of the new-comer to our shores, but also of those natives of maturity whose interest in the sacrifices of the forefathers has been surbmerged if not forgotten in the activities of today.

## Dignified Exploitation

WORD comes from Chicago as to what may be accomplished with serious and dignified exploitation. With its aid Jones, Linick & Schaefer have been enabled to break records at their Orpheum Theatre in that city with "A Woman of Paris."

The production is now in its seventh week, with indications pointing to at least three weeks additional.

It is stated the gross intake has averaged better than $13,000 a week. And the Orpheum is an 800-seat house, operating from 8:30 to midnight, with an admission of 50 cents.

The management featured the statements that the subject was directed by Charles Spencer Chaplin, that "Mr Chaplin positively does not appear in this picture," and that it marked the debut of a new dramatic star.

Increasing the public interest editorials appeared in three of the city's daily newspapers.

The result of the Orpheum's work in arousing public interest will have value for every ambitious exhibitor.

It will prove that in the case of what sometimes we are pleased to call a "first-class patronage" your public responds to a plain appeal to its intelligence when that approach is made in language that is convincing, and stronger because of the evident effort to avoid deception.

## Radio and Screen

THE widely interesting question of what effect, if any, the growth of radio installation will have upon the attendance at motion picture theatres is boldly tackled this week by B. P. Schulberg, who declares it is ridiculous to suppose that a medium so totally different in its appeal will make any inroads whatever on attendance.

The Preferred executive quotes the original belief—and there was a time when there seemed to be a basis for it—that the growth of motion pictures would in the end spell disaster for the speaking stage. He draws attention to the very evident fact that today there are not enough houses, devoted either to the stage or screen, to accommodate the throngs that seek entertainment on Broadway.

Of course, the situation in the metropolis may be far different from that in other places, but there can be no question as to conditions here.

Point is made of the custom of the genuine film devotee attending a theatre two or three times a week, thereby allowing sufficient opportunity for following any additional diversions.

Another factor Mr. Schulberg calls attention to is the increase in attendance at theatres in the past two years, the period that has marked the rise of the radio.

We have seen figures quoted within the week that there now are about two million installations in the United States. Cut that number in two, and we still have a respectable array of listeners-in.

There are several theatres in the United States that are using every effort to tie in to their enterprises the far-reaching wireless. Among these are Mr. Rothafel's Capitol and the State Theatre in New York.

Also in various cities each week reviews of current motion pictures are broadcast.

Why should not the exhibitor make every effort to bring this new and rapidly expanding entertainment to his aid? It is to his advantage to study it, to develop his knowledge of radio technique, so that on occasion he may employ it.

If announcement be made a few days in advance that the president of the United States is going to make an important announcement to the people of the country what is to prevent an exhibitor advertising that on that evening he will suspend his program for the stipulated time if the address be short and permit his patrons to hear the message of the Chief Magistrate of the nation?

Will any one seriously contend that announcement will not bring to his doors a larger number of persons than ordinarily?

There must be in radio some phase that will help the motion picture theatre owner.

Disregarding the suggestion that the new-comer may hinder the development of the theatre let's go out and impress it into the service of the exhibitor.

# LEADERS ALL

## John B. Rock, a Chip Off the Old Block

IT was as a boy sixteen years old that John B. Rock made his entry into the film business. The young son of the president of the newly organized Vitagraph company—we are now back in 1899—asked no odds on account of the relationship. He went out to pick up the ropes as a rank outsider would be forced to do, not expecting to sit in at the officers' mess until qualified by experience.

The company maintained quarters in the Morse Building in Nassau street, New York, at that time and was producing pictures — very short ones, to be sure. Among these were "His First Cigar," pretty nearly fifty feet in length; another was "The Magician."

A third subject was "The Hotel Windsor Fire," which had been made in miniature, perhaps the first attempt of this kind. It was during the photographing of this subject that what was intended to be a small explosion proved to be a large one. J. Stuart Blackton, who with Albert E. Smith, the present president of Vitagraph, was staging the "production," was badly burned as a result. But the picture was shown at Tony Pastor's on the evening of the same day.

The Vitagraph Company had a contract with Bostock's Circus to show pictures in a black top. When the members of the old Vitagraph triumvirate, Messrs. Rock, Smith and Blackton, arrived on the ground it was learned the operator had not put in an appearance.

YOUNG Rock, who was in the party, volunteered to pinch hit. His father was more than skeptical, not knowing the youngster had accumulated quite a bit of experience by accompanying J. B. French at showings in churches and at banquets.

A try-out demonstrated that the lad could fill the bill, and he was duly installed as operator. As a result he accompanied the circus to Richmond, Va. There among other pictures he projected was "A Bullfight in Spain," several hundred feet in length. Young Rock continued with the show until it finished its tour in Newark, N. J.

Mr. Rock began work with the Vitagraph company as office boy at the Morse Building headquarters, passing through all departments. Among these were the developing and printing room —and "room" is right, in speaking of those days.

LEADERS ALL—JOHN B. ROCK

BECAUSE the enthusiasm with which as a boy he started in the business has never waned; because he has wide experience in the physical handling of film, not only in the exchange but in the theatre and in the projection booth as well; because in the few years that he has been actively out of the industry he has demonstrated his ability to administer with success large affairs of a nature entirely different from that of the film business.

Then the young man went on the road, playing Vitagraph pictures at a vaudeville theatre in Waterbury, Conn., followed by a stay in New Bedford, Mass. He was two years in the Music Hall in Boston and for three seasons in Atlantic City.

In 1906 the company determined to open a general office in Chicago, and the young man was called to New York and told he had been appointed sales manager, with a territory extending from a point a goodly distance east of Chicago right through to the west coast.

It was October 13, 1906, when he took charge of the office. He was not superstitious as to the date. Just at that time a Cohan play was making much of the figures "23." Mr. Rock noted with interest his telephone number in his new quarters was 5238, the outside figures of which represented 13, leaving 23 as a remainder. When this was called to his attention he laughed, but said he would take the chance.

THE young Vitagraph executive sold the first bill of goods to Carl Laemmle following the purchase by the future Universal chief of the White House Theatre in Halsey street, in Chicago. At their first meeting Mr. Laemmle had complained of his inability to secure a product in Chicago from the so-called exchanges.

Mr. Rock fixed him up, among the product which Mr. Laemmle bought outright being "Automobile Thieves," a Vitagraph product. Also it was one of the first sales Mr. Rock made.

Other customers in those days were Robert Lieber, now president of Associated First National, who was buying for the exchange of H. Lieber & Co. of Indianapolis, and John Frueler and Harry E. Aitken of Milwaukee.

It was with a representative of the Pathe company that Mr. Rock visited the last two named to interest them in the purchase of film. Both after became prominent in the film industry, especially in the days of the Mutual Film Corporation. Mr. Aitken is now as active as ever, with Tri-State Pictures.

Eugene Cline in Chicago made one purchase that in those days was considered large, a bill of $30,000. And there are exchange men who today would consider it sizable if they were making the purchase.

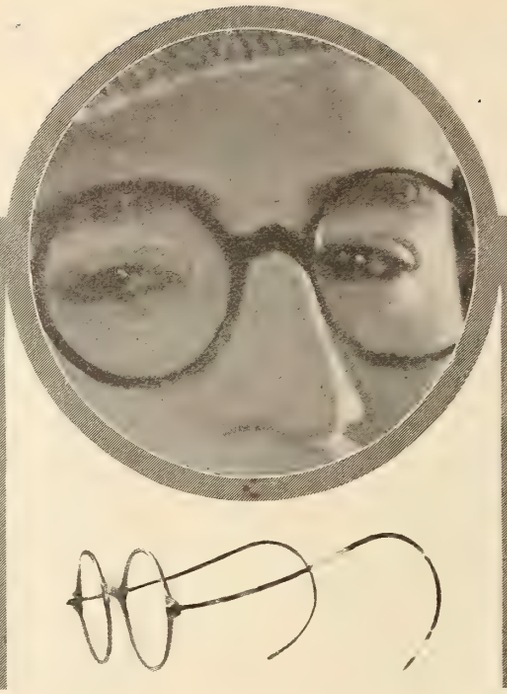
Mr. Rock was an active part of the development of the Vitagraph company and of the General Film Company.

After the formation of the Vitagraph-Lubin-Selig-Essanay in 1914 he moved to the new offices as manufacturer's agent.

IN 1915 "A Million Bid" was put on by the Vitagraph at the Criterion Theatre, then known as the Vitagraph, and made a hit. Mr. Rock was called to New York and given instructions to make a tour of the company's exchanges and give advance showings.

(*Continued on page 48*)

*HAROLD LLOYD'S well known horn rimmed spectacles, shown in the center, are probably the best known motion picture accessory. There are trick shoes, moustaches, canes and costumes but Lloyd's "specs" surpass them all for real advertising value.*



*IN "Why Worry" and "Grandma's Boy," the famous comedian brings his glasses into play to arouse sympathy and assume an air of innocence. When the name of Harold Lloyd is mentioned one unconsciously pictures a pair of large round spectacles.*

# The Lloyd Advertising Urge

## And the Epic of His Spectacle Frames

THEN it comes to advertising aids, Harold Lloyd's well known spectacles come close to heading the list. If any picture theatre in the country should hang out a huge pair of spectacles without a sign, practically every movie patron would draw the conclusion that a Harold Lloyd picture was in the offering.

It is doubtful if the comedian realized, in his early pictures, that the spectacles would become a synonym for clean hilarious comedies, nevertheless, exploiters of his pictures are cashing in on the strength of the well known "cheaters."

The latest advertising aid to his pictures is the distribution of cardboard spectacles to youngsters. They are exaggerated in size and carry the Lloyd ad on rims and sidepieces. It is no trouble to induce any number of youngsters to wear them and the advertising comes cheap. With a crowd of boys parading the streets wearing spectacles, one is not permitted to forget that a Lloyd film is being shown.

Regarding the origin of horn-rim spectacles, the Optical Products Corporation of New York says: "Chinese Spectacle Lore reveals the information that in the reign of Cho Tso Spectacle Frames were considered so valuable that single pairs were traded for fine horses. Today one man in the motion picture industry considers one pair worth five thousand dollars.

"The ancient Chinese lay first claim to shell spectacle frames. In the middle kingdom of China Cho Tso caught his own tortoises and gathered his crystals in the babbling brooks at the foot of the sacred mountains. Spectacle frames were a badge of superior intelligence among the Chinese. Judges wore them and the larger the rims worn the greater was the rank of intelligence. In those days it was considered impolite to talk to a person of superior rank without removing one's spectacle frames. As a token of respect men removed their spectacles when meeting a lady in the same manner as Americans doff their hats."

There should be no difficutly in arranging with opticians to tie-up with a Lloyd picture exploitation by displaying an array of spectacles in a setting of Harold Lloyd pictures.

THAT the advertising value of Lloyd's spectacles is fully realized is demonstrated by the fact that his latest pictures are receiving advertising by giving out imitation Harold Lloyd spectacles to youngsters who parade the streets.

IN "Captain Jack" paper hats were distributed to youngsters and they proved valuable advertising aids to the picture. The hats are cheap and form an effective means of advertising that would be otherwise unobtainable. Exhibitors should take advantage of these aids.

# Up and Down Main Street

## TO OPEN 'FOOLS HIGHWAY' IN BOWERY HOUSE

*Theatre in Heart of District Which Is Picture's Locale*

AMONG the openings of this week is that of "Fools Highway," the Universal-Jewel in which Mary Philbin makes her first stellar appearance following her great success in "Merry-Go-Round." This opening will be unique in many respects. Instead of opening at one of the big Broadway houses, it will open on the Bowery. Through the courtesy of Frank Koren and Albert S. Goldberg, proprietors of the Atlantic Garden at No. 50 Bowery, the Universal will hold the world premiere of its picture on Friday night February 29 within a block of the corner on the Bowery where the great majority of the action takes place.

After painstaking research and with the help of almost every newspaper morgue in New York City, the Production Department at Universal City built what is regarded as a perfect replica of the corner of Pell Street and the Bowery, including the elevated road, the street cars, wagons and buildings, and paving of thirty years ago. Its interiors were developed from photographs of well-known saloons of the period of 1890, including that of Steve Brodie and other refreshment purveyors as well as the interior of Suicide Hall, McGuirk's and several establishments of lesser note.

The opening will be an invitation affair entirely and invitations are being issued by the theatre management and the Universal Pictures Corporation. Already the elite of the Bowery, its political, business and social leaders, have accepted invitations. A short program of the songs popular on the Bowery on that day will precede the showing of the picture. Senator James J. Walker will be master of ceremonies of the occasion and Governor Smith, one of the best known products of the Bowery, will make an address. Mayor Hylan whose first occupation when he came to New York City was conducted in connection with the elevated railroad when it ran steam trains, in replying to the invitation which was extended to him, expressed his regret at being unable to accept because of the fact that he will be out of town at the time, extended his congratulations to Mr. Laemmle on the occasion of his anniversary month, and expressed his hope that the production will be a tremendous success.

A determined attempt will be made to turn the Atlantic Garden into its former estate. Prior to its becoming a moving picture house, Atlantic Garden had a history as a restaurant and entertainment hall dating back through the entire history of the Bowery to the days of 1776, when it was the Bulls Head Tavern. The lobby will be returned to the period of 1890, the ushers and the orchestra will be dressed in the costume of that period, and the decorations will be of the same period.

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## NUMBER OF BOOKINGS FOR 'AFTER THE BALL'

According to reports of contracts received, an unusually large number of groups of theatres have arranged for the showing of the first Theatre Owners' release. The booking of important individual theatres throughout the country is said to be proceeding with very gratifying results while it is said that it is establishing a booking record in the industry as far as number of circuits that have closed for it are concerned.

Managers of the larger circuits seem to feel that it is decidedly desirable to obtain an early run of the screen version of the famous song, "After the Ball" since there are great exploitation possibilities in the national tie-up with the old time favorite song.

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## THREE COSMOPOLITAN FEATURES IN LOS ANGELES

Three prominent Los Angeles Theatres are showing Cosmopolitan pictures at the same time. Being a rare occurrence in the movie field, Cosmopolitan is of course very much excited over this demonstration which is interpreted by them to be a very gratifying show of approval on the part of theatre owners and the public.

ADVERTISING AIDS

This "Great White Way" poster is an example of the new style of three sheet designed and issued by the reorganized publicity and advertising department of Cosmopolitan. The purpose of the design is to enable the exhibitor to use the figure as a cutout wherever he deems it advisable in arranging unusual displays.

"Through the Dark," the newest Colleen Moore feature, is having an eminently successful run at the Miller Theatre where it is said to be duplicating its eastern triumph.

"The Great White Way" the story of New York, which has but recently closed at the Cosmopolitan Theatre in New York to make place for Marion Davies in "Yolando," is now showing at the California Theatre where it is attracting as much interest as it did in New York and the other big cities where it has already been shown.

The third of the trio is Robert Mantell's starring vehicle, "Under the Red Robe." This is now at the Rialto Theatre where it is creating the same favorable impression as it did in the other cities where it has already been seen by several hundred audiences.

## 'BEAU BRUMMEL' OPENS IN LOS ANGELES

*Print Has Already Arrived in New York for Early Showing*

CLYDE FITCH'S immortal "Beau Brummel" in screen form will make its formal bow to a waiting motion picture world when it opens at the California Theatre, Los Angeles, where it is to have its world and western premiere, on March 8. Because of the fact that John Barrymore has the stellar role in the picture, especially high hopes are held out for an overwhelming success, and for this reason arrangements have been made for an extended run at the Miller Theatre after the first showing at the California.

Following its western premiere the film will come to New York where Warner Brothers are making arrangements to procure a prominent theatre for the first showing. The prediction of a long run is said to be justified by the reputation of John Barrymore as one of the foremost American actors not only on the legitimate stage but on the screen as well.

Moreover his work on this film is said to be especially fine since the production is unusually lavish and fine in every detail. And Barrymore gives a spirited presentation of the role of Beau Brummel, the most picturesque figure that ever hobnobbed with royalty, and played for high royal stakes.

Seemingly spurred on by the performance of the star the entire supporting cast has been moved to greater effort with the result that each in his own role has given a remarkably fine interpretation. Among these players are Irene Rich, Carmel Myers, Willard Louis, Richard Tucker and others.

The picture was directed by Harry Beaumont, the adaptation of the story being done by Dorothy Farnum. A print of the picture reached New York last week where it was shown for the producers and a group of their friends who declared that it upheld all the boasts made for it.

* * *

## THREE NEW FEATURES ON SELZNICK PROGRAM

Several feature release dates for the coming month have been made public by the Selznick Distributing Corporation and it is noted that among them are "Flapper Wives," the Jane Murphin production with Rockcliffe Fellowes and Mal Allison, "Pagan Passions" in which June Elvidge and Tully Marshall play prominent parts, and "The Right of the Strongest," a Zenith picture, with E. K. Lincoln and Helen Ferguson.

All three pictures are reputed to be features in every sense of the word and it is anticipated that they will be well received when they make their separate bows to the public.

* * *

## 'LOVE'S WHIRLPOOL' TO OPEN EARLY IN MARCH

Definite release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee Production "Love's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2, followed by the Samuel Grand super-comedy special, "Try and Get It" with Bryant Washburn and Billy Dove on March 9.

"His Darker Self" the blackface comedy feature starring Lloyd Hamilton is set for definite general release on March 16.

## SPLENDID SUCCESS FOR 'THE WHITE SISTER'

### *Film to Be Generally Released by Metro Starting March 17*

THE WHITE SISTER," the King Vidor production starring Lillian Gish, was forced last week to terminate its very successful Broadway engagement due to the fact that it was scheduled among the Metro releases for March.

However, before its general distribution it was scheduled for a pre-release showing at the Alhambra Theatre in Milwaukee. It scored such a tremendous success during the first week of its showing that it was held over to accommodate the great number of people who wanted to see the production and hadn't gotten the opportunity.

According to the statement of Leo Landau, owner of the theatre, the picture did a record breaking business. In a telegram to the Metro representative he said:

"Lillian Gish in the 'White Sister' opened Saturday to one of the biggest days the Alhambra has ever had. Sunday business was bigger even than Saturday and the third day, Monday, is keeping right up with the opening days. Consensus of opinion by our patrons contends that 'The White Sister' is not only excellent entertainment, but is really a very beautiful production.

"I have no hesitancy in recommending this production to all exhibitors as one of the year's biggest box office attractions."

Another Metro release that is receiving an almost unprecedented amount of glowing praise is "Scaramouche" which is showing at a great number of theatres in various parts of the country.

* * *

## UNIVERSAL FEATURES TO BE RELEASED IN SPRING

The new plan of Universal to release one Jewel each month is definitely taking form in the announcement made recently that on the Spring release charts appear "The Fool's Highway," "The Law Forbids" and "The Storm Daughter."

"Fool's Highway" stars Mary Philbin in a story of the New York Bowery and is an adaptation of "My Mamie Rose," Owen Kildare's well known romance. "The Law Forbids" is the April release and was written specially for Baby Peggy by Bernard McConville, supervising editor for Jewel productions. The picture tells a human interest story of a little girl who is torn between two loves by the divorce courts.

"The Storm Daughter," the May release, presents Priscilla Dean in a new thriller. The story concerns the struggles of a girl, forced by accident aboard a sailing vessel manned by a hard, brutal skipper. Plenty of thrill in the form of sensational escapes and recaptures are said to add appreciably to the colorful character of the picture.

* * *

## CONVICTS SEE SHOWING OF 'IF WINTER COMES'

"If Winter Comes" was recently taken to the Massachusetts State Prison for a screening before the convicts there. From a review of the picture the following week in "The Mentor," the prison magazine, the audience was not only much impressed by the story but deeply moved.

Despite the fact that the men all are acknowledged to be "hard guys" the reviewer in talking of the effect of the picture mentioned a number of incidents where some of the members of the audience were seen to be actually crying. According to this critic, never before was the audience so moved by a picture as when they witnessed the screening of "If Winter Comes."

Sounds like a pretty good testimonial of the humanness and depth of the story with the average audience which is by nature a great deal more emotional than an audience of men whose contact with life has made them hardened and callous.

## 'TWENTY-ONE' CROWDING RIALTO THEATRE

### *Return of Barthelmess to Modern Parts Delights Audiences*

FOR a long time the fan public has been waiting for the return of Richard Barthelmess to modern parts. His last few pictures have been in costume and the public has shown a decided desire to see him back.

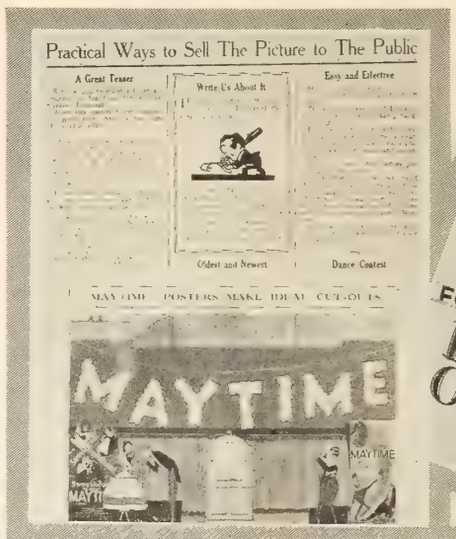
"Twenty-One," playing this week at the Rialto, New York, is the name of this newest picture and judging by the crowds that are jamming the theatre at every performance, First National has here given the public what it wants.

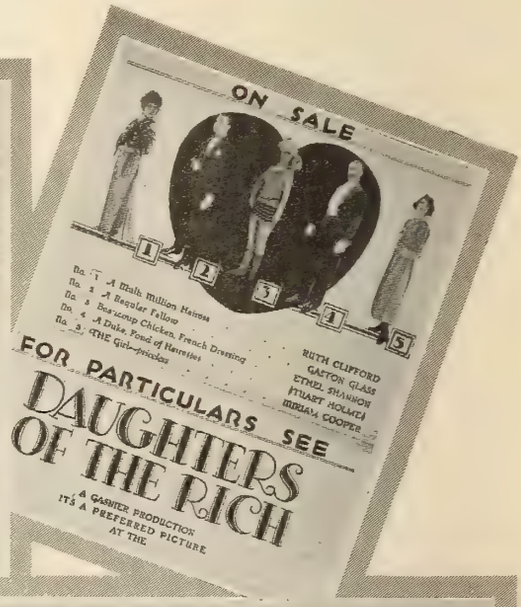
The story is that of a young man of wealthy parents who loves a poor girl and leaves his home to work in order to marry. When the story opens we see Richard as a child of seven. This part is portrayed by a youngster by the name of Howard Merrill who, besides looking remarkably like Richard Barthelmess, is a very capable little actor. There can be no doubt that the little fellow idolizes his father and is heartbroken when domestic misunderstandings between the husband and wife rob him of his hours with his father.

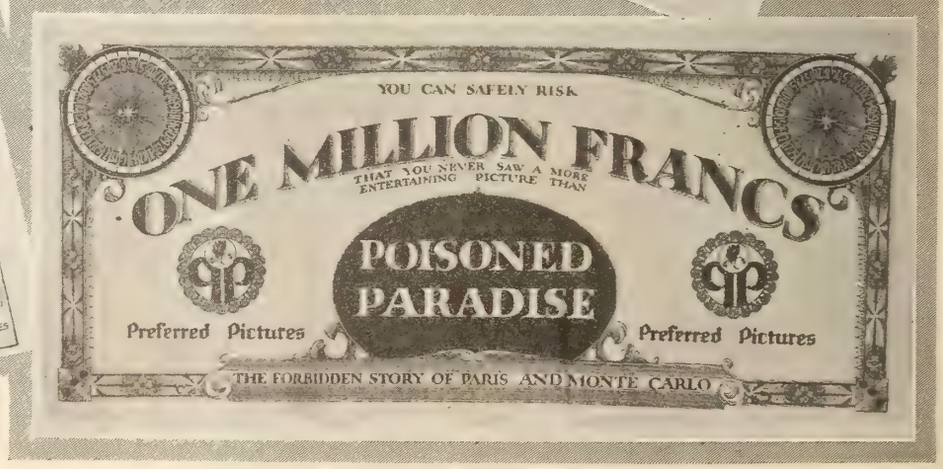
Though young Merrill is only seven years old he shows a remarkable understanding and appreciation of the part he is playing, and there is reason to believe that he has a real future before him.

The work done by Richard Barthelmess is of the same high caliber as his past performances, and it is little wonder that the public idolizes him as it does. He not only looks like a youth of twenty-one but he gives an honest portrayal of a young man who feels he has reached the heights when he has attained to the dignified years which the law chooses to call "his majority."

*NOVELTY is the keynote of all Preferred Advertising Aids. For the exploitation of "Poisoned Paradise" there was prepared this counterfeit million franc note which was used as a throwaway. The "April Showers" calendar, the "Daughters of the Rich" herald and the straight selling copy for "Maytime" are other glowing examples.*



# BOX OFFICE REVIEWS

## MAY BE THE GREAT AMERICAN PICTURE

### *'America' Is Notable in Dramatic, Historic, Patriotic and Pictorial Quality*

*AMERICA. Series 1: "The Sacrifice." Presented by D. W. Griffith. Story and Titles by Robert W. Chambers. Assistant Director, Herbert Sutch. Director of Construction, William J. Bantel. Photographers, Hendrick Sartov, G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich. Art Director, Charles M. Kirk. Artist Designer, Warren A. Newcombe. Length,* 13,000 *Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Nathan Holden | Neil Hamilton |
| Justice Montague | Erville Anderson |
| Miss Nancy Montague | Carol Dempster |
| Charles Montague | Charles Emmett Mack |
| George Washington | Arthur Dewey |
| Captain Walter Butler | Lionel Barrymore |
| Paul Revere | Harry O'Neill |
| Captain Hare | Louis Wolheim |
| Chief of Mohawks Joseph Brant | Riley Hatch |
| A Refugee Mother | Lucille La Verne |

Nancy Montague, daughter of a Tory justice, sees her father wounded by a militiaman at Concord and her brother, Charles, who had fought with the Continentals, brought home dead. Nathan Holden, a dispatch rider before the war and an officer in the American Army afterward, is in love with Nancy. Captain Butler, with the consent of the British commander, brings into the war as allies the Indians of the Six Nations, and leads the red men in ravaging the country. He is a suitor for the hand of Nancy, but she is a witness of his barbarity and very nearly a victim of his drunken lust, being saved by the insistence of the Indians on starting the pillage. Holden spies on Butler, learns his plans and rides to warn the countryside and summon the soldiers. At the battle of Fort Sacrifice the colonists are saved by the arrival of the soldiers and Nathan and Nancy are united.

*By* George Blaisdell

GRIFFITH has "done it again!" He has given us another great picture. "America" is great from the dramatic viewpoint, particularly in the first half; it is great historically, all the way; it is great patriotically, burning into the consciousness the fundamental American principles; it is great pictorially, abounding in remarkable photography of scenes of natural beauty and of backgrounds devised by his artistic aids.

Nothing more thrilling and exalting has been thrown on any screen than the breakneck ride of Paul Revere, as his marvelous animal hurdles fences and stone walls in his successful efforts to evade his pursuers, or the charge of the American cavalry led by the inspired Holden, who is battling against great odds not only to relieve the garrison at the fort but also to save the life of the girl he loves.

Nothing more deeply moving has been thrown on any screen than the bringing to the bedside of the wounded Tory father of the body of his son killed by a British bullet at Bunker Hill as the lad tried to get powder across the open to his fellows—and the covering by his daughter of the body for a moment with a British flag for fear the truth would extinguish the fluttering spark of life in the sire so bitterly antagonistic to the colonials.

### Movement Is Fast

Where "The Birth of a Nation" revealed the trials of the South following the civil war and "The Covered Wagon" is devoted to the struggles of the empire builders of the early west. "America" aims to portray to the hundred-odd millions the sacrifices of the forefathers in creating a nation—and gloriously succeeds. In other words, the vital appeal is to a whole country, not to a section of it.

We have referred to the dramatic force of this story, "particularly in the first half." It is a fact that the story from the side of its heart interest reaches its peak in the first division; that there is a fall with the passing of young Montague from which it does not recover.

"America" hits its stride right at the beginning. The movement is fast. Quickly passing in review are the meetings of the enraged colonists in Boston, the House of Burgesses in Virginia and the House of Commons across the water—all vividly and humanly portrayed. They are real.

We are shown, too, the home of the Montagues—the father a staunch defender of the existing order, of the Crown; of the son just returned from abroad, and of the daughter who sees things with the eyes of her father.

In his home we get the first glimpse of the future Father of His Country—an interpretation that is impressive throughout.

The story turns on the love of Holden for Nancy, and of the interest of this altogether charming child of luxury in the roughly garbed son of the soil who is so thoroughly imbued with the new spirit of his countrymen.

Throughout the two hours and a half or more of its showing the production is just one notable setting after another.

Some of these are of the legislative gatherings referred to; of the King of England in his cabinet; the streets of Boston with the old church at the head of the highway; the view of the Charles River, with the church at the opposite end of the rays of the moon across the water and the two lights showing in the tower.

There are the towns of Lexington and Concord, of the conflicts of the handfuls of Americans with the trim "redcoats" as they are still called in that country; the battle of Bunker Hill, the signing of the Declaration of Independence, the granting of the commission to Washington.

There are the scenes of Valley Forge, of the shoeless Americans fighting cold and starvation; of the debauchery of Butler and his cohorts in the home of the Montagues—and the thrilling sequences of Holden spying upon the British and Indians; of his temptation to go to the rescue of Nancy instead of performing his larger duty of warning the countryside of impending devastation and massacre.

There are the harrowing views of the assault of the allies upon Fort Sacrifice, of the stirring ride of Holden to arouse the soldiers and the forced ride to the relief of the stockade, and of the final surrender at Yorktown.

### Hamilton Ideal

These are some of the highlights—just some of them.

The work of the players is superb—that's the word.

Neil Hamilton as the young patriot and the lover of Nancy gives a portrayal that is ideal—as natural as life itself. It is one that will stir the admiration of his countrymen.

Carol Dempster is the only woman in a cast of a score and a half—Miss La Verne appears for just a bit—but so completely does she fill the eye and the thoughts of the observer that the disparity is unnoted. Grave or gay she charms and appeals most notably.

Charles Emmett Mack is the third of the younger players who are given the centre of the stage—and holds it. His is a heroic role, and it is heroically interpreted.

Lionel Barrymore is cast in the unspeakable part of Captain Butler and plays it with absolute self-effacement. Erville Anderson, in spite of his role of the Tory, never loses the sympathy of the observer.

Louis Wolheim as Captain Hare is properly reprehensible, while Riley Hatch is the dignified chief of the Mohawks—a strange figure.

Arthur Dewey as Washington upholds the best traditions of the First President—reverential, impassive, altogether admirable.

The picture runs the whole scale of human emotions, from the tenderest of love scenes to the savagest of cruelties enacted by white men out-doing their red allies in unmitigated barbarity.

There are the leavening Griffithian touches, relieving the high tension at most unexpected moments and at most welcome ones—but always in good taste.

### England Won't Like It

The production is frankly American—and made for no other country. England is not going to like it—and hardly can be expected to. At the same time her feelings have been conserved. George III is treated far more tenderly than is the usual rule with American historians. Then, too, the appearance of Pitt in the Commons pleading for the Colonists and later of Burke with a similar message will go far to soften national reaction.

The second half is too long. This we ununderstand is being remedied, as the production has been undergoing the cutting process steadily following the premiere.

The scenes of debauchery in the Montague home, where Butler and his men have taken possession, and also of the attack on Fort Sacrifice are drawn out. In the case of the latter the feeling persists in spite of the spectacular and dramatic ride of Holden to save the situation. That, in any event, was the very definite impression of one beholder. But, after all, it's a matter of individual temperament.

Continuing in the same vein, the musical acceleration is overdone. The brasses are too loud, at times pushing the story into the minor position. When music is heard rather than sensed it is wrong.

Getting back to the main theme, the story as a whole, it is possible that in "America" we may have the great American picture. Time will tell.

And just a word as to the titles. They are exceptionally good. Especially is this true in the case of the dialogues between the two lovers. The lines of young Holden are marvels of restrained nobility, matching the faultless demeanor of this character of whom millions of Americans are going to be genuinely proud.

We reiterate, Griffith has "done it again!"

* * *

## HAS GREAT SCENIC CHARM

### *'The Blizzard' Combines Photographic Beauty With Unique Spectacular Appeal*

*THE BLIZZARD. Fox Photoplay, Author, Dr. Selma Lagerlof. Director, Mauritz Stiller. Length,* 5,890 *Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Gunnar Hede | Einar Hansson |
| Ingrid | Mary Johnson |
| Madame Hede | Pauline Brunius |
| Nurse | Teckla Ahlander |
| Blomgren | Adolf Olachansky |
| Mrs. Blomgren | Stina Berg |

Gunner Hede, young Swedish violinist, has a mother who is opposed to his musical tastes. He joins a band of strolling players and falls in love with Ingrid, one of the troupe. Gunnar undertakes to drive a herd of reindeer. The animals stampede in a blizzard. He escapes with his life but is temporarily insane. Later, when safe at home, Ingrid plays to him and he recovers. They are wed.

*By* George T. Pardy

THE entertainment values of this picture lie chiefly in its scenic beauty, the photography including a large number of beautiful exteriors filmed amid the snow wastes of Scandinavia. Chief among these "shots" is the wild stampede of a herd of reindeer in

## BOX OFFICE REVIEWS (*Continued*)

immense numbers, which is one of the most remarkable views ever caught by a camera.

The feature is a Swedish production, with a plot adapted from a story by Dr. Selma Lagerlof, winner of the Nobel Prize for Literature. It is forceful, and at times rather gruesome drama, but on the whole, preserves its interest throughout the six reels and achieves a happy ending. Considered as a program attraction, "The Blizzard" should make a satisfactory box office score.

The feature's sentimental issues are developed in the romantic attachment which arises between the young violinist hero and Ingrid, member of a band of strolling players, whose fortunes he determines to follow after he has quarreled with his mother. The youthful pair win a good deal of sympathy, but interest centers principally in Gunnar's narrow escape from death amid the stampeding reindeer, his insanity and subsequent recovery.

The episode dealing with the young fellow's mental lapse is dramatically perfect but not particularly pleasant to see. His recovery under the tender ministrations of Ingrid, whose music dispels the shadows clouding his mind, has a more cheering effect, and comes as a grateful surprise after the stark realism of the preceding situations.

The reindeer stampede over the white wastes of the Northland is a tremendously spectacular affair, destined to linger long in the memories of those who witness it. Snow, sleet, a furious hurricane blowing, hundreds of panic-stricken animals plunging madly for the distant hills, leaping into the turbulent waters of a swiftly flowing river, the hapless hero being dragged at the heels of a leader—this scene is a genuine thriller and unique in the annals of filmdom.

Mary Johnson, the "European Mary Pickford" as they call her across the water, is a pleasing little person who fills the role of Ingrid adequately. Elinar Hansson plays the part of hero with commendable artistry and spirit and the other players, none of whom are known to American fans, furnish good support.

Your best bet in exploiting this picture is to play up the big reindeer stampede as one of the most spectacular incidents ever filmed. Stress the admirable photography, the story's romantic side, and mention the author as the winner of the Nobel Prize for Literature. The "European Pickford," is another item likely to arouse your patrons' curiosity.

* * *

### SCORES FAIR ENTERTAINMENT

#### *'Gambling Wives' Preaches Moral, but Entertainment Prevails*

*GAMBLING WIVES. Arrow Photoplay. Story by Ashley T. Locke. Adapted by Leota Morgan. Directed by Dell Henderson. Length, 6,438 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Ann Forest | Marjorie Daw |
| Vincent Forest | Edward Earle |
| Sylvia Baldwin | Betty Francisco |
| Duke Baldwin | Joe Girard |
| Polly Barker | Florence Lawrence |
| Van Merton | Ward Crane |
| Madam Zoe | Hedda Hopper |

Vincent Forest is a young bank clerk who, lured by a desire for gambling, visits a fashionable gambling house run by Madam Zoe, who is being maintained by Van Merton. A friend of his wife tells her what is happening and advises her to play his game in order to win him back. Since the husband is infatuated with Madam Zoe, Sylvia arranges to have Ann interest herself in Van Merton. The usual complications arise, and the husband realizes what is happening just in time to save his wife and restore real happiness to both of them.

*By* Henriette Sloane

WHILE this picture will probably never be hailed as a great screen drama it is a pretty sound guess that it will give satisfaction at the box office, since it is fair entertainment of the type that appeals to the average audience.

Marjorie Daw is a sweet, demure, trusting wife, but one might perhaps feel more sympathy for her if she were not quite so demure and showed a bit of fight when her husband continued his campaign of neglect.

Hedda Hopper as the gambling siren looked well enough in her clothes, but hardly beautiful. She impresses one as being very luring when she is baiting her prey, but unnaturally softly sentimental for a woman of her type when she is trying to get Van Merton to consent to marry her.

Probably the best acting is done by Betty Francisco, who, as the wife of a "tottering old darling," gave an amusing performance as a bred-in-the-bone gold digger who married for money and didn't care who knew it.

However, despite the conventionality of the plot the picture should find a fertile market, for it has a broad field of exploitation. There are the merchant tie-up possibilities in the elaborate women's costumes, of which there are a generous and highly colorful collection. In connection with window displays featuring this phase of the picture there has been designed a new and highly attractive type of window card that will do much to add tone and interest.

The lobby should be made attractive by the use of stills and posters, especially cut-outs of the devil who, as a symbol of evil, appears in a fade-out on the screen as each new character enters the plot.

You might also arrange to have special playing cards printed, the outside of which should bear the name and date of showing at your theatre. These, generously distributed in the neighborhood, will probably arouse a lively interest in the production.

* * *

### MILDLY ENTERTAINING DRAMA

#### *'Love Letters' Is Romantic Story With Some Interesting Twists*

*LOVE LETTERS. A Fox Production Written by Fred Jackson. Adapted by Doty Hobart. Directed by David Solomon. Length, 4,749 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Evelyn Jefferson | Shirley Mason |
| Jimmy Stanton | Gordon Edwards |
| Julia Crosland | Alma Francis |
| Don Crosland | William Irving |
| Thomas Chadwick | John Miljan |

Julia Crosland is living very happily with her husband and her sister. Evelyn Jefferson is equally happy with the thoughts of her approaching marriage to Jimmy Stanton, who has just accepted a position as secretary to Thomas Chadwick. He rents a house for his employer next to the Croslands, and when the sisters meet the man they realize that he is the man they both loved and secretly and wrote passionate love letters to. Evelyn attempts to get the letters, but is unsuccessful. At this point Chadwick is killed, and when the morocco box containing the letters is opened it is found that the man has personally destroyed all evidence of his past amours.

*By* Henriette Sloane

IT doesn't seem at all unusual for young girls to write love letters. Why, then, should there be so much fuss over a few mild love letters written by a woman before she became a wife, and by a girl who has just become engaged?

Yet such flimsy stuff provides the entire plot for "Love Letters," which is a very mildly entertaining picture, in which a man about town reads all his past love letters as the average man reads his daily morning and evening newspapers.

Shirley Mason, as usual, is a very pleasing morsel to look upon, when she is crying as when she is laughing, and it almost seems a pity to waste her on a story as inconsequential and unsubstantial as this one.

The production, however, is finely staged, with lovely gowns and beautiful homes aplenty, both of which elements will probably do much to give the production a fair standing.

Briefly the picture is of a type that may appeal in neighborhood houses and small communities with highly romantic audiences which are not too much interested in the foundation on which the romance is laid.

Its selling power through exploitation is good since the name is likely to attract interest. Therefore, the name should be placed in the foreground and used as a catchline or teaser in every possible connection.

It might also be a good stunt to get up a series of mild love letters and send them to a mailing list of girls. A similar letter sent to the married women of the vicinity and signed by Thomas Chadwick will also start much helpful chatter. In these letters you might also arrange a date mentioning as the place of meeting, the lobby of your theatre.

* * *

### 'FLOODGATES' A THRILLER

#### *Action and Heart Interest Strong in Lowell Production*

*FLOODGATES. Lowell Film Productions Picture. Story by L. Case Russell. Directed by George Irvine. Length, 6,435 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Dave Trask | John Lowell |
| His sister, Ruth Trask | Evangeline Russell |
| His wife Alice | Jane Thomas |
| His daughter, Peggy | Ivy Ward |
| Lem Bassett | William Calhoun |
| His nephew, Tom Bassett | F. Keating |
| Leslie Morton | William Cavanaugh |

Lem Bassett, mill owner, desires to erect a dam for water power, and in order to secure permission from the land owners in the district he persuades Dave Trask, his mill foreman, to encourage the measure. Trask has implicit faith in Bassett and through his influence the landowners agree. Later Bassett floods the land in an effort to purchase the land surrounding the lake. The landowners object and accuse Dave of cheating them. Tom Bassett is in love with Dave's sister and while motoring his car strikes Trask's child, paralyzing her. The child is taken to Tom's house for an operation and while the operation is in progress Dave blows up the dam. The flood reaches Tom's house and Dave rescues the child. Tom is wounded and cannot reach safety. The flood sweeps the house away with Tom clinging to a piece of debris. He is rescued by Dave after a heroic struggle.

*By* Len Morgan

THERE are plenty of thrills in "Floodgates." With daring automobile driving a real stand-up-knock-down fight and a spectacular flood scene the audience is kept on edge every minute. It is a gripping picture and should prove a good box office attraction.

John Lowell is a two fisted individual and he is required to use his fists in several scenes. He is an excellent type for the part, which requires ruggedness and stamina. In the fight scene between himself and "Lovely" Regan, he takes and gives enough punishment for several reels of ordinary picture. It is a regular he-man fight and a thriller.

Evangeline Russell, as Ruth Trask, is called upon but little for emotional acting, but the parts assigned her are well done.

The big scene of the picture is staged as a finale. In it Trask dynamites the dam and the rushing waters sweep everything before it. It is a big scene and well done. It it photographed in such a manner the rushing water can be followed through the valleys and its path of destruction depicted. The water picks up a house bodily and carries it along to destruction.

This picture will appeal to any kind of audience. It has enough heart appeal to make it popular with those who like sob stuff and its thrilling action will satisfy the most blase.

In exploiting the picture emphasis should be placed on the wonderful flood scenes. Gates can be erected in the lobby in such a manner that when they are swung open there will be a poster picture of the flood scene.

*One of the greatest Dramas of Motherhood ever produced*

*A William Nigh Miniature*

E. L. SMITH *presents*

# "Among the Missing"

## with Lucille LaVerne and William Nigh

*One part*

If every feature was as well produced, directed and acted as is this little Short Subject, the average quality of features would be a lot higher than it is today.

"Among the Missing" is one picture in a thousand.

It is short and it is perfect. It will get more favorable comment than any picture you have had in a Blue Moon.

Pathépicture

TRADE MARK

The best known stories of American adventure ever written now filmed in a classic of thrills—

# LEATHERSTOCKING

## with Edna Murphy and Harold Miller

*From the world-famous novels by*

## JAMES FENIMORE COOPER

For nearly a hundred years school children and adults alike have read and re-read Cooper's marvellous tales of Romance and Adventure.

Now Childhood's favorite hero, Natty Bumppo, the "Deerslayer," has been re-created in a picture that will appeal to the whole family.

The title alone will bring them in droves.

*Directed by*
GEORGE B. SEITZ

Pathéserial
TRADE MARK

*Produced by*
C. W. PATTON

## BOX OFFICE REVIEWS *(Continued)*

# LOOKS LIKE GOOD BOX OFFICE ASSET

### *'Thy Name Is Woman' a Tense, Forceful Drama With Colorful Atmospheric Appeal*

*THY NAME IS WOMAN. Metro Photoplay. Adapted from Benjamin Glazer's American Version of Karl Schoenherr's Stage Play. Director, Fred Niblo. Length, 9,087 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Pedro | William V. Mong |
| Guerita | Barbara La Marr |
| Juan Ricardo | Ramon Novarro |
| Captain Roderigo | Wallace MacDonald |
| Commandante | Robert Edeson |
| Juan's Mother | Claire MacDowell |
| Dolores | Edith Roberts |

Juan Ricardo, Spanish soldier, is assigned to get evidence against Pedro, an old smuggler. His acquaintance with Pedro's wife, Guerita, ripens into mutual love. She is stabbed and killed by her husband. Juan is arrested, charged with having failed in his mission. The intercession of Dolores, the commandante's daughter, who loves Juan, brings about his release.

*By* George T. Pardy

BOTH from a commercial and artistic standpoint there is much to be said in praise of this Metro attraction, which seems to possess alluring box office possibilities and fills the entertainment demands of all classes of theatres.

It is a tense drama, with a note of tragedy injected which might appear exaggerated if screened amid less romantic surroundings. But the colorful Spanish atmosphere, skillfully developed and maintained, is exactly in keeping with the story of love, intrigue and treachery here unfolded. The exotic backgrounds, superb acting of the cast and Fred Niblo's fine direction combine to place "Thy Name Is Woman" in the van of the season's big pictures.

The action begins deliberately enough with the arrival of the young Spanish hero, several artistic shots of the mountain ranges where the smugglers abide, a trifle of comedy relief, and then the pace quickens as the love affair between Juan Ricardo and Guerita enters its initial stages.

From that time on complications come thick and fast, as Guerita first lures the youthful soldier, yields gradually to an infatuation for him and he, on his part, finds that in playing with fire he has burned his fingers and is swayed by passion for the woman he had intended to use to obtain evidence against her smuggling husband.

The suspense thus established by these contending currents of emotion never loses its grip. It is impossible to anticipate the action, to make a correct guess as to what turn events will take next. Also, one's sympathies are curiously divided and switched from this character to that. Guerita's elderly husband comes in for a due allowance of pity, the wife herself, although caught in the meshes of an illicit love, is not altogether without excuse for the tortuous course she adopts, Juan is hardly to be blamed under the circumstances—all these people are very human, if not particularly moral, who war with destiny in this forceful drama enacted under the glowing skies of sunny Spain.

The big scene is put over with tremendous effect when old Pedro, just as Guerita is about to depart with Juan, approaches under pretence of giving her a farewell kiss and stabs his victim during that last embrace. Pedro dies from the reactive shock of his own deed. This is undoubtedly the highlight of the picture and what follows has naturally an anti-climax flavor.

But nevertheless, the interest holds to the end, when Dolores, the commandante's daughter, intercedes and saves Juan from punishment for having failed in his military mission. This takes the sharp edge off the tragic episode, and supplies the sort of finish that usually produces satisfactory box office results.

Barbara La Marr has never appeared to better advantage than as the beautiful, seductive Guerita, she of the coquettish wiles and tempestuous passions, William V. Mong is excellent as the ancient, crafty Pedro, Ramon Novarro scores in the lover role, Edith Roberts is captivating as the commandante's pretty daughter, and better support could not be desired. The photography is rich in scenic beauty, and governed by perfect lighting.

You can safely exploit this as a heart drama of intense power, strong in suspense and romantic lure, with thrills galore and wonderfully life-like atmosphere. It is an unusual picture, with a cast of talented players, most of whom are well known to the fans and can be featured in your advertising.

* * *

# HECTIC, LURID MELODRAMA

### *'Flowing Gold' Offers Strenuous Tale of Life in Oil Country*

*FLOWING GOLD. First National Photoplay. Author, Rex Beach. Director, Joseph De Grasse. Length, 8,005 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Allegheny Briskow | Anna Q. Nilsson |
| Calvin Gray | Milton Sills |
| Barbara Parker | Alice Calhoun |
| Henry Nelson | Craufurd Kent |
| Buddy Briskow | John Roche |
| Tom Parker | Charles Sellon |
| Pa Briskow | Bert Woodruff |
| Ma Briskow | Josephine Crowell |
| Suicide Blonde | Cissy Fitzgerald |

Calvin Gray, ex-soldier, arrives in the Texas oil fields. He meets the newly rich Briskow family and becomes involved in a medley of adventures, saves the Briskows from business ruin, recues the son, Buddy, from a foolish marriage, revenges himself upon a perjured officer who caused his dismissal from the service and wins the love of Allegheny Briskow.

*By* George T. Pardy

THE melodramatic pot boils over fiercely in this picture, providing appetizing, red-hot diet for those who prefer a compilation of lurid incident, physical combats, high-speed action and exciting, if somewhat improbable, situations, to films of a milder tone. "Flowing Gold" will in all likelihood prove satisfactory entertainment for the average audience. It is timely, both in location and theme, owing to the publicity given the Government oil scandals by the daily press.

A little prudent cutting would improve the feature. Too much footage is alloted to superflous details which have no particular bearing on the development of the plot.

Money has been spent with a lavish hand on the production. There is an abundance of fine photography, the flood scene is a whooper of realism, with the oil burning on the waters, and the gusher going up in flames when struck by lightning. The rescue of the hero by his devoted sweetheart in the midst of this hurly-burly of furious Nature is a striking bit of melodrama, well staged and putting the thrill stuff over with great effect.

Milton Sills plays the hero with his customary dash and energy. Anna Q. Nilsson registers well in the role of Allegheny Briskow, Alice Calhoun is charming as Barbara Parker, Cissy Fitzgerald successfully portrays the adventuress, Craufurd Kent gives a good performance as the villain, and the support is adequate.

Play up the Government oil scandals in your exploitation, in featuring the story's theme. You can praise the picture as offering many thrills and a romantic love yarn. The leading players, Anna Q. Nilsson, Milton Sills, Alice Calhoun and Craufurd Kent should be prominently featured.

# FAIR PROGRAM ATTRACTION

### *'The White Sin' Well Directed, But Handicapped by Ancient Plot*

*THE WHITE SIN. F. B. O. Photoplay. Author, Harold Shumate. Director, William Seiter. Length, 6,237 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Hattie Lou Harkness | Madge Bellamy |
| Grant Van Gore | John Bowers |
| Grace Van Gore | Francelia Billington |
| Spencer Van Gore | Hal Cooley |
| Peter Van Gore | James Corrigan |
| Travers Dale | Billy Bevan |
| Aunt Cynthia | Ethel Wales |
| Mrs. Van Gore | Myrtle Vane |

Hattie Harkness leaves her country home and becomes a maid in the Van Gore family. Spencer Van Gore inveigles her into a mock marriage aboard his yacht. Learning of the deception, she leaves him. Later, with her baby, she goes to the Van Gore home. Grant Van Gore falls in love with her. It transpires that her marriage was legal. Spencer's death leaves her free to wed Grant.

*By* George T. Pardy

NOT much out of the ordinary! "The White Sin" may render tolerably good service as a program attraction, in theatres where a frequent change of bill occurs its shortcomings will not matter greatly, but it does not measure up to entertainment standards of houses catering to critically inclined patrons.

In justice to Director William Seiter it must be admitted that he has performed the difficult task of shaping ancient, shopworn plot material into acceptable picture form, with good taste and judgment. A less intelligent, or an inexperienced producer would have become hopelessly bogged in an attempt to swing the story's familiar action out of a rut and keep its interest alive. But the astute Mr. Seiter, loyally backed by his competent players, has twisted and trimmed many a conventional situation until a fair degree of suspense is established and the net result is not bad.

The average screen follower always pities a heroine who is shown from the start as getting the worst of it, a fact scenario writers are well aware of and thereby governed in the moulding of their script. So, when Hattie Lou Harkness is first led a dog's life by a bigoted aunt, her claim to sympathy earns the O. K. stamp immediately. And, of course, when she is fooled by a mock marriage and driven to tell an untruth in order to provide for herself and baby, there is no fear that the audience will fail to pronounce the falsehood a justifiable one or be reluctant to share her burden of sorrows.

In the long run it turns out that the supposedly false marriage was the real thing after all, and Hattie's reputation is consequently untarnished. The villain is disposed of by having him perish in a convenient fire and this flaming episode is the big thrill of the picture. As a matter of fact, the fire scenes are splendidly handled and register as an unusually fine bit of camera work, providing an excellent climax.

Madge Bellamy plays the heroine role and gives a performance notable for its vivacity and emotional power. John Bowers is pleasing as the lover, and Hal Cooley impressively convincing in the disagreeable part of Hattie's bold, bad betrayer. The cast is a large one and the principals are well supported.

The title has a sensational sound and should prove helpful in exploiting the film. It refers to the subterfuge employed by the young mother in order to obtain shelter for herself and baby and suggests a catch-phrase asking whether a falsehood is not pardonable under such conditions. Play up the story's romantic trend and melodramatic phases, for your patrons who have a taste for such fare. The names of Madge Bellamy, John Bowers and Hal Cooley are worth featuring.

## BOX OFFICE REVIEWS *(Continued)*

# 'HILL BILLY' GETS ACROSS WITH A BANG

### *Jack Pickford Scores Hit in Melodrama Packed With Thrills, Romance and Bright Comedy*

*THE HILL BILLY. Allied Producers and Distributors Photoplay. Adapted from a John Fox, Jr., Story by Marion Jackson. Director, George Hill. Length, 5,734 Feet.*

CAST AND SYNOPSIS

Jed McCoy ..... Jack Pickford
Emmy Lou Spence ..... Lucille Ricksen
Groundhog Spence ..... Frank Leigh
Aaron Spence ..... Ralph Yearsley
Mother McCoy ..... Jane Keckley
Tabb Tafel ..... Snitz Edwards
Big-Boy ..... Malcolm Waite
Sid Stebbins ..... Maine Geary

Jed McCoy is told by his father that the land he owns in the southern mountains is rich in coal. His father is slain in ambush and the deed to the land stolen. Jed suspects Groundhog Spence, whose niece, Emmy Lou, he loves. Outsiders try to buy the land, but Jed defeats their designs. After many adventures, he avenges his father and recovers the deed. Groundhog Spence is drowned. Jed marries Emmy Lou.

*By* George T. Pardy

THERE'S a whole lot of genuine human interest packed into this picture, as well as suspense, melodramatic vigor and timely comedy relief. Director George Hill had a good working plot to start with, and the manner in which he handled this stirring tale of life among the Southern mountaineers is sufficient proof that he didn't overlook a single opportunity to make the most of its screening possibilities.

We'll say that he succeeded too! "The Hill Billy" is "classy" in every sense of the word, a drawing card the power of which should find cheerful reflection in the box office mirror of every theatre, great or small, where it is shown, also it presents Jack Pickford in a role for which he is eminently suited. In fact, the writer is willing to risk his opinion that the brother of "the only Mary" makes a more, definitely dramatic hit as Jed McCoy than in any characterization he has attempted on the silver sheet.

You right away get in sympathetic touch with these humble, untutored folk of the Kentucky hill regions. Their pleasures, feuds, quaint customs and readiness to fight at "the drop of the hat," all seem natural and convincing, because, somehow, they fit in exactly with their surroundings. And for this reason not one of the many tense, melodramatic situations which develop carries the slightest suggestion of exaggeration.

The conscientious work of a brilliant cast strengthens the sense of realism. Such scenes as the barn wedding, for instance, and the court trial, are as true to life as artistic talent can make 'em; punctuated with snappy thrills and shot through with flashes of peppery humor. The summary fashion in which the hill men dispose of the strangers who attempt to get possession of the coal lands, and Jed McCoy's furious scrap with the villain in a roaring torrent, which results in the well-merited drowning of the latter, are episodes aglow with sizzling action and wonderfully well filmed.

Indeed, the excellent photography counts heavily in the summing up of "The Hill Billy's" market values. Superb lighting effects abound, the mountain scenery is ruggedly impressive in its stern grandeur, and the skill with which long shots and closeups are executed deserves unlimited praise.

The love romance between Jed and Emmy Lou will appeal particularly to the women patrons, it so delicately worked in through the meshes of a plot in which spectacular action is predominant. Jack Pickford registers as a thoroughly capable lover, as well as a fighting chap whom nothing can daunt. His Jed McCoy is a regular fellow, a true son of the hills; and Emmy Lou, as portrayed by Lucille Ricksen, captures all hearts with her sunny smile and pretty ways. Frank Leigh scores as the ruffianly Groundhog Spence and splendid support is in evidence.

Exploit this as Jack Pickford's best picture up-to-date. Stress the story's romantic lure, its melodramatic strength, bright comedy and artistic photography. Besides the star, the names of Lucille Ricksen,, Frank Leigh, Jane Keckley and Ralph Yearsley can be featured.

* * *

# 'HAPPINESS' FOR EVERYONE

### *Laurette Taylor Makes a Pleasing Picture from Ordinary Theme*

*HAPPINESS. Metro Pictures Corporation. Adapted from J. Hartley Manner's Stage Play of the Same Name. Director, King Vidor. Length, 7,700 Feet.*

CAST AND SYNOPSIS

Jenny Wreay ..... Laurette Taylor
Fermoy MacDonough ..... Pat O'Malley
Mrs. Chrystal Pole ..... Hedda Hopper
Philip Chandos ..... Cyril Chadwick
Mrs. Wreay ..... Edith Yorke
Mr. Rosselstein ..... Lawrence Grant
Sallie Perkins ..... Patterson Dial

Jenny Wreay, the sole support of her mother, obtains work in a modist's shop. She is called upon to deliver several gowns to Mrs. Pole. Mrs. Pole, who is bored with life, becomes interested in Jenny philosophy of happiness and induces her to make her home in the Pole mansion, but Jenny tires of it and goes back to Brooklyn. She continues to cultivate the friendship of Mrs. Pole, who aids her in her efforts to own a modist's shop. Fermoy, an electrician, falls in love with Jenny and they marry. In several years Jenny is able to have a shop of her own and continues to spread happiness.

*By* Len Morgan

LAURETTE TAYLOR is her own peppy vivacious self in "Happiness" and her picture will please that large class that like clean, wholesome entertainment rather than thrills and gore.

The picture does not approach the standard of "Peg O' My Heart," but Miss Taylor radiates her personality to such an extent that one is willing to overlook a few shortcomings in the way of plot and exaggeration.

The picture is almost entirely devoid of plot and there are no outstanding situations. It is merely a series of incidents in the life of Jenny in which she gives her philosophy on happiness and how to attain it.

In several scenes the star becomes too exuberant and lets her pep get the best of her with a result that it is obviously overdone. In spite of the few flaws, however, the little Irish girl wins her audience with the same ease that she did as "Peg."

Pat O'Malley, an electrician and potential Edison, gives an excellent interpretation of an Irish lover.

Hedda Hopper, as Mrs. Pole, has a prominent part and she makes the best of every opportunity.

Miss Taylor's ability to spread sunshine and happiness is brought forward in this picture. However, were it not for the united efforts of an excellent supporting cast the picture would drop to the mediocre class, but with its strong support the story is developed into very pleasant entertainment.

Miss Taylor appears in practically every scene, and it is only through her efforts that the picture retains its value. Without her it would be worthless, but with her it is a good box office bet.

In exploiting the picture it would be well to play up heavily on the reputation of the star. Make it known that she is the famous Peg of "Peg O' My Heart" fame. Bluebirds, symbols of happiness, can be made of cardboard and used as lobby display, and in such towns and cities as have Happiness candy stores a good tie-up should be easily arranged.

# THIS IS TYPICAL GIBSON FILM

### *'Ride for Your Life' Lively Mixture of Thrills and Comedy*

*RIDE FOR YOUR LIFE. Universal Photoplay. Author, Johnston McCulloy. Director, Edward Sedgwick. Length, 5,310 Feet.*

CAST AND SYNOPSIS

Bud Watkins ..... Hoot Gibson
Betsy Burke ..... Laura LaPlante
Plug Hanks ..... Harry Todd
Jim Slade ..... Robert McKim
Dan Burke ..... Howard Truesdell
Cocopah Kid ..... Fred Humes
Tim Murphy ..... Clark Comstock
Dan Donnegan ..... William R. Daly
Mrs. Donnegan ..... Mr. George Hernandez

Bud Watkins is in love with Betsy Burke. She shows a preference for Cocopah Kid, a bandit. Gambler Slade cheats Bud out of his ranch. The Cocopah Kid dies suddenly. Bud disguised as the bandit, has a variety of wild adventures. He defeats Slade's plot to gain possession of the newly discovered gold diggings, rescues Betsy from Slade's clutches and eventually wins the girl.

*By* George T. Pardy

THIS is a typical Hoot Gibson Westerner which ought to please the many admirers of that energetic star and prove a valuable box office asset for the neighborhood and smaller theatres. Like most of the melodramas in which Mr. Gibson keeps things moving at a mile a minute clip, the picture balances its thrills and hair-breadth escapes episodes with a generous amount of lively comedy.

There is a savour of burlesque about the action which prevents the spectators from taking its serious moments too seriously, or stopping to reflect on the probability of the plot. Once you get interested in the varied, fly-by-night adventures of the hero in his impersonation of the Cocopah Kid, a peculiarly reckless sort of bandit, you won't stop to argue whether it's convincing stuff or the reverse. The point is that "Ride for Your Life" registers as amusing entertainment and will please that large majority of movie fans who like this sort of picture.

Bud, trying to serenade his willful mistress and being chilled in his outpourings of passion when she compares him unfavorably to the bad but dashing Kid, is a woefully comic figure. It is this freezing turn-down that drives him to heroic extremes and results in his assuming the gay outlaw's personality, after the latter passes suddenly away.

There is any amount of gun play, spectacular scrapping and hard riding. With the villainous Slade in control of the town and the heroine in his power, matters assume a grave aspect and here is where the resourceful Bud Watkins and his faithful pal, Plug Hanks, get busy and start a successful offense. One exciting situation overlaps another, with flashes of humor injected at timely intervals, and suspense cleverly maintained to the last.

Hoot Gibson is always thoroughly at home in roles like that of Bud Watkins, a versatile comedian, stunt-actor and lover, he works at top speed from the first to the final reel, earning the sympathy and liking of his audience. Laura La Plante figures as a very pretty and engaging heroine, Harry Todd, as Bud's pal, and Robert McKim in the part of gambler Slade, give excellent performances, the Western types are convincing and the support worthy of the principals.

The Western atmosphere is well developed, the photography including many fine exteriors and effective lighting. It is mostly out-of-door stuff, depicting cattle ranch.

You can safely exploit this as a slam-bang, bullet-dispensing, hard-riding Westerner, with romance, thrills and comedy dished up in a whirl of thundering action. Boost it as a Hoot Gibson winner and draw attention to the big cast, playing up the names of Laura La Plante, Harry Todd and Robert McKim.

# Players We Know

IT'S better business for *you* to supply the film fans in your town with news items of the stars. Naturally they want the news and it turns their attention to *your* theatre. You can work it in conjunction with pictures you run. So to supplement the information in the recent "Players Number" and to keep your data on players up-to-the-minute, these columns are intended.

### B

BETTY BLYTHE, who returned from Europe recently after completing "The Recoil," made in Monte Carlo, Nice and Paris, had not been in New York twenty-four hours before she was engaged by Christy Cabanne to play the leading role in "Plaster Saints," the screen adaptation of Frederick Arnold Kummer's story. Betty claims that she had but one day to select costumes for this picture and she leaves it to her sex if this wasn't the job of a super-woman.

HOLBROOK BLINN, ever to be remembered for his "Bad Man," has just been added to cast of "Janice Meredith." He will play the part of Lord Clowes. Mr. Blinn portrays a leading part in Miss Davies production of "Yolanda."

### C

JACKIE COOGAN has accepted a story from the pen of Willard Mack. This is the first time Mr. Mack has written a role for a child, but when he saw Jackie in "Long Live the King" he made up his mind to dedicate a plot to him.

PEDRO DE CORDOBA wires from Havana that he feels very much at home there. Mr. De Cordoba, it will be recalled, is a Spaniard and on his maternal side, Cuban. He is very busy looking up relatives when he is not occupied shooting exteriors for the Tom Terriss' production, "The Bandalero."

### D

A delegation of Pueblo Indians, on their way to Washington to protest before Congress against the move to suppress their tribal dances, visited MARION DAVIES, at the Biograph Studio, and adopted her into their tribe. It was the first time that Indians have ever been inside of a motion picture studio, and they were deeply interested in the filming of "Janice Meredith," story of the American Revolution in which Miss Davies is now engaged, and in which she is to star following her appearance in "Yolanda."

The silent drama wooes more stars of the legitimate from their first love each day. This time it's HELEN DUBOIS who's played leading roles in the "Irene" company and "Oh Boy." She is to make her screen debut in Paramount's "Icebound."

### F

FARINA, the unbleached American child who is a "she" in those delightful Our Gang Comedies, has arrived at the age where he wishes to claim his manhood. He (for that's just what Farina is) doesn't want to bother about "keeping that schoolgirl complexion" but does want to acquire pants and suspenders an' everything.

Having worn his hair long and unkempt for more than twelve months, DOUGLAS FAIRBANKS was privileged last week to hear the snip, snip, of the barber's scissors. And now the immaculate Douglas is himself again. The role he played as "The Thief of Bagdad" necessitated flowing Bagdalian locks. He and Mary Pickford are soon due in New York for the premiere showing of this picture. "Dorothy Vernon of Haddon Hall" will be ready about the same time.

JULIA FAYE is to please your fans once more and in a similar part of a "society cat" played in "Don't Call It Love," and "Saturday Night." This time it's in Cecil B. De Mille's "Triumph."

### G

CORINNE GRIFFITH, whose new production "Lilies of the Field," has just been completed is now busy having her new Los Angeles home, purchased last fall, completely redecorated. She will make a short trip to her home in Texarkana, Texas, before beginning work on her next production which Mr. Edward Small, her producer, is now arranging for.

MARIE PREVOST

Not so long ago Marie cavorted in Sennett's bathing beauty films—today she is a leading comedienne. Under the direction of Lubitsch in Warner Brothers' "Marriage Circle," she provokes hearty laughter with her every action.

### H

GEORGE HACKATHORNE who has played drug addicts and cripples so often, actually refused such a part recently. He had just finished the part of "Bibbs" in Booth Tarkington's "The Turmoil," and announces his intention to stick to straight parts hereafter.

KENNETH HARLAN wants all the fans to know that he considers his performance in "The Virginian" his best, because it helped him convince film producers that he could really do something besides the conventional dress suit roles. Ambitious? And then some! He says, "A reviewer whose hand I would like to grasp wrote this:

"Harlan has been given too many thankless cake-eater parts. He finally has found himself." "

### L

When Maurice Tourneur gets out of the hospital and BARBARA LA MARR finishes "The Shooting of Dan McGrew," and Conway Tearle completes his vacation and Albert Shelby Le Vino finishes the script, the picturization of M. C. Levee's, "The White Moth" will be started at the United Studios.

Edith Allen is no more. All because that fair lady changed her name to HEDDA LIND out of respect to her Scandinavian ancestors. Hedda for "Hedda Gabbler" presumably and Lind because the famous Jenny Lind was a friend of Edith's grandmother. Hedda is a Rex Ingram "find." She was a cabaret artist in Chicago and New York before she played in "Scaramouche." This makes Hedda the tenth screen actress to date, of Scandinavian parentage.

### M

Valentino has nothing on ADOLPHE MENJOU when it comes to satorial attire. While working in Warner Brothers' "Broadway After Dark," his wardrobe of sixty suits, eighteen pairs of shoes, walking sticks and whatnot—were pressed into service, as props. Can this be a trend of savings in studio costs? Some of this masculine splendor can be viewed in Warner's "Marriage Circle," just released.

### O

When "Fools' Highway" is shown publicly, PAT O'MALLEY who plays the male lead opposite Mary Philbin, is expected to enter the ranks of stardom. Pat's performance in this picture, originally known as "My Mamie Rose," is declared by critics who have previewed the film, to be the most notable portrayal of his career and one of the outstanding characterizations of the current season.

### R

Little JOBYNA RALSTON, leading woman for Harold Lloyd himself in "Why Worry?" and also in his forthcoming feature comedy for Pathe, temporarily entitled "The Girl Expert," was a stage dancer under the tutorage of the past master of zippy, actionful stage dancing, Ned Wayburn. So well did she respond to his coaching, that it was no time at all before she found herself the possessor of a small part in Cohan's musical comedy, "Two Little Girls in Blue."

The name of HERBERT RAWLINSON's current Universal attraction has been changed from its working title of "Virtuous Crooks" to "Stolen Secrets." This picture was made from a story by Richard Goodall and was directed by Irving Cummings.

### S

Now that STRONGHEART is a full fledged star with a nice fat salary he's decided to step out. He and Mrs. Strongheart arrived in New York last week, checked their bags and hurried right over to the dog show. Shouldn't be surprised if Mrs. Strongheart were wishing by now that they had stayed to home—away from the wicked vampires on Dogshow Row.

JOSEF SWICKARD as Desnoyers in "The Four Horsemen" will long be remembered. Now he's to appear with Pola Negri in "Men," which Dimitri Buchowetzki is producing for Paramount. Here's a secret. He's praying to the high heavens he won't be murdered in this film.

Just how far reaching the results of a movie marriage may be, was proved when ETHEL SHANNON, admitted that two months ago she became the bride of Robert J. Carey, young Los Angeles insurance man. The wedding took place on the evening of the day Miss Shannon was the camera bride for Preferred Pictures' film version of "Maytime."

They deferred their honeymoon until work on the picture was finished.

# *Great Theatres From Little Features Grow!*

With features as with pennies — Take good care of the little and the larger will mind themselves

It's dollars to doughnuts — If you can pick a good "short" you are able to select a good feature

Who are the really great showmen? — Look 'em over. You'll see for yourself they are the chaps who give much time to the short end of their program

You've heard about this Ides of March thing? — Reminds one of "bumping off" poor old Imperial Caesar, doesn't it? But that's old stuff. And on that date, March 15,

# *Exhibitors Trade Review*

**Will print its Short Subject Number, giving its chief attention to complementary entertainment. There will be articles on the value of the brief production in providing the vitally essential variety to your program and also on what may be done sometimes with a complete bill of the best short subjects.**

The bigger the exhibitor the more carefully he picks the little feature —That's Why He's Big

# The Big Little Feature

### 'The Buccaneers'—Pathe

Best ever 2 reels

Mickey captains these bold bad pirates and he's as hard as scrap iron—and almost as rusty! Let's hope the day will never come when, with an eye to impressing the fair sex, he tries to remove even one "rusty" freckle.

Fatty with his "chaw" of licorice and patched eye is delightfully funny. And there's the woman in the case, Mickey's girl. All the other pirates blame her when their ship refuses to float.

Marines and the crew aboard a U. S. warship are extras! They sight the pirate flag, haul the gang aboard and set them to work scrubbing decks. Of course every pirate ship carries a parrot and so does the gang's—but this bird proves he's modern by singing "Yes, we have no bananas."

This new Our Gang comedy is certainly up to scratch. It will prove 100 per cent entertainment, both for youngsters and grown-ups, who will live their childhood days over again —remembering how they, too, played at being pirates.

* * *

### 'The Ant Lion'—Educational

Secrets of Life

The ant lion otherwise known as the doodle bug, makes in interesting study due to its many peculiar habits, one of which is always backing into the sand (rather than head first) so as to be ready for its prey. Tolhurst, while dealing with a scientific subject has managed to present it in a highly interesting and sometimes funny vein. The titling is cleverly done and easily understood by the layman. If you have booked these before, you can judge their suitability to your patrons—and if they like them you can promise them that "The Ant Lion" is equally as entertaining as the ones that have gone before.

* * *

### 'Swing Bad, the Sailor' —Universal

Leather Pushers No. 5 2 reels

This time Billy Sullivan as Kid Roberts is appearing in an open challenge act in vaudeville while waiting for some title contender to appear. He knocks out Matt Larsen, tough mate of a schooner due to sail for China. In doing this he unwittingly wins the unrestrained infatuation of the Captain's daughter, and the hatred of Larsen. That night he is kidnapped and learns he must fight Larsen with his bare fists. Fay Tincher plays the part of the Captain's daughter and is just as funny as she ever was. Fans will remember and welcome her and it goes without saying that they'll be highly entertained by this corking good short. And by the way, let your patrons know that these series are adapted from H. C. Witwer's short stories running in the Cosmopolitan magazine. Such advertising will pull. Remember the value of author's and director's names.

### 'Getting Gertie's Goat'—Educational

Plenty of action 2 reels

Dorothy Devore who, by the way, is to star in some new Christie feature comedies, portrays the flapper Gertie. She's determined to marry Jimmie (Jimmie Harrison) against parental wishes. Jimmie has the marriage license, tickets for the honeymoon and some traveler's cheques all ready for the elopement —but they are so excited that there are many slips, the last of which lands them both in jail.

Dorothy Devore's "pep" is contagious and all types of audiences will like this fast-moving, clean little comedy. No mistake in booking it—a certain laugh-provoking comedy.


(Town Name), (Date Showing)

To Everybody that enjoys a good time.

**"THE MARRIAGE MARKET"**

(THEATRE NAME)

Tel. No. (Theatre Phone) WE SPECIALIZE IN ENTERTAINMENT

A story tense with drama, alive with interest, one strong situation after another building to an amazing climax.
A cast of characters that has never been excelled, containing ten of the best known names in pictures.
Two solid hours of real entertainment—entertainment that will thrill and enthrall every man, woman and child.

.35

**COME ON DOWN**

**To the (Theatre Name) and have the picture-time of your life.**

ADVERTISING AIDS

This mailing piece unmistakably incorporates the three essentials of successful advertising—attracting attention, holding the interest and creating a buying urge. And because of its distinct novelty it will provoke your patrons' admiration for its cleverness.


### 'Smile Please'—Pathe

Good slapstick 2 reels

Langdon is good! Most of the action, of course, is in a photographer's studio, hence the title "Smile Please." Harry Langdon as the cameraman poses his wife's relations in the tintype manner, with the bouquet, brace to keep the head still, and the family pet to make the picture complete. Everything goes wrong 'til finally the villain in the story sets fire to the studio and that ends Langdon's troubles.

* * *

### 'The National Rash'—Pathe

Interesting and amusing 1 reel

The title picked for this new Grantland Rice "Sportlight" is particularly apt—for that is what the game of golf has become.

Its origin among the shepherds on a Scottish heath is depicted with some amusing sidelights. Cowboys are shown playing it. Then follows action shots, some in slow-motion, of Sarazen's, Sweetser's, Jones', and Hagen's individual technique.

The "duffer who plays and pays" will get a good laugh from those who know nothing about the game as well as those who are devotees. One of the best of the series that can't fail to amuse all types of audiences.

* * *

### 'Sons-in-Law'—Universal

Slapstick 2 reels

There are comedy gags aplenty in this Century Comedy and Jack Earle's enormous height exaggerates the incongruous situations and comedy effects.

To a number of people Jack Earle's tremendous height is enough to provoke hearty laughter. That combined with some original gags marks this Century Comedy of averages entertaining value. Jack Earle and Harry McCoy are pals, both in love with sisters. Father's strenuous objections get them into all sorts of scrapes. The fade-out shows Jack in a maid's outfit and father trying to make love to him.

* * *

### 'New Sheriff'—Educational

Comedy well developed 1 reel

Poodles Hanneford, the clown comedian, is featured in this Tuxedo comedy. His pantomine as well as that of another character in this comedy, bearing the name of Bleary-eyed Bill "a bad egg," is superb and sure to be appreciated by the sort of audience that doesn't always appreciate slapstick.

Hanneford as the sheriff falls in love with a Spanish senorita but when he sees the new school teacher, education's the thing for him. A pickaninny and a dog figure in the case and all do their bit to rescue the teacher from Bleary-eyed Bill. Sure to get many hearty laughs and to hold the interest throughout.

* * *

### 'Love's Detour'—Pathe

Slapstick and otherwise 1 reel

If a woman makes your life hectic and uncomfortable the best thing to do is marry another woman. That's what Charles Chase, as the desk clerk of a fashionable hotel does after his sweetheart and her mother have kept him on the jump for months.

There's lots of action here and some good laugh-getting gags and the ending, showing Chase married, is a big surprise —for his wife is the telephone operator who thought she had his number and had been giving him "the big laugh."

* * *

### Pathe Review No. 10—1 Reel

"Burrow Dwellers" reveals some interesting glimpses of the woodchuck and the gopher; "Working in Glass" shows the making of an art glass window; "The Lost Rider," is a beautiful photographic bit depicting the wanderings of a phantom rider; and the Pathecolor presentation, "The Women of Portugal."

# *It's a Party!*

*Frolic and Fun*
*Skit and Pun*
*Razz and Jazz*
*Beauty and Brains*
*Ra! Ra! Bingo*
*It's a Party*

*Press Agents Revel*
*and Dinner Dance*

*T.N.T.*

*Astor, March 29*

# SHOWMANSHIP

## Compiling a Direct-by-Mail Advertising List

*This is the Fourth and Concluding Article of the Series on Building More Business With a Mailing List*

*By* MICHAEL L. SIMMONS

THREE previous articles on the subject of direct-mail developed in logical sequence the principles inherent in the production of copy which (1) created good will as a foundation for all future dealings between theatre owner and prospect; (2) sold the prospect on a definite program; (3) adapted to showman's individual needs the form and content of letters used with success by other exhibitors.

The fourth and concluding article on the subject brings up the oft-recurrent question, "How shall I compile my mailing list?"

Before answering this directly it might be well to state that the most important thing in determining the success or failure of a mail sales campaign is the mailing list itself. In most businesses, regardless of how careful a plan and its execution are worked out, unless a proper analysis of a mailing is made there is bound to be wasted effort through indiscriminate mailing. In other words unless a list includes only the types of prospects to whom a firm's proposition offers a real appeal and unless these prospects can follow desire with buying action, a mail campaign is a risky and expensive proposition.

In this respect the motion picture theatre man is thrice blessed. His logical field of patronage includes practically all families in his community in which at least one member is endowed with ordinary eye-sight and a weekly entertainment budget of twenty-five cents. It needs very little imagination to qualify the breadth and scope of a public that comes under such a classification.

Thus, even a house to house canvass in which the theatre employees take the names from letter boxes, would make a logical prospect list for the theatre owner, where the same procedure would be out of the question for a concern that can justify the expense of a mail campaign only when the prospects are worthy "hazards." In other words an automobile concern could very ill afford to pick names at random and expect the return on its campaign to justify its expense. The automobile can be sold only to a certain type of person—in whom essentially the financial qualification is assured. Analogously, a mail drive on the sale of vacuum cleaners would have to concentrate on a list of names which for the most part included housewives, hotels, boarding houses and the like.

The showman, fortunately, fires at a broader, closer target, no matter in which direction he aims. Every person in his neighborhood who isn't physically hampered in coming to the theatre, is a logical prospect. Thus, for him, clubs, associations, local officials, the city directory, Chamber of Commerce, tax lists, permit records, license records, building permits, registration lists, local papers (marriages, births, etc.) Y. M. C. A., Boy Scouts, the telephone book, public schools and high schools offer a variety of sources from which the desired names may be procured. After compiling the names, all that is necessary is for the showman to use his own judgment in eliminating the names of those who reside too far from his theatre to be considered logical prospects.

A METHOD of procuring names of actual movie goers—that is, those who have patronized your theatre at least once is to run a slide to the effect that you understand that everyone has preferences in motion pictures and that often folks see pictures that disappoint them. Tell them that you would like to accommodate them by letting them know when a picture corresponds to their tastes. To do this it will be necessary to distribute blanks on which your patrons may write their names and addresses and their preference in pictures.

Another method is to get your local school board to endorse a Saturday morning educational child's program. At this showing announce that a prize will be given to the youngster who will bring to the box office the greatest number of names and addresses belonging to people in the neighborhood. A more reserved method — and one just as efficacious — of getting names from a school is to offer a five-dollar essay prize, the contestants to enter their names and addresses at your box office. The nature of the essay or the prize is incidental, and need give no intimation of the name-and-address motive behind the stunt. You get these just the same, and a lot of good will to boot for promoting educational interest among the school children of your neighborhood.

IT might be well here to give a few particulars concerning postal information, the knowledge of which will prove of value when the letters are ready for mailing.

If the envelope is sealed in such a manner as to prevent ready inspection of the contents without breaking the seal, two cents an ounce or fraction thereof is charged. This is called first-class mail.

Third class mail, the only other class with which the exhibitor is here concerned, embraces unsealed printed matter, and form letters on which a different name and address can be filled in on each letter and signature can be signed by pen without affecting the postage rate. The rate for this class is one cent for each two ounces or fraction thereof.

On government postal cards, whether wholly or partly in writing, the postage rate is one cent. Printing must conform to regulations, otherwise letter rates will be charged. The local post office will furnish particulars as to the regulations mentioned. Folded advertising cards and other matter entirely in print, arranged with a detachable part as a post card, are mailable as third-class matter.

The last and final injunction on the mailing list proposition is to keep it up to date—in other words, free from dead matter, such as bad addresses: addresses of those who have moved and so forth. Postmasters are not required to return undeliverable third-class mail unless of "obvious value." They are supposed, however, to send you a notice. This is not always done.

To be assured of the return of all your undeliverable third-class mail, print in bold-face type "Return Postage Guaranteed" right under the stamp or under your name and address. This is more effective than to use the wording suggested by the post-office department, "If undeliverable please return after.....days. Postage for return will be paid upon delivery to sender."

Thus your list will be kept up to date and free from all dead matter. How well this list works out for building up community good-will and increased patronage for your house depends entirely on the sincerity, the personality, and obvious conscientious intent you instill into the all important two-cent carriers.

### Lobbyology

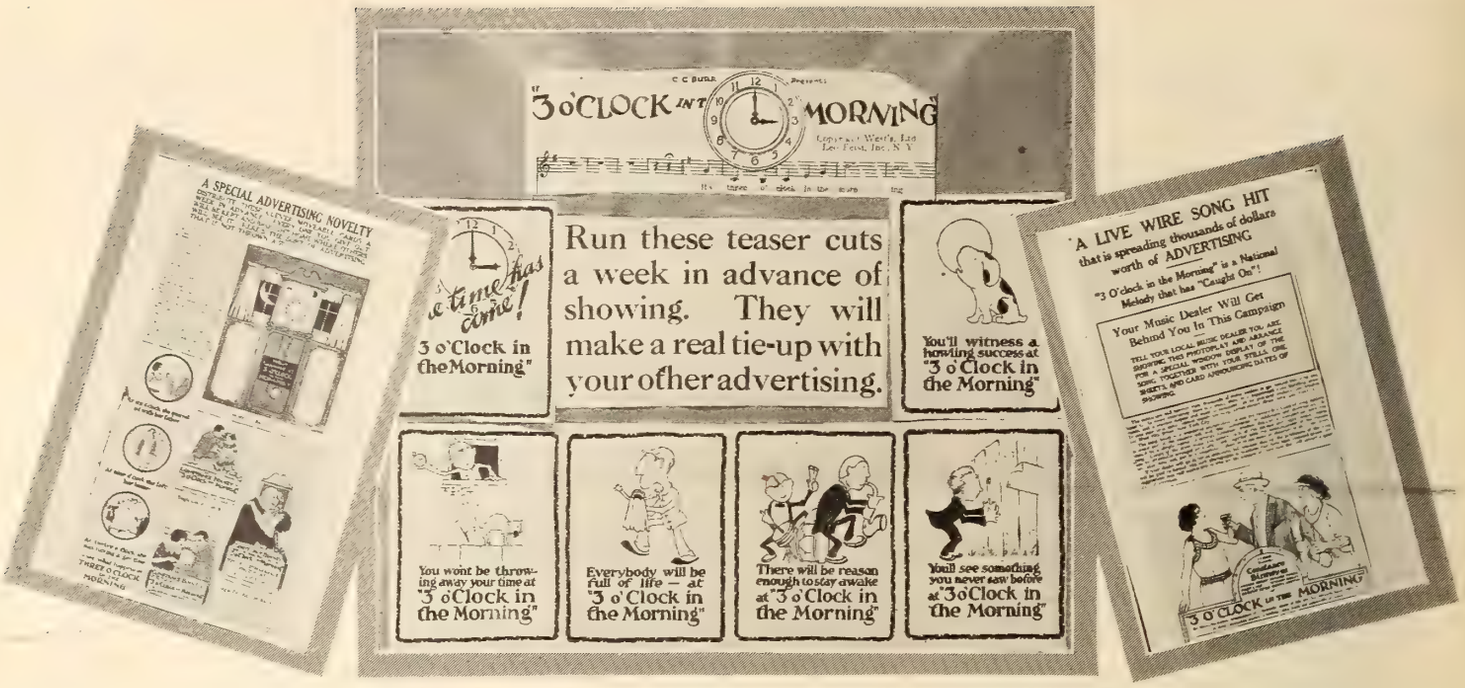
#### Merchandising Your Show

In simple terms merchandising is the exchange of one commodity for another. The exhibitor exchanges entertainment for its equivalent in money.

The modern method of merchandising is not to wait for folks to come to you. The slogan is: Go get them! Tell them! Show them!

Direct-by-mail advertising offers you a chance to merchandise your show the modern way.

The accompanying article tells you how to equip yourself for the task. Take the hint and watch box-office figures leap and grow.




ADVERTISING AIDS

Title interest alone is almost sufficient to sell C. C. Burr's "Three o'Clock in the Morning." But the producers weren't satisfied to let the advertising power rest there. Thus the distinctive array of ads and suggestions herewith displayed, which gives the exhibitor very little over which to cudgel his mind.

# THE TREND IN ADVERTISING AIDS

*Based on a Check Up of What the Exhibitor Wants and Keeps on Wanting*

*By* L. F. GUIMOND

*Director of Advertising and Publicity Selznick Distributing Corporation*

THE proof of the effectiveness of advertising aids is in their continued use by exhibitors, big and little. We are past the day when men with no real knowledge of motion picture showmanship map out ideas and advertising that sound fine in press-books, but get the fishy eye from a dyed-in-the-wool theatre owner or manager at first glance.

The trend in the use of advertising aids is towards the more dignified ones, more time and care being put on these rather than in getting out freakish stunts and ideas. The conclusions reached here are not the result of personal choice or opinion, but follow from a careful check-up of what the exhibitor wants, and keeps on wanting.

There have been many complaints from exhibitors that the advertisements and other aids shown in the usual run-of-the-mine press book are not readily adaptable for their individual use. From newspaper clippings and other sources, however, a check-up of the material of this kind issued by the Selznick Company, showed that a surprisingly large percentage of the ads, publicity stories, production cuts, etc., of the Selznick campaign books were used in the newspapers.

The principles in the production of such usable material are very simple, and should be understood by the showman in order that he should get the greatest benefit from their use. Simplicity in the ads used comes first. Line-cuts of drawings are far preferable to half-tones for newspaper reproduction, and the exhibitor who passes by the drawing and picks out a photographic scene to use in his ad is on the wrong track in most cases.

The lettering in the title of the picture, known as the "billing" is more important than is generally known. It should be done at the same time as the drawing, and should be big enough, and striking enough and well-placed enough to get the maximum attention, without violating ordinary good taste.

This is the only lettering I include in the ad cut. For the advertising copy, a mortise should be allowed in the cut, of sufficient size to allow the showman to suit his individual needs and make his own choice of selling talk. On the art work, the appeal should be single —that is, don't try to crowd in too many scenes or ideas, which results only in confusion. The drawing itself should be as "open" as possible, with no shading, so that it does not clog up in printing.

Sometimes an exhibitor will spoil a good ad cut by the way he uses it. The chief fault is trying to crowd too much type in the space, so that the copy is set too small and has no white space to help it in an effective display.

Window display, slides and lobby cards are all important and effective as advertising aids. The store tie-ups, to be worth while, must present some interesting angle of the production, so that the attention attracted by the display will be naturally diverted to the theatre. Window cards are good if the picture is big enough to back them, but should not be used otherwise.

ADVERTISING AIDS

Universal pulls a big league advertising tie-up when it printed these milk bottle caps with the inimitable Baby Peggy's face smiling up at the milk drinkers. An aid to health and the exhibitor's box-office receipts at one fell swoop.

* * *

## POPULAR SHOP GIRL CONTEST PACKS LOEW'S TORONTO

"Only a Shop Girl," a C. B. C. picture which recently ran at Loew's Yonge Street Theatre in Toronto for a period of several days played to a capacity house at every performance and was declared to have been one of the greatest moving picture successes in that city for some time. This was in great part the result of the "Most Popular Shop Girl Contest" conducted at the theatre, which attracted the attention of thousands of people in Toronto, rich and poor alike, whose interest was avowed by the fact that over 50,000 votes were cast for the twenty prize winners, according to the "News Mirror."

Maggie MacMillan, a shop girl well over fifty years of age won first prize. Her age and poverty touched the heart-strings of those who knew her and an "over-flow" audience came to the theatre the final night to show their pleasure in this unique event where a lonesome hard working woman, who probably had enjoyed few pleasures in life was finally to experience a never-expected happiness in the form of popular acclaim, kindness and consideration, and last but not least, a one hundred dollar check.

On the night of the awarding of prizes there was a short picture to show a beautiful car "calling at the New Method Laundry to notify Maggie of her success, taking her home in style amidst the cheering ranks of her co-workers in the laundry, waiting for her to leave the humble house in which she lives, and arriving with her at the stage door and driving right on the stage with her."

"Here is Maggie herself," said the announcement. The curtain rose and sure enough the machine was on the stage with Maggie. A wonderful demonstration was accorded the winner by an audience that was obviously touched with this unusual sight.

The action of the Loew Theatre made a wonderful impression on the people who voiced their hearty approval, by sending many letters to the manager. What more could an exhibitor desire?

# ADVERTISING AIDS

### Curiosity Wins

In the belief that exploitation has to be varied constantly to retain public interest Schade reverted to "just plain talk" with explanations or adjectives when he showed First National's ASHES OF VENGEANCE at the Schade Theatre, Sandusky, Ohio. He announced it in advance as "the biggest attraction in Sandusky that week. All he mentioned after that was Norma Talmadge's name, the story adaptation and some of the characters.

He worked on public psychology by repeating this ad for several days before the opening, prefixing each bit of copy with a line as to how many days it would be before the picture reached his house.

Schade made one distinctive touch that shows how important it is for a theatre manager to be a part of his community and to know who's who. He saw the name of Kenneth Gibson in the cast. Knowing Gibson's real name and the fact that he was a Sandusky boy, with relatives in the town, Schade played this up. It built up extra attendance from those who knew Gibson and wanted to see him work on the screen.

* * *

### Put Want Ads to Work

Press agents, take heart. There's still something new under the sun, and it was left for C. O. Haug, Metro exploiteer, to discover it for the campaign he put over with the Rialto theatre of Augusta, Georgia, for Buster Keaton's engagement in OUR HOSPITALITY.

On the surface it didn't appear to be more than a "Free Tickets to the Movies" stunt, with the Augusta Herald acting as host to its subscribers, but when for ten days before the showing of the Keaton picture the whole population of Augusta poured over the classified advertising columns of the Herald, to see each evening what five lucky subscribers had their names printed, entitled them to two free tickets, all of Augusta knew by the time the Metro picture opened that "Our Hospitality" was playing at the Rialto.

The paper scattered five names picked at random from their subscribers list over the classified page of each issue. That made it sure that their classified advertisers would benefit, as all the ads on the page necessarily had to be looked over to find the five lucky ticket-holders.

And in every issue for ten days the Herald carried on the front page a boxed notice, mentioning the Metro picture.

* * *

### 'Bargain Day' Gets Results

It cost money to "put it over," but R. H. Klock, of the Pittsburg (Kas.,) Amusement Company asserts that a "bargain day" advertisement, much on the same order of a department store's ad, brought the business. The ad, about 9x6 inches, was headed by the wording, "First Sale of Its Kind Ever Attempted." In the middle of the space, "Our First Clearance Sale" and "50 per cent. Discount" greeted the reader. In smaller type, all about the edge of the ad, were humorous and catchy lines, such as, "They tell me this sale will be a 'flivver'; What if it is; that's $465." The prices were 15 cents for adults and 5 cents for children and the stunt brought many new patrons to the theatre, Mr. Klock says.

* * *

### Goldwyn Issues Valuable Press Hints

Goldwyn-Cosmopolitan has issued another in the series of beautifully printed and helpfully prepared exhibitors' press and service books for its picturization of the old Owen Davis melodrama, NELLIE, THE BEAUTIFUL CLOAK MODEL, directed by Emmett Flynn. The cover is a reproduction of the window card showing a full length figure of Claire Windsor as Nellie, with an inset which pictures the elevated train coming to a stop almost upon the figure of the girl bound to the tracks.

A distinctive note is lent to this book by the makeup of the inside front cover which tells the story of the play in checker-board fashion; a reproduction of the still in one square, with a printed paragraph on a red background in the square next to it.

A full page ad bearing the heading, "Intimate Life Secrets of the Model," is an audience-pulling affair, which will be found particularly valuable in the smaller towns.

The service book contains the usual colored reproduction of the posters, of the accessories, a page of live exploitation suggestions and four pages of newspaper publicity material and photographs.

* * *

### Mae Murray Contest

Len S. Brown, manager of the Astor Theatre in St. Paul ran a very popular contest in connection with his engagement of Metro's FASHION ROW, Mae Murray's latest Metro picture.

Mr. Brown issues a theatre program which carries interesting items about pictures coming to the Astor. It has a circulation of thousands weekly among his patrons among whom it has assumed the role of a family organ. In this program Mr. Brown printed a picture of Miss Murray in character and in an accompanying story invited his patrons to guess what star the picture represented. Those who guessed correctly were presented with free admissions to the Astor to see "Fashion Row." The stunt attracted many hundreds of the Astor patrons and put the picture over to big business.

### Library Stunt Should Win

Exhibitor Berry of the Gem Theatre, Laverne, Okla., is utilizing the special photoplay edition of Emerson Hough's novel, THE WAY OF A MAN, in a rather novel way for the exploitation of Pathe's serial adaptation of this story, which the Gem Theatre will present.

Mr. Berry has purchased ten copies of the Grosset and Dunlap photoplay edition of the novel and plans to select ten residents of Laverne to whom he will lend out the books for about three days. As soon as each one of the ten has finished reading the book and returns it to Mr. Berry, it will be passed on to another patron for his perusal. The Gem's manager expects he will have placed a copy of the book in the hands of practically every citizen in the town before his engagement of the Patheserial opens.

Mr. Berry's idea of a "Rotary Library" is especially adaptable to the small town where the exhibitor enjoys a wide acquaintance in the community.

* * *

### Dollar Sign Attracts

Reducing the theme of a picture to a dollar sign for an effective lobby display was the manner in which the People's Theatre, Portland, Ore., made its public appeal on First National's THE WANTERS. The dollar sign was stuck up in the lobby. It was stuck up so prominently that all who passed could see. It carried its theme so forcibly that those who saw the sign left their dollars at the box office.

The main display consisted of a background panel of the trousseau bride and the dollar sign.

The obvious connection between the two carried the idea over. It was supplemented by a new array of poster frames that were attached to the dollars outside the theatre.

* * *

### Thrill Contest Staged

One of the exploitation stunts suggested in the press book on IN SEARCH OF A THRILL, is a contest in which the theatre invites its patrons to send in reports of the greatest thrill in their lives. The winner of the most thrilling thrill is given some prize. This stunt gets newspaper space readily as it is a circulation builder of the highest type.

The Criterion of Oklahoma City, took this stunt to the papers and both played it up big. Forty dollars in prizes were given away, five dollars each day to the first winner and five dollars in tickets to the theatre to the second. The stunt lasted four days and attracted bigger business to the Criterion than at any time during the year. It caused general comment throughout the city and hundreds of people participated in the contest.

The picture set new records for the Criterion and the press book played an important part in the campaign.

ADVERTISING AIDS

When preparing advertising copy the exhibitor should use care in selecting material. In the use of cuts those showing action or strong emotional appeal are the pulling power. In the "Try and Get It" ad, shown above, one can immediately determine that the action will be swift and money the goal. In "Grit" it almost screams crooks and a moral. In "His Darker Self" one expects a hilarious comedy. The scenes which show the highlights of the picture should be displayed. Pictures are better than words to convey an impression. With the proper advertising a picture public can be pepped up to the point where they feel they simply must see the picture.

# *EXPLOITATION IDEAS*

### Make 'Em Look Up

Manager Field of the Garrick Theatre in St. Paul, Minn., ran Universal's super production THE HUNCHBACK OF NOTRE DAME, during one of the coldest spells that cold city has ever experienced. It was so cold that people walked through the streets only when they were obliged to and then they buried their faces in their coat collars and looked at nothing but the sidewalk in front of them.

This presented a serious problem for Field. He must attract attention to passersby that he was showing "The Hunchback." All the signs and electric lights weren't of much use if the people wouldn't look up. Field had a huge bell installed under the marquise. His stenographer pushed the buttom every thirty seconds or so and just as often the passersby raised their heads from the interior of their coats and saw that "The Hunchback" was being shown at the Garrick and that it was the one picture they should not fail to see. The bell could be heard for blocks. By using other stunts suggested by the Hunchback exploiteer Jay Barnes, Field had a wonderful showing at the end of the run.

* * *

### Novel Press Book Idea

Something of a distinct novelty in press books is being gotten out by the Hodkinson Corporation for the Samuel Grand Production, TRY AND GET IT, starring Bryant Washburn and Billy Dove.

In size and in all general appearances, this press book will be almost a facsimile of The Saturday Evening Post, in which the story of the photoplay was originally published.

This similarity to the famous weekly periodical is carried throughout the entire book. The cover design is faithful in color and general make-up is startlingly like the familiar appearance of The Saturday Evening Post and the inside pages are exact duplicates of the distinctive type style and general aspect of the magazine's pages.

* * *

### Prepares Exploitation Blotter

C. B. C. Film Sales Corporation has issued a rather unusual blotter. It is designed to serve two purposes, being effective as a sales agent from C. B. C. to interest present and prospective franchise holders and also to help them push bookings. The general opinion of the franchise holders is that the blotters are very acceptable.

* * *

### Toys Help Exploitation

One of the most attractive of the multitudinous exploitation lobbies to appear on First National's CIRCUS DAYS hails from the Riviera Theatre, Knoxville, Tenn.

Under the covering of a miniature tent all the animals of the circus were assembled. It was a regular toy store Christmas array for the children of Knoxville, many of whom traveled miles to see the parade.

The labor involved in getting up the display was tremendous; but the result more than repaid the manager. In word of mouth advertising and newspaper stories that one display obtained more patrons for the Riviera than any amount of money spent in other ways could have. Quick to recognize the pulling power of this lobby the theatre also had it mentioned in the newspaper advertising.

* * *

### Strongheart Does His Bit

Strongheart, the film dog star, made his first show appearance at the New York dog show for the benefit of theatres that would show First National's THE LOVE MASTER. Despite the crop of pseudo-Strongheart's that have cropped up in various parts of the country since Strongheart made a name for himself in pictures, it is a fact that this is the first time that the canine star has allowed himself to be publicized by a personal appearance on a stage outside of the studios.

New York newspapers gave Strongheart immense publicity and photographic evidence of his attendance at the show. With the canine star was Lady Julie, his wife, featured worker, best adviser and sternest critic in "The Love Master."

### 'Ponjola' Haircuts Popularized

Giving his patrons a PONJOLA trim right in the lobby of the theatre was the exploitation stunt put over on the First National attraction by assistant manager Vison of Loew's Vendome Theatre, Nashville, Tenn.

The stunt obtained its origin, of course, from Miss Nilsson's heroic feat in having her hair amputated to do the double male-female role.

A "beauty" shop was rigged up in the lobby of the theatre. Manager E. B. Fain secured the services of one of Nashville's best beauty parlor experts. During the week's run there was a strong demand for the "Ponjola" hair cut supplied free.

The innovation scored by its novelty, was publicized by the papers and got even more business than a personal appearance would have done. The beauty parlor stand, incidentally, was inside the theatre, past the ticket man and not in the outer lobby.

* * *

### Mailmen Co-operate

Putting behind THE MAILMAN, the full power of their great national influence among the laboring classes, the leading postal authorities of the West Coast have sent broadcast to postmasters throughout the nation a letter asking them to get behind the Johnson picture and boost it to the limit of their capacity.

More than twenty names of the foremost postal workers of Los Angeles appear on the communication. They praise the Johnson production not only for its tribute to the mail workers, but for its strong entertainment potentialities.

* * *

### Clever Cut-Out Arrangement

A very ingenious device to play upon public appeal was used in the lobby dressing of First National's POTASH AND PERLMUTTER at the Hamilton Theatre, Lancaster, Pa.

The miniature stage constructed in the center showed Potash and Perlmutter in telephone booths at each end. In the center a cut-out and centerpiece of models from the production were used. Above were two streamers of ribbons, representing telephone wires that connected the conversation of the two partners.

Their "line" consisted of witty sayings, notably the subtitles fro the picture.

* * *

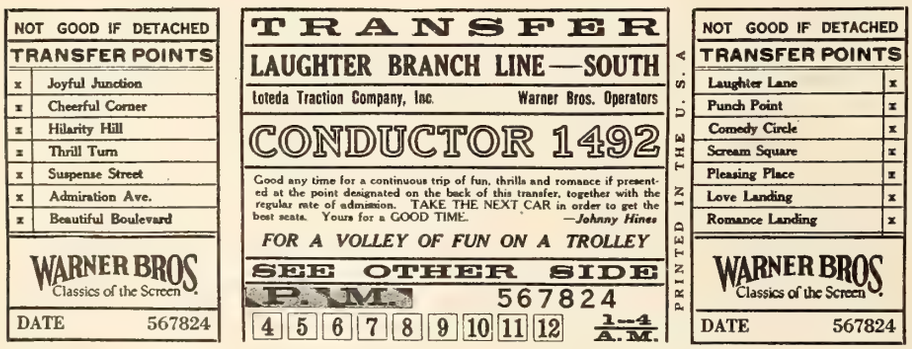
### Old Fashioned Waltz Week

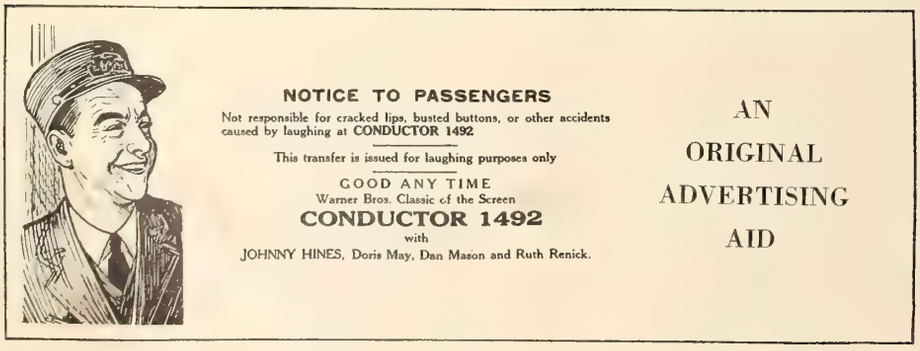
In making a tie-up with the local dancing parlors and other places of amusement in Portland, Oregon, as well as in the surrounding towns, A. A. Bruce of Film Booking Offices is arranging a "Bring Back the Old Fashioned Waltz Again" week to take advantage of the interest being shown by the public in Theatre Owners production of AFTER THE BALL. He is using a new orchestra arrangement of the popular old Charles K. Harris song to induce the musicians to co-operate with him in putting the idea over and also make "After the Ball" the predominating waltz played for all public dancing during the week. Mr. Bruce is also using the new edition of the song with the star of the photodrama appearing on the cover to get special window displays in the stores that handle sheet music.

* * *

### Baseball Fan Bait

The Kansas City American Association baseball club arranged a deal with Pathe this week, which is considered a "gilt-edge" advertising plan. The club left Wednesday night for the Pacific Coast to do spring training. A reel, consisting of 200 feet of "cut outs" of the high spots of the 1923 season with the ball club, taken at various times last summer, will precede the club a week in each of the towns where exhibitions are scheduled to be played, creating advance interest on the part of fans.




**ADVERTISING AIDS**

The transfer advertising idea is original and one that will take with the public. Everyone is accustomed to seeing transfers and the wording on the one above will bring a chuckle. It is so much in line with the picture that it cannot help but bring results to th theatre that uses this method of advertising "Conductor 1492." Exhibitors should fall in line with this aid.

## *Paramount Tried and Proved Advertising Aids*

*When the paper on Paramount Pictures leaves the shop it carries with it solid-as-rock, guaranteed-to-sell advertising aids. Here are samples of a wide variety of selling talks each one of which carries its own message. It is these ads that have been largely responsible for the success of these pictures whose box office records have placed them among the foremost Tried and Proved Pictures. Since these ads have proved their pulling power they have earned a place for themselves as Tried and Proved Advertising Aids. Exhibitors booking these pictures will find the use of these ads in conjunction with the showings an immeasureable help.*

*THE perfect ad tells its message at a glance. Note that each of the above samples strikes the dominant note of the story. It is immediately perceptible, for instance, that "Is Matrimony a Failure?" is a mirthful comedy, just as surely as "Ruggles of Red Gap" is an old time thriller; "Her Gilded Cage" the story of a dancer; "To Have and to Hold" a stirring romance. The pictures tell the stories. The printed matter adds a few of the details and helps create the desire to see the film.*

# "The Covered Wagon" is just ONE of the Big Money-Makers JAMES CRUZE has made. Have you reaped your share from these?—

## "THE LOTTERY MAN"

starring WALLACE REID. Many say this is Wally's greatest picture. A roaring comedy.

## "THE OLD HOMESTEAD"

with Theodore Roberts and all-star cast. A perfect production of the famous classic.

## "IS MATRIMONY A FAILURE?"

with Lila Lee, Lois Wilson and all-star cast. A comedy of brides and bachelors.

## "HOLLYWOOD"

with 30 stars, 60 film celebrities. The great three-ring comedy circus of filmland.

## "RUGGLES OF RED GAP"

with Edward Horton, Ernest Torrence and all-star cast. My word, what fun!

## "TO THE LADIES"

with Theodore Roberts and all-star cast. The big comedy-romance of business.

## "THE FIGHTING COWARD"

with Ernest Torrence, Mary Astor, Cullen Landis and all-star cast. By Booth Tarkington. The greatest of 'em all!

Your Paramount exchange has perfect prints and a full line of attractive advertising aids. Book 'em to-day!

# Paramount Pictures

Produced by

# Tried-and Proved Pictures

## 'Brass'

*Marriage Drama* *Released by Warner*

BRIEF: A young man born in the country leaves the farm to engage in business in the city. He marries for the first time when he is still very young, finds the match a failure, gets a divorce and starts life again. The hoplessness of life as far as happy marriage is concerned, soon forces itself on the young man whose only brief period of happiness is enjoyed while he is living with a woman who really loves him and sacrifices her life for him.

WHEREVER this picture has played in the many months since its first release it has been eminently successful and has caused much comment there being a great number who agree with the opinions of the author while just as large numbers disagree with him.

Besides the great big tie-up that comes from the book which had a large sale before the picture appeared and after it was released, there have been devised a number of advertising aids that should materially aid in selling the picture to audiences for either the first time or a repeated showing.

There is the novelty herald made to resemble a jeweler's ring box. One side of the herald shows the plain wedding ring in the box, with merely the words, "Is your wedding ring of 'Brass'?" printed on the inside cover. The reverse side bears the name Warner Brothers in the cover, and in the box itself is printed the message: "A powerful screen re-creation of the popular novel by Charles Norris in which the golden glamour of matrimony turned to the tinsel tarnish of 'Brass.'"

Another novelty is a two color sticker which is a replica wedding ring on which is printed a message very similar to that in the herald. These have been designed for use on all mailing matter as well as for sticker purposes on packages leaving stores and such.

Interest arousing in its novelty is the fake marriage license which has been designed in imitation of the real marriage license, and the decree of divorce also in imitation of the original. These used as heralds having the name of the theatre on the reverse side have proved very clever in arousing interest in the production and in starting word to mouth advertising that has proved very helpful in all communities.

There has been arranged by Warner Brothers a big national tie-up with the "Life Saver" Candy Company of which every exhibitor who books "Brass" is at liberty to take advantage. Full particulars as to the details of the scheme can easily be gotten either by communicating with the Warner Company or by reference to the press book in which the entire plan is outlined.

* * *

## 'Dream Street'

*Dramatic Comedy* *Released by Associated*

BRIEF: Gypsy Fair, a young dancer, is forced through circumstances to live in the London Limehouse district and to associate with the other residents there. Through her courage and loyalty she is forced into numerous hazardous situations from all of which she emerges untarnished. Finally she marries the man she has reformed and finds true happiness with him.

THE best bet for this production, which has been successful for a considerable length of time in a very wide variety of houses, is increased advertising and bill posting. The picture is pictorially extremely attractive and you should have no difficulty in getting some of its beauty into the ads in such a way as to crowd your house at every performance.

In New York when the picture was presented at the Town Hall, privilege was obtained from the Board of Aldermen, to change 43rd Street on which the theatre is located, to "Dream Street," and at all intersections the sign "Dream Street" was posted. This created a great deal of comment and it can be done easily in any community.

Choose some brilliant color to light the exterior of your theatre. Make it an unusual color, if possible, and then flood the interior of the house with the same color. In New York the theatre management advertised that the theatre was located on 43rd Street, or Dream Street. At the Light of the Great Red Flare.

On the roof of the theatre they set off tremendous amounts of red lights, each evening, which attracted a great deal of attention. This idea could be used in any theatre anywhere, with whatever lights would best suit the purposes of the individual exhibitors.

As further advertising aids there are the posters and cut-outs which suggest the atmosphere of the picture and should be used in reproduction in newspaper and window ads as well as for decorating the lobby. These with details of the various novel ways of using them may be procured at any of the several United Artists' exchanges.

Billboarding is another form of advertising to which you should give studied attention when considering the exploitation of this picture. Arrange for as much space as you feel you can afford and procure the most striking lithographs so that they catch the eye immediately. These can be made even more unusual by substituting cut-out figures for the painted figures and attaching them to the background so that when the wind blows they will move. This animated appearance will certainly attract many an eye and cause favorable comment.

### *Tried and Proved Advertising Aids*

A LARGE part of the success of Tried and Proved Pictures can be directly attributed to advertising! It is not enough to put a good picture on the market. It must be backed up by sound advertising if it is to do big things at the box office.

Producers of Tried and Proved Pictures have placed good pictures in the hands of exhibitors, and with them have gone advertising ideas that sell.

Every Tried and Proved press book fairly bristles with clever and unusual advertising aids. There are accessories, heralds, posters, newspaper mats, unique novelties of a wide variety, all of which have thrust the picture directly before the public eye with an irresistable appeal.

These advertising aids have sold the picture. They have been the means of letting the public know that a good picture is in town. They have been a real factor in elevating Tried and Proved Pictures to the high place they have attained.

When you book a Tried and Proved Picture you let yourself in for a broadside of Advertising Aids

## 'Foolish Wives'

*Foreign Intrigue* *Released by Universal*

BRIEF: "Count" Sergius Karamzin, an adventurer, and two supposed cousins lease a villa in Monte Carlo where they cultivate the friendship of the American envoy, Mr. Hughes, and his wife. The Count swindles Mrs. Hughes and makes love to her. It is then that Mr. Hughes discovers that the trio are fakers and he plans to take action when the Count is killed by a counterfeiter whose daughter he has attacked. A reconciliation is finally effected between the husband and wife.

SINCE the first release of "Foolish Wives," Erich Von Stroheim has scored many notable successes which have added tremendously to his popularity among movie goers. Whereas at one time his name meant no more than that of any other director, now it acts as a drawing card.

This then is another reason why "Foolish Wives" should find easy and extensive bookings in territories where it has not yet played or where it will readily stand a second run. At its first release the picture was a decided success and there is every reason to believe that it will be even more patronized now that the director has a larger following.

Its previous record of bookings is perhaps the best testimonial that could be urged. To date the picture has been booked 5800 times and has played every large and important circuit in the country.

Of course, this record was not achieved merely because of the merit of the picture. No picture can run along on that alone. Wherever it went it was backed by an exploitation campaign that represented a dynamo of energy. Such a variety of stunts have been used to bring the picture to a smashing success it is scarcely to be wondered at that it has become so well known.

One suggestion is to arrange a tie-up with a local merchant of high grade women's wear using the name as the connecting link, in this respect: Have an attractive display of up-to-date clothes with pictures of stars in their most elaborate gowns as a background. Then there should be a conspicuous sign reading: "Women of judgment shop here, 'Foolish Wives' go elsewhere and pay more for less."

Another good line of approach is to suggest the Monte Carlo atmosphere in the lobby display. It is against the law to operate a roulette wheel but you might get special permission to do so in the interests of charity. Arrange with some charitable organization to have them operate a roulette wheel in the lobby of the theatre, its sole purpose being, apparently to get money for a good cause. But it will at the same time prove good advertising for you.

You might dress the theatre attendants like French gendarmes and have the man operating the wheel attired in full evening dress of the type affected by Frenchmen in that position. The lobby should be lavishly plastered with posters and stills on which the name of the picture is very prominent and plenty of space should be devoted to a description of the Monte Carlo scenes which directly tie-up the picture with the wheel.

* * *

## 'Romance and Arabella'

*Romantic Comedy* *Released by Selznick*

BRIEF: Arabella is a very young widow, very romantic and seeking thrills in her next match. She is loved by Bill, an old time sweetheart, but decides life with him will be too placid. Each man she meets attracts her anew. She finally decides on a noted doctor, but when he appears half an hour late she becomes infuriated, refuses to marry him and continues the wedding with Bill instead.

THE hilariously humorous plot with its five separate and distinct love affairs, and the delicately humorous acting of Constance Tal-

# Youth!

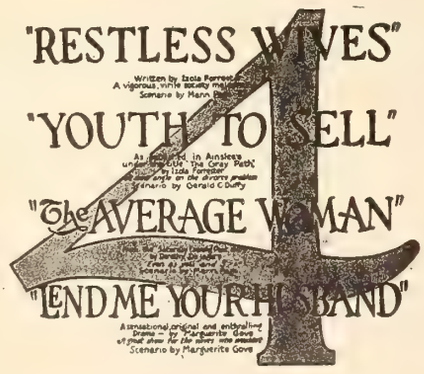
The public wants it!
Give it to them!

## "Danny" says:

"'THE AVERAGE WOMAN' SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE 'FLAMING YOUTH' TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION."

THE POWERFUL CAST
PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR McINTOSH
RUSSELL GRIFFIN

IT'S ONE OF BURR'S NATIONALLY ADVERTISED BIG 4




Have You Played the Burr Specials?
"THREE O'CLOCK IN THE MORNING"
"THE NEW SCHOOL TEACHER"

BURR PICTURES, INC.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the Best Independent Exchanges Everywhere!


## TRIED AND PROVED PICTURES

madge, who is a most appealing comedienne, are probably entirely responsible for the very obvious popularity of this film since its first release on October 15, 1922.

The picture has played in large cities and in small towns and has met with equal success in both places since romance always finds a wide appeal and a popular actress like Constance Talmadge has a ready made following.

The best way to sell "Romance and Arabella" is by means of advertising that stresses the story element and the name of the star. The newspaper ads besides carrying a humorous cut or two should quote lines from the titles which will concretely suggest the theme and atmosphere of the story. The production cuts which have been prepared by Selznick for this purpose suggest the highlights of the story and should be generously used.

Plenty of lobby posters should appear outside the theatre and in the lobby while the name of Constance Talmadge should be made prominent wherever possible. Play up, too, the name of Monte Blue, who is also fast becoming a very popular star and who has a considerable following.

As a special advertising aid there have been prepared a series of multi-colored slides announcing the coming of the picture to your theatre.

These are for sale at the various exchanges and should be used a week or two before the showing to stir up an advance interest. You might also try getting up a special handbill in the form of a plain postcard. The card should be addressed to "Dear Arabella" and should be signed "Bill." Have these widely distributed in the neighborhood and have each carry a special catchline, being sure, however, that each arranges for an appointment at your theatre at a definite time.

Moreover, since this picture is a revival, the Selznick publicity department has been concentrating on it with the same care that they put on a new picture with the result that the picture has been retitled, re-edited and equipped with an entirely new line of advertising accessories which should help the exhibitor launch the picture as though it had never been shown before.

* * *

### 'Her Gilded Cage'

*Love and Sacrifice* *Released by Paramount*

BRIEF: In order to support a crippled sister and cure her if possible, Suzanne accepts a position as a cabaret dancer. An American traveling in Paris falls in love with her, but when he learns of her profession he will have nothing to do with her. Broken hearted she comes to America and meets his brother who falls in love with her, too. He is warned that the girl is not worthy, but disregarding his brother's warning, he continues in his course. When it is finally discovered that she is doing all this for her sister everything ends happily for all persons concerned.

A SERIES of dramatic incidents culminating in a scene where the truth is at last learned, and the cripple is miraculously restored to health, give the exhibitor splendid material to harp upon when he books or rebooks this very successful Gloria Swanson feature. It should help him to duplicate the success a great many others have had on this very popular story so well enacted by the publicly adored star.

A variety of single column cuts have been arranged for which suggest a very pertinent form of advertising. These cuts are all of Gloria Swanson in a variety of different poses and may be advantageously used with just a pertinent line or two and the name of the theatre. These should appear in the local newspapers and if possible arrange for some sort of a news story on the picture to appear on the same page.

Another means of getting advertising attention is through a special herald which pictures Gloria Swanson in her cabaret costume stepping out of the door of her gilded cage. This is done in several colors and should immediately attract the eye. The inside pages carry a brief poignant sales talk which should help the exhibitor to get the interest of the public. Plenty of space has been left on the back cover to allow for the name of your theatre and th edate of showing.

Then there is the personal invitation which gives tone and dignity to any campaign. These can either be used in connection with a select mailing list or as a herald or throwaway. Like any other formal invitation it is printed on plain white stock and bears the message: "Miss Gloria Swanson invites you to step into 'Her Gilded Cage' any afternoon or evening next week at the.....Theatre and assures you a cordial welcome and a most enjoyable showing of her newest Paramount Picture. De Luxe music. Other features."

There are also a brilliant collection of colored postcards in lobby and window size all of which emphasize the theme of the picture and are at the same time extremely decorative for any purpose you might choose.

* * *

### 'The Lesson'

*Marriage Drama* *Released by Selznick*

BRIEF: Helen Drayton, bored with her small town sweetheart, elopes with an architect from the city. He allows her very little money, though he spends a great deal on himself. She supports herself secretly by doing interior decorating. She finds he is being unfaithful, leaves him, secures a divorce and marries her former sweetheart who has also come to the city.

PERHAPS no role better fits charming Constance Talmadge than that of the unsuspecting, betrayed wife and as Helen Drayton she gets plenty of opportunity to make the most of her role. Her wholesome charms are delicately becoming to the lovely country sets and the modest city apartment with the result that "The Lesson" is an entirely refreshing and delicate play.

It is the sort of "sweet picture" that goes over big with the average audience and this one is by no means an exception in this respect. Moreover, it numbers Tom Moore and Walter Hiers among the cast which nicely rounds out the pulling power of the film.

Exploitation which plays up the names of the three stars in advertising, lobby displays and ballyhoos will carry the film over with flying colors. Here's a chance to put over a picture that you know is good.

The interior decorator will probably fall right in with a plan to tie-up with you and you couldn't ask for anything more pertinent. Get him to arrange a window display featuring Constance Talmadge in various scenes from the picture, especially those in which she is engaged in her interior decoration work.

You might also try a teaser ad campaign with such lines as "Old loves like old friends, are best. When you've learned this you've learned 'A Lesson.' A friend in need, is a friend indeed." Any number of these can be used to fit the circumstances.

As for a street bally, one can easily be arranged which will be cheap yet effective. Hire a small open truck and put several chairs on it. In these have several small children. In the front should be a black board on which are written sums. A man dressed like a country school teacher could pretend to be conducting the class. On all sides of the truck should be signs announcing the coming of "The Lesson" to the.....Theatre. This driven through the more crowded streets is sure to start a lot of chatter and will help the exhibitor duplicate the success which others have had with this picture which was originally released July 21, 1923.

# You know you will make money on these pictures!

***They have been tried and proved real money-makers at box offices throughout the country***

## MERRY GO ROUND

with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

## A CHAPTER in her LIFE

a Lois Weber Production with a great cast including Claude Gillingwater, Jacqueline Gadsden, June Mercer and others.

## THUNDERING DAWN

with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

with Norman Kerry and Claire Windsor, Richard Travers and Barbara Bedford. Directed by Harry Brown.

## THE DARLING OF NEW YORK

with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

starring Priscilla Dean, and a great cast which includes Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY OF QUALITY

starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

***Some satisfaction to know that you are sure of a good profit when you run a picture. That's the way you feel when you play tried and proved Universal Jewels.***

## UNIVERSAL JEWELS

**Presented by CARL LAEMMLE President.**

**UNIVERSAL PICTURES CORP.**

***Check the pictures in which you are interested—***

Mail this coupon to your Universal Exchange and get complete information on these famous Universal Jewel money-makers. This information is free and involves no obligation on your part.

[ ] **MERRY GO ROUND**
[ ] **A CHAPTER IN HER LIFE**
[ ] **DRIFTING**
[ ] **THUNDERING DAWN**
[ ] **THE ACQUITTAL**
[ ] **DARLING OF NEW YORK**
[ ] **WHITE TIGER**
[ ] **A LADY OF QUALITY**

.....
Theatre

.....
City, State. Manager

***Mail this coupon to your Universal Exchange NOW!***

# *TRIED AND PROVED PICTURES*

## 'Colonel Heeza Liar'

Cartoon comedies have shown in the past two years or so that they are a very popular form of entertainment. They no longer serve merely to fill in on a program but they have become a feature in themselves.

The Bray "Colonel Heeza Liar" series, based on the human weakness of exaggerating, is an extremely humorous but of entertainment and audiences have now come to look forward to them with a great deal of anticipation. These films are no longer in the experimental stage. They can and do get the laughs. They are Tried and Proved Comedies, as are the other Bray shorts which include the Bray Magazine and Bray Nature Pictures.

**Tremendous**
**For the Box-office**
**and the Audience!**

**D. W. Griffith's**

**"Orphans of the Storm"**

**Here's Evidence**

*"One of the best pictures we have ever played. Every exhibitor should book it."—Pfeiffer Bros., Kenton, O.*

*"A screen masterpiece filled with dramatic suspense and exciting climaxes. A picture of matchless beauty—scenes of luxury beyond compare. A love scene that is a classic. In a class by itself."—William Noble, Oklahoma City.*

*"Will please 100 per cent in any city. Go the limit on this one."—L. O. Davis, Hazard, Ky.*

**UNITED ARTISTS CORPORATION**

**Mary Pickford,**
**Charles Chaplin,**
**Douglas Fairbanks,**
**D. W. Griffith,**

Hiram Abrams,
President.

## *IN THE BOX OFFICE HALL OF FAME*

***A Selected List of Features With Exceptional Box Office Records Plus the Reason They Are Proven***

### Paramount

"My American Wife"—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

"Is Matrimony a Failure"—Released April 30, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

"Kick In"—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

"The White Flower"—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE Betty Compson is in it and the story laid in the South Seas, is a seductive and artistic one.

"The Impossible Mrs. Bellew"—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

"Prodigal Daughters"—Flapper Picture. Reviewed January 19. BECAUSE the subject has aroused so much interest throughout the country and Gloria Swanson is the star.

"The Cheat"—Love Drama. Reviewed January 19. BECAUSE Pola Negri is the star and the story is a fine human interest one.

"Experience"—Symbolic Play. Reviewed January 19. BECAUSE Pola Negri is the star and it is good clean drama.

"The Exciters"—Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

"Racing Hearts"—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture, of the type that goes over big with audiences everywhere.

### United Artists

"Way Down East"—Small Town Life. Reviewed February 23. BECAUSE it is among D. W. Griffith's best known pictures and has been shown in practically every theatre in the country.

"One Exciting Night"—Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

"The Love Flower"—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

"Dream Street"—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it, and it answers the public demand for thrills and romance.

### Universal

"The Flirt"—Booked 6,665 times. Love and Society Pictures. Reviewed February 9. BECAUSE Booth Tarkington wrote the book and the exploitation possibilities are unusual.

"Hunting Big Game in Africa"—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

"Foolish Wives"—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

"The Storm"—Booked 8,473 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

"Bavu"—Released May 7, 1923. Booked 3,928 times. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

"Trifling With Honor"—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE

## *SHORT and SNAPPY Tried and Proved Shorts*

**"THE BIG LITTLE FEATURE" will hold the center of the stage in the next issue of the EXHIBITORS TRADE REVIEW.**

**As usual the TRIED AND PROVED DEPARTMENT will be in the front row.**

**Every exhibitor will find in its pages innumerable and invaluable ideas for making the Short Subject a real program feature. He will get the dope not only on what the Tried and Proved Shorts are, but how best to put them over.**

**Any exhibitor who neglects to read the entire department will be throwing away his own chance to make real money.**

**If you are on your toes, you won't miss this issue.**

***EXHIBITORS TRADE REVIEW SHORT SUBJECT NUMBER***
**(OUT NEXT WEEK)**

**BRAY WINNERS**

**COL. HEEZA LIAR CARTOON COMEDIES**

**BRAY MAGAZINES**

**BRAY NATURE PICTURES**

**TRIED AND PROVED**

## TRIED AND PROVED PICTURES

baseball fans throughout the country will eat it up and its a sure money-maker.

"A Chapter in Her Life"—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 2. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

"Merry-Go-Round"—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

"The Shock"—Underworld Life. Reviewed January 12. BECAUSE Lon Chaney and Virginia Valli are in the cast and the story is powerfully dramatic.

"Drifting"—Opium Drama. Reviewed January 12. BECAUSE Priscilla Dean is in the cast and underworld dramas are all the go.

### Selznick

"What Fools Men Are"—Pyramid Comedy, Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

"The Chicken in the Case"—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

"The Poor Simp"—Romantic Comedy. Reviewed January 26. BECAUSE it is another Owen Moore picture that will send the audience home whistling and contented.

"Love Is an Awful Thing"—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

"The Heart of Wetoma"—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

"Reported Missing"—Comedy Melodrama. Reviewed January 12. BECAUSE the story is a remarkably powerful one and the exploitation possibilities are unlimited.

"A Woman of No Importance"—Flouted Conventions. Reviewed January 5. BECAUSE Oscar Wilde's play is known throughout the world as one of the cleverest ever written.

"The Law of Compensation"—Marriage Tangle. Reviewed December 22. BECAUSE it is a powerful and well told story in which Norma Talmadge does some splendid action which has added measurably to the popularity of the picture.

"The Lesson"—Tale of Marriage. Reviewed March 1. BECAUSE audiences in communities of various sizes have approved it as a wholesome, entertaining story in which Tom Moore and Constance Talmadge are unswervingly delightful.

### Preferred

"Thorns and Orange Blossoms"—Love Triangle. Reviewed January 12. BECAUSE the genius of Gasnier and Bertha M. Clay combined to make it a great picture.

WHEN YOUR FEATURE FAILS, WHAT THEN ?

Educational Pictures

THE SPICE OF THE PROGRAM

"Rich Men's Wives"—Society Drama. Reviewed January 5. BECAUSE House Peters and Claire Windsor are in it and the story is one of timely and universal interest.

### Hodkinson

"The Critical Age"—Love Drama. Reviewed January 5. BECAUSE it is an interesting story that never lags a minute.

"The Light in the Clearing"—Rural Life. Reviewed January 12. BECAUSE the story was written by Irving Bacheller and it is one of great charm and wide appeal excellently done into a picture.

* * *

## 'The Law and The Woman'

*Murder Mystery* *Released by Paramount*

BRIEF: A newly married man who has told his wife of his past relations with a professional vamp, is held for the murder of his ward who claimed to have been married to the vamp. It is this woman's evidence which is responsible for his conviction and he is to be executed. His wife's faith in him never wavers and finally on the day of the execution she obtains his exoneration by means of a confession from the vamp, who is the real murderess.

A FINE, stirring court trial is the real big highlight of this very successful murder mystery which features Betty Compson in the leading role. Aside from the popularity of the star, the picture itself is engaging both in the story and in the manner in which it is told and has proven itself a good box office attraction in communities of various sizes.

For purposes of exploitation there have been prepared several colorful slides which, if used for a week or more before the showing, are almost sure to interest the patrons of your theatre.

Then there is a fine collection of large lobby photos which if used with the gilt frames which are available will make a very pretty lobby effect.

Letters and post cards carrying the message that the picture is to appear soon at your theatre, may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed like heralds or handbills and in that way they will get wide circulation in the neighborhood.

Titles taken from the film should prove real good catchlines for any number of uses. Several of these under one of the highlight scenes should make an attractive window card.

The title suggests newspaper features in the form of debates relative to woman's place in the government, her ability as a lawmaker, the advisability of having women on the jury, and the like. This sort of thing always gets a rise out of the public and you can work right in with it by running ads on the same page as these articles appear on. You might even announce that you will run some of the more poignant arguments on the screen before the showing of the picture. This you can easily do with the use of slides.

Stop—Look—Listen

See the series of

*SAFETY FIRST*

Pictures now running in

International News

Great for local tie-ups with automobile clubs, safety councils, chambers of commerce, police departments, etc.

The series made in co-operation with the American Safety Council, New York City Police Department and the New York State Branch of the M. P. T. O. A.

*Another Exclusive for*

International News

Made by International

Released by Universal

CERTIFIED, DEMONSTRATED, SURE-FIRE, BOX-OFFICE WINNERS.

The Talmadge Revivals

Procurable at—

Live-and-let-live Prices

Book pictures which leave something in the till after deducting your film rental and overhead.

Ask any

SELZNICK EXCHANGE

EVERY ONE OF THESE PICTURES MEANS MONEY IN THE BOX-OFFICE

"INNOCENCE"
STARRING
ANNA Q. NILSSON

"DISCONTENTED HUSBANDS"
FEATURING
JAMES KIRKWOOD

"FORGIVE AND FORGET"
WITH
ESTELLE TAYLOR, PAULINE GARON
WYNDHAM STANDING

"THE MARRIAGE MARKET"
WITH
JACK MULHALL, ALICE LAKE
PAULINE GARON

"YESTERDAY'S WIFE"
FEATURING
IRENE RICH AND EILEEN PERCY

"THE BAREFOOT BOY"
WITH
THE MOST NOTABLE CAST OF THE YEAR

IN PRODUCTION
"PAL O'MINE"
"TRAFFIC IN HEARTS"

ASK YOUR EXCHANGE FOR DETAILS
OR
C.B.C. FILM SALES CORP.
1600 BROADWAY . . . . . N.Y.C.

## 'Hunting Big Game in Africa'

*Adventure Story* *Released by Universal*

BRIEF: An account of the three-year trip of the Snow African Expedition, constitutes this story. What happened to the company, how they lived and hunted, what the hunt netted them, the hardships they encountered, the dangers they escaped, are the thrilling incidents which make not only a remarkably entertaining picture, but an educational one as well.

SINCE the great bulk of the population of this country and every other country, must depend on books and pictures for its knowledge of other lands and other peoples it is not to be wondered that a film which pictures an African expedition just as it happens, should demand the interest of vast numbers of people.

Soon after its release it became known that "Hunting Big Game in Africa" was the sort of adventure picture which could take an audience out of itself and carry it to the very shores of the land of the elephant. The first audience to see the picture carried stories of its merit to others which has resulted in a wide spread mouth to mouth publicity campaign which has made the picture tremendously popular.

The tone of the picture and its adventurous atmosphere have been caught in the startling fine lobby card and billboard posters which have been prepared for the use of exhibitors. These used in connection with a display of animal heads, skins and the like would certainly do much to throw the theatre into the limelight.

A number of single column cuts each one representing some different African animal are available for newspaper advertising. This is good method to employ in creating interest in the picture. Probably most of the readers have never seen or even heard of most of these animals and there will be awakened an interest to get some knowledge concerning them.

The more pictorial the ads can be made, the larger the space you use, the greater will be the attention you will get. For all ad purposes there are available at the Universal exchanges, mats of various sizes and designs and they can readily be procured and used to advantage.

* * *

## 'The Abysmal Brute'

*Brute Love* *Released by Universal*

BRIEF. An uncouth brute of a prize fighter is finally brought to an appreciation of the finer things by the force of a girl's love. He wins her esteem and puts the final clamps on her affections when he forcefully carries her off and marries her.

NOTHING stands as such a convincing testimonial of the drawing power of a picture as the past record of that picture. In this connection this film ranks among the foremost. Many exhibitors who originally booked the picture for a three day run were forced to hold it over for a week (and even two weeks in the case of the Randolph Theatre in Chicago and the Pastime in Youngstown), to satisfy the public demand. And every report that has come in has been of splendid business.

The best sort of advertisement is that carried in the news columns of the local papers. If you can get the paper to carry a story, you will immediately create interest in your showing. Try this method. After carefully considering which newspaper man can do you the most good, approach him with the following tie-up: Suggest that, for a certain period, beginning three days or a week before your engagement, and continuing until its close, the newspaper run a "Every Reader a Reporter" column. Ask the question: "Do you know an 'Abysmal Brute'? If you do, tell the News about him: where you met him; what he did; why he was so called; if it represented his true character; was he so called, etc." One dollar should be paid for every story published in these columns. For the best story published up to a certain date offer a prize of newspaper subscriptions of admission tickets to the theatre.

You will be delighted with the amount of publicity a stunt like this will give your showing and with the number of people who are drawn to the box office by a curiosity to find out what it is all about.

Another fertile stunt is to use the throwaway cut of the scene in which the Abysmal Brute carries off the girl. If very little printed matter is used in connection with this cut it will take the form of a teaser and you will soon have folks asking what it's all about. Then when you announce the showing of the film you will find you have won a waiting audience whose curiosity has been roused by the appearance of the throwaway.

* * *

## 'Main Street'

*Small Town Life* *Released by Warner*

BRIEF: A young city girl with advanced ideas marries a small town doctor, gentle but crude, and goes to live in a backwoods burg. Her irritation at the small talk and petty incidents which make up the lives of these people, finally culminate in her leaving home and going to work as a government clerk in Washington. After a time her husband follows her there and there is a reunion.

WHEN Sinclair Lewis' book first appeared on the market it created a sensation in literary circles, a sensation that not only confined itself to that circle but spread out and attacked everybody, everywhere. The book became one of the most popular novels of many a year and rolled up a accumulated sales that were staggering in their proportions.

Following close on the appearance of the book, came the picture and it was taken up with as much fire and enthusiasm as its predecessor. Everybody was interested in seeing "Main Street" on the screen to find out how it compares with the book. The result has been an overwhelming amount of popularity which has necessitated prolonged showings and rebookings.

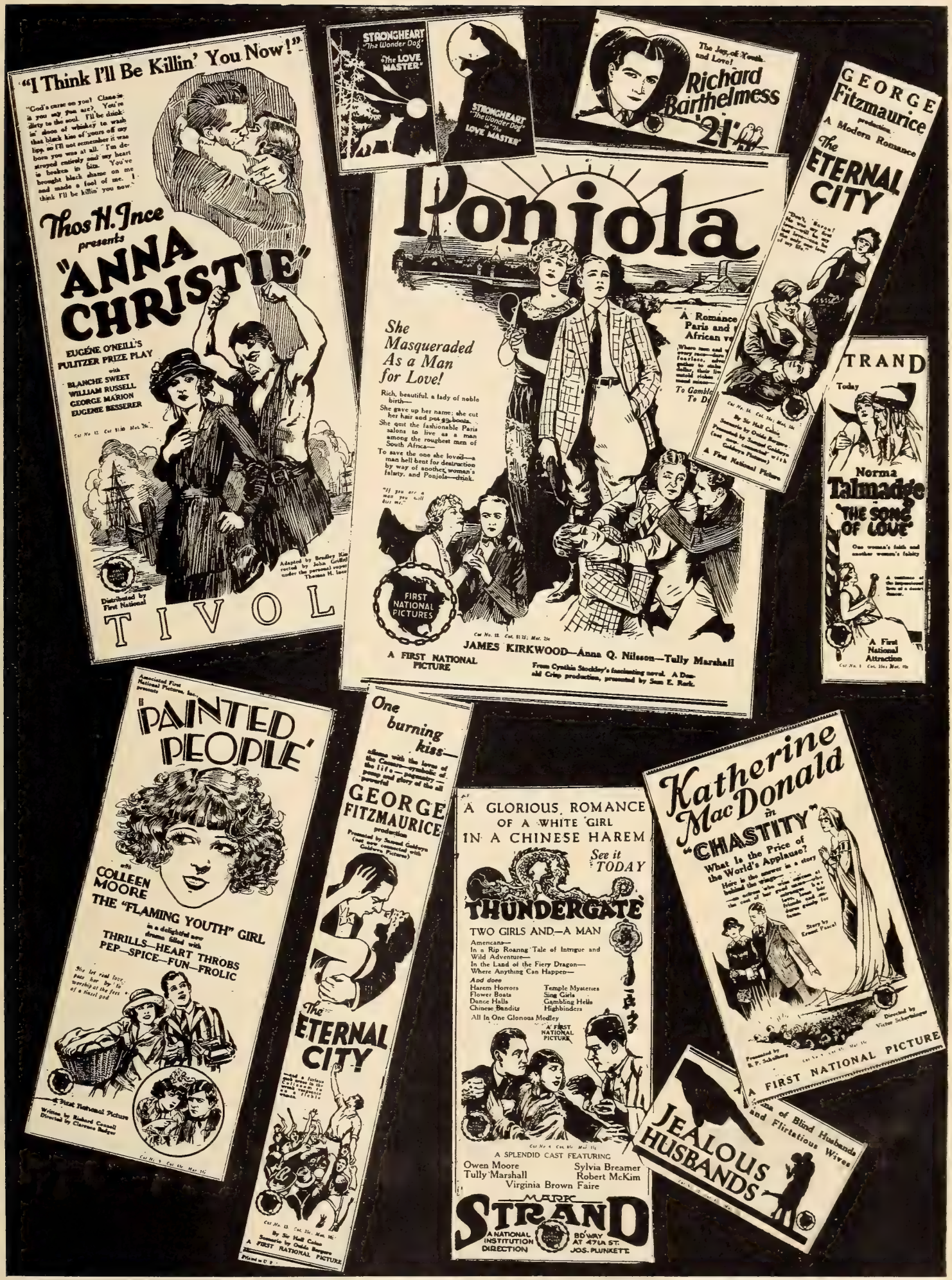
Of course, there are no end of fertile ideas in the matter of exploiting this fifth. And there are an especially large number in the line of advertising aids. For instance there has been prepared a novelty paper bag, waterproof and good for shopping or any other purpose. You could arrange with one of the local stores to distribute these to customers. By allowing him to have an ad on one side of the bag, and your keeping the other side for an announcement of the showing at your theatre, you can arrange to have him carry half of the small expense involved. Moreover every bag that goes out into the street is a walking advertisement for your showing.

Then there is the novelty door knob hanger made to resemble the special screen edition of "Main Street." The sight of the book will immediately attract notice and what is more it will be seen by everybody if you have them hung on store doors, outside house doors and the like.

Another means of getting publicity through advertising is by the use of the "Main Street" puzzle which has been prepared by Warner. It is just a novelty but once the kids get hold of them they will become immediately interested and give the things great circulation as they pass them from child to adult to see if others can solve it.

The Main Street lamp-post sticker is also another means of getting folks talking. These are replicas of the top of the lamp and have the words "Main Street" printed on them in the place where it appears in the actual lamp. You can get kids to go out and stick these in every available spot around the neighborhood so that every place a person walks he will see "Main Street" before him.

There is also available a cut-out arrow in one corner of which is a prespcetive of Main Street. Across the arrow appears the words: "This way to 'Main Street' (a Warner Brothers' Classic of the Screen)." Then at the bottom appears the name of the theatre. These should be placed at various vantage points and should be so arranged that they all point in the direction of the theatre.




PERTINENT ADS THAT SELL FIRST NATIONAL PRODUCTIONS

# Production Chart and Press Opinions

***In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.***

## As Temperamental Diva Nita Naldi Amuses

### *'Don't Call It Love' Has Good Cast, Story Interests*

NITA NALDI, as the vamp, shows you the real meaning of the love affair—or we should say love affairs, for they are varied and many. For Rita Coventry, the opera singer can sing so much better if she is in love, so whatever new man happens to catch her fancy she adopts as a lover." In this way, the critic on the Chicago Post explains the story to his readers and it explains why the film found such favor as an amusing, light, picture. He continues:

There are many clever lines in the picture, with a slap here and there at the men that causes them to laugh, and also a few sly digs at the women at which the men also laugh.

The reviewer for the Philadelphia Public Ledger takes exception to the handling of the story. He says:

The production follows Mr. Street's highly entertaining story in rather a sketchy manner. Parrish, of course, returns to Alice after the prima donna weds the former piano tuner and all ends most happily on all sides without a ripple of excitement. It would appear that the casting director and the scenario writer were a bit at fault.

Likewise, the Kansas City Star's reviewer finds fault, pointing out that "Nita Naldi in absurd gowns and headdresses, is neither convincing nor good to look at." However the Baltimore Sun's critic is very much taken by the story as says:

If you don't like this show you're hard to please. Nita Naldi is the star and if you can picture anything better than Nita as Rita, go ahead and picture it; we can't.

The St. Louis Dispatch reviewer has high praise for Rod La Rocque, claiming he is "different." "This film actor has a distinct—one might say unfair—advantage over most of them. He is not at all pretty, which is a large part of his advantage. He is a quick-acting person, one never knowing just what he is going to do next, which is not always the case in a movie story," he says.

And last but best, insofar as favorable comment is concerned, we quote the New York Times criticism.

The story is splendidly told, and at the last fade-out one feels the same as one does after finishing a good book—sorry it has come to an end....Mr. De Mille has not made a single slip, and he has been unusually successful in eliminating the standardized acting and making these screen players, most of them celebrities, realize the true value of characterization.

Mae Tinee on the Chicago Tribune likes Agnes Ayres work in this picture better than anything she has done before, saying:

Agnes Ayres is going to be a real actress if she can repeat often enough on the good work she does in this picture. For once these is the ring of sincerity to her characterization. . . Miss Ayres is not, however, the mainspring of the piece. She may be classed as a necessary asset. The author and director just must have her that the story which is told and the moral that is pointed shall be pointed.

The reviewer for the New York Tribune doesn't like the gowns Miss Naldi wore but the reviewer is satisfied that:

The picture is extremely amusing and extremely well done, and if we hadn't seen the play we shoul dnot have known that it could be better than it is. The cast is all-star, for, besides Agnes Ayres, Jack Holt and Nita Naldi, Rod La Rocque is seen as Patrick, Theodore Kosloff as Luigi Busini, Robert Edeson as Van Courtlandt and Julia Faye as the friend who gave Alice such good advice

LOUIS GASNIER is one of Preferred Pictures' star directors, directing special productions for B. P. Schulberg, president of the company. His latest picture "Poisoned Paradise," featuring Carmel Myers, is a current release.

MR. SAWYER'S special production for Associated Pictures is Robert Service's "Shooting of Dan McGrew." Barbara La Marr, Lew Cody, Percy Marmont, Mae Busch and George Siegmann are the stars featured in this play.

## CURRENT PRODUCTIONS

### *NOVEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | 1st National | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paarmount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

### *DECEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Barefoot Boy | All Star | C. B. C. | 5,769 | Nov. 24 |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,230 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold.-Cos. | 7453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Six Cylinder Love | Truex | Fox | 7000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat. | 6565 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat. | 6560 | Dec. 1 |
| Unknown Purple | All Star | First Nat. | 6560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Why Men Love | Dexter-Harris | Grand Asher | 7,541 | Nov. 17 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Fam. Players | 6,983 | Dec. 8 |

HARRY BEAUMONT who directed Vio.a Dana in five Metro pictures last season and is now directing her in "Don't Doubt Your Husband." Mr. Beaumont directed John Barrymore in Warner Bros.' "Beau Brummel" soon to be released.

## Lively Constance Makes This Film 'Live'

### *First National's Production 'Dangerous Maid' Pleases*

THE DANGEROUS MAID" is from the story by Beth Ellis and as the reviewer for the Los Angeles Times says:

The plot is ingenious, and includes all the kidnappings and fencing matches usual to costume plays. . . . There are spots in the story a little difficult to figure, but far better this than a lagging tale. The photography by Glen McWilliams yields one ravishingly beautiful picture after another, both interiors and exteriors.

The Cleveland Plain Dealer's reviewer is satisfied that "Constance does very well in her role; is best when she can laugh at her pursuers. Conway Tearle plays the heroic captain a little too earnestly . . . The supporting cast does well."

"Don't get the idea that because it's costumed, the screen's most fascinating 'nut' is sobered to any extent. She is just as much a tomboy back in 1685 as she is today." In this way Q. E. D. of the Baltimore Sun expresses his approval of Constance Talmadge's performance and the picture as a whole. The critic of the Cincinnati Tribune says in part:

Constance Talmadge in "The Dangerous Maid" did not look dangerous but she succeeded in striking terror into the hearts of some of those old English court schemers.

Harriette Underhill of the New York Tribune says, "It is exploiting Constance in a 'serious role' . . . If this is a serious role then we have a perverted sense of humor . . . The man we liked best was Judge Jeffreys. His name is Otto Matiesen, and we should like to see him again soon."

He was so attractive that we wondered how the dangerous maid ever was going to resist him . . . In his black, bobbed wig he looked just like Pola Negri in "The Spanish Dancer," and any one who looks like Pola needs no further recommendation.

She continues, "The whole picture is well acted, for, besides the excellent work done by the star and Tearle and Gerrard, there are Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, who, by the way, we have liked ever since he was our stage director in "The Stolen Story."

## Current Productions (*Continued*)

### *JANUARY*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7000 | Jan. 5 |
| Age of Desire | Special Cast | 1st Nat'l | 5,174 | Feb. 2 |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat. | 6600 | Jan. 19 |
| Boy of Mine | Alexander | First Nat. | 6000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 6,951 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6297 | Jan. 26 |
| Man from Wyoming | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mine to Keep | Washburn | Grand-Asher | 5317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5591 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Thrill Chaser | Hoot Gibson | Universal | 5196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away. | Marmont | Fox | 6052 | Dec. 15 |

### *FEBRUARY*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Goldwyn | 8,000 | |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10 000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6 837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

SIDNEY FRANKLIN is one of the directors who started from the bottom, carrying the camera for the photographer in the old Selig days. His latest pictures are Warner Bros.' "Brass" and "Tiger Rose," which stars Lenore Ulric.

## 'Name the Man' Called Powerful Drama

### *Seastrom's Direction of This Goldwyn Feature Praised*

IF you care only for masterpieces in photoplays, then see "Name the Man." It is a picture which you will not soon forget. Among the exclusive list of really great films it ranks very high." So says the reviewer on the Chicago Post. The Washington Herald critic also terms it one of the best offered and says in part:

Seastrom has kept the spirit of the original story and added to it that touch of pathos and drama for which his Swedish pictures are noted. . . . The courtroom scene, which is one of the intensely dramatic incidents of the story, calls for some of the greatest emotional and dramatic acting which has ever reached the American screen. . . . The settings are all the quaint villages and century-old castles of the Isle of Man.

The Dallas News reviewer gives the highest praise possible, saying, "Action is well nigh faultless, photography is superb and the direction is masterful. Hall Caine's tense and dramatic double romance of "The Isle of Man," with the tragic climax lends itself admirably to picturization." Concerning the acting the New York Times reviewer says:

Aside from Conrad Nagle the others in the cast are good characterizations. the performance of Miss Busch deserving special tribute. Those who like to see the harrowing experiences of a girl who is the victim of the scion of a distinguished family may enjoy this picture. . . . There are some remarkable exteriors faithfully constructed and the crowd scenes have been handled creditably.

The New York Tribune critic took exception to this presentation. "Victor Seastrom, has never been appreciated by us. He is so ruthless and he strips life bare before he presents it on the screen." While the Los Angeles Express' reviewer says, "Although it does not give him opportunity for much of a display of creative work, it does demonstrate his delicacy of touch and the fine grasp of technique at his command.

His comedy touches border closely on slapstick and are introduced too markedly to relieve the somberness of what must necessarily be a tragic tale.

# THE MODERN THEATRE

RICHMOND'S NATIONAL THEATRE, DESIGNED BY C. K. HOWELL, INC., ARCHITECTS

# Acoustics and its Relation to a Theatre

***A Common Sense Talk by an Expert on a Subject Which Has Been Veiled in Mystery for Years***

*By* HORACE L. SMITH, JR.

*Theatre Engineer of C. K. Howell, Inc., Theatre Architects, Richmond, Va.*

THE subject of acoustics and its bearing on theatres and auditoriums has been veiled in mystery for years. This unfortunate condition has been aggravated by the many false and unscientific theories and rule-of-thumb suppositions advanced by many, even by some otherwise good architects. The achievement of proper acoustic design was considered almost beyond the reach of the average man and the few that were so gifted that they could produce buildings with acceptable acoustics were supposed to have been endowed with a priceless gift by a benevolent providence—this ability was almost classed with witchery and wizardry. The acoustic properties of a building could never be foretold in advance of construction and the result was only determined after the building was completed and too late to effect a remedy without great cost. The large investment of the owner was practically at stake on the whims of the goddess of luck.

Perhaps a better understanding of the action of sound can be had by an analogy that accurately applies. Sound waves are vibrations in the air and radiate from the source like water waves in a quiet pool when a pebble is dropped in the water. The difference is that sound waves radiate in all directions as if they started from the center of a ball or sphere, and a given wave at any instant is in the shape of the surface of a sphere, whereas the water waves are only in one plane or flat surface.

For the purpose of following the action of sound waves, we can consider a small part of a wave and call it a ray or pencil of sound. It will travel in a straight line and on meeting a surface of any kind, it will be reflected. If we consider the ray as a tennis ball thrown from the origin of the sound, if the ball strikes a flat surface or wall that is perpendicular to its line of travel it will rebound (be reflected) in the direction from which it came. If the ball is dropped from a heighth and strikes a level floor it will rebound vertically along the same line that it followed in falling. It will not reach the heighth from which it was dropped because some of its energy has been absorbed by the floor and some by friction of the air. If nothing touches the ball, it will keep on dropping and rebounding from the same point on the floor, rising to a less heighth each time, until all of its energy has been absorbed and it comes to rest on the floor. If the ball is now thrown so that it strikes the floor at an angle it will rebound so that the angle of its line of departure from the floor is equal to the angle of its line o fapproach. This can be better explained by the action of a ball on a pool or billiard table. A ball striking a cushion at an angle rebounds at the same angle. Sound acts in exactly this manner, its rays travel in straight lines and on meeting surfaces are reflected as were the tennis and billiard balls.

A sound ray on meeting a surface is reflected, but part of it is absorbed, the amount depending on the material composing the reflecting surface. Hard gypsum plaster walls reflect practically all of the sound, absorbing very little, on the other hand a velour curtain, thick carpet, deep upholstered cushion seats, hair felt panels, etc., absorb a large part of the sound. In a closed room a ray of sound will be reflected back and forth from wall to wall until it is absorbed. The number of times that it is reflected before it is totally absorbed depends on the absorbing capacity of the wall surfaces.

THE velocity of sound in air is approximately 1,110 feet per second. If it requires several seconds for sound to be absorbed in a room 75 feet square the sound will have been reflected a large number of times. The amount of sound absorbed by the audience is large, so that in an auditorium in which the acoustics are very bad when only a few people are in it, may be very satisfactory when all the seats are occupied.

The conditions of perfect acoustics are never obtained, but we can get a very close approximation that will satisfy all practical purposes. There are many factors that govern the acoustic properties of a room, some of which are very complicated and require much study and a very complex mathematical solution. There

(*Continued on page* 48.)

## *The Brandt Universo*

pays instantly any amount from one cent to one dollar by simple key depression—makes change in seconds without error.

Free Trial
$35.00

CARR & SCHAD, Inc.
READING, PA.

Brandt Manufacturing Co.,
Watertown, Wis.

Gentlemen:-

Let us hereby bear unsolicited testimonial to the excellent merits of this wonderful little machine. We have been using one for less than six months, and as Miss Bauer, our cashier, says, "I don't see how we got along without it" and I wouldn't sell tickets without it."

We are using this one at our Colonial Theatre, and desire one each for our Arcadia and Princess Theatres. We are about to build another house and will order a machine for it as soon as completed. It is a pleasure for us to endorse the use of this marvelous time saver.

Yours respectfully,
(Signed) CARR & SCHAD, Inc.

DO YOU ANNOY YOUR PATRONS WITH POOR BOX OFFICE SERVICE?

Don't keep them standing in line. Don't worry your cashier and spend time after hours hunting errors.

Free Trial at Our Risk

Ask for a Brandt Universo on Free Trial. Use it ten days, then return it, or keep it and pay in easy installments or cash as you prefer. Satisfaction guaranteed.

Use this Free Trial Coupon

BRANDT AUTOMATIC CASHIER CO.
DEPT. U.
WATERTOWN, WIS.
Send me complete description and free trial offer on a Brandt Universo.

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Address .....

*Incandescent Specialists*

**AUSTIN CHEMICAL CO., Inc.**
**AUSTIN BRAND LAMP COLORING**
**1692 Boston Road**
**BRONX, NEW YORK**
PHONE INTERVALE 2625
Largest Lamp Colorers in the United States

COLORED LAMPS — LACQUERS FOR TOYS
AUSTIN FROST — AUSTIN BRAND SOLVENT

Austin Chemical Company has perfected a new type of lamp coloring that has stood all tests and is in many ways superior to the various other lamp coloring on the market. Keith, Moss and Loew's Theatres are availing themselves of the use of the Austin Chemical Service.

A distinctive feature of the new coloring is that it is positively waterproof and weatherproof. The process includes shades of various colors and descriptions, all of which are devised to add attractiveness and appeal to marquee lights, sign lights and house lights.

KASSEL STUDIOS
Oil Paintings of Film Stars
220 West 42nd St. New York

B|O Carbons
PROPER LIGHT
Any Time
Any Where
Any Place
M. G. Felder Sales Co.
Distributors
1540 Broadway, New York

NEXT WEEK!
BIG LITTLE
FEATURE NUMBER

Phil Epstein
SIGNS
SHOW CARDS BANNERS POSTERS
209 W. 48th ST. W. OF B'WAY. N.Y.C.
Tel 6077 BRYANT
OIL CLOTH MUSLIN PAPER

LOUIS SEEL, INC.
ARTISTIC ANIMATED FILMS
LEADERS — TRAILERS
220 West 42nd Street NEW YORK Chickering 1994

*Want Ads Fill Wants*

## CLASSIFIED AD DEPARTMENT

Rates
For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

### CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

### HOUSE MANAGER OR ASSISTANT

Young man wishes to make connection with Theatre as House Manager or Assistant. Three years with large house in New York. Box 70, Exhibitors Trade Review.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE
THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS
ROLL (RESERVED COUPON) FOLDED
TICKETS
BEST FOR THE LEAST MONEY — QUICKEST DELIVERY — CORRECTNESS GUARANTEED

## Acoustics and Its Relation to The Theatre

(*Continued from page* 46.)

are five principle factors that have to be considered, which are:

(a) Reverberation.
(b) Echo.
(c) Intensity of Sound.
(d) Resonance.
(e) Interference.

By far the two most important of these five are reverberation and echo. The human ear is fortunately satisfied through wide limits of acoustic conditions. The last three factors have to be considered by those who desire to achieve the very best in the acoustic properties of a room, but an explanation of the first two will give the average layman a very clear and intelligent grasp of the subject.

Reverberation is the length of time required for the sound to become inaudible. This is dependent on the number in the audience, the area and material of the walls, floor, ceiling, etc., on the volume of the room, and on the intensity of the sound. The time of reverberation may be three seconds for a small room and it would be very bad, although three seconds for a much larger room or auditorium might be considered excellent. One room finished with hard gypsum plaster, concrete floor, would have a much longer time of reverberation than a room of the same size with hair-felt paneled walls and thick carpet on the floor. If the time of reverberation for a given room is too long, then the sound becomes intermingled with the next succeeding sound and confusion results. The second sound fills the room before the first sound dies out. In music this is not as noticeable as with speech, for with speech if the time of reverberation is too long, it is necessary for the speaker to make quite a long pause between each syllable. This condition is by far the most prominent of all cases of defective acoustics. The remedy is, of course, to reduce, the time of reverberation by the addition of sound absorbing material ot tne proper amount.

With modern fireproof construction of concrete, brick, hollow tile, steel beams and framing, hard plaster walls, etc., the problem of reverberation has increased many fold. This type of construction transmits vibrations easily and is a very poor absorber of sound. Its corrective treatment deserves the most careful consideration from architects and engineers.

The absorption of sound by different materials used in modern construction should be known by all who design buildings in which it is desirable to have good acoustics. If they do not possess this knowledge, they should get the recommendation of some one who is thoroughly familiar with the science of acoustics. By long years of study and research work conducted by some of the best scientists in this country, we have reliable and accurate data on the action of sound and the rate of absorption of practically all materials used in construction and furnishings.

There are special materials on the market now that are specially designed to absorb large percentages of sound. There are artificial stones that can be had in practically any color and in any size. This stone is very porus and its rate of absorption is very high. There are several takes of hair felt sheets or panels that absorb sound readily. Some of these have a light cloth membrane stretched over the surface in order that they can be better decorated and painted, so as to conform to the balance of the interior finish. Thick carpet, heavy velour curtains and draperies, cushioned seats, open grilles, windows, etc., are all excellent absorbers of sound, and their rate of absorption is known.

In the design of a new building, the geometrical shape of the interior must be examined to see that it will not produce echoes. This factor can be easily investigated on the drawing board.

ADVERTISING AIDS

**Ads and slugs is what Paramount's press book suggests in its column on advertising aids for the exhibitor showing "In the Palace of the King."**

The volume of the building has a very intimate relation to the intensity of the sound it will be used for. In the case of the Eastman theatre in Rochester, New York, where it was necessary to provide for an orchestra of seventy pieces, it was found that the volume was too small as originally planned, and the ceiling was raised nine feet to increase the volume to the correct amount.

In correcting defective acoustics in existing buildings, it should first be determined wherein the acoustics are defective—whether it is reverberation or echo, or both. In the case of reverberation it is necessary to measure the volume of the room, find the area of walls, ceiling, floor, etc., and the material of which they are composed, then calculate the amount of absorbant material that is needed to be added to or subtracted from the building to change the time of reverberation to the correct value. This can be done by the application of rules, formula, and data that have been proven correct, and involves no mystery or chance.

In the case of echo, it may be necessary to change the entire interior shape of the room or it may be possible to correct the trouble by the addition of absorbant material in the right places, and if the time of reverberation is reduced too much, it may be possible to substitute a less absorbant material for some of the present furnishings, etc. There can be no set rule for this work, as each problem is complete and separate and requires special study and treatment.

* * *

## Co-operative Advertising Aids

(*Continued from page* 5.)

this it is particularly easy to find methods of distribution wherein both the exhibitor and merchant trade in on the widespread demand existing for same.

The heart of the fan can be reached without much trouble. A recent and interesting example of Fanfotos was effected through a radio tie-up, whereby radio listeners receiving and answering a certain message were given star photographs.

It should be borne in mind that this type of material reaches the home and stays there, thus affording an element of sustained advertising. Good advertising is desirous but good advertising which continues is the more valuable. This subject is indeed difficult to treat generally and in a few words. Circumstances alter cases but in turning out advertising aids for general use it is essential to try to suit the majority of cases. We have printed up a pamphlet dealing more fully with advertising aids and their usage. Any reader of the Trade Review who would like a copy can obtain same by apply at his local Paramount office.

If a picture is worth running it's worth advertising and if it's worth advertising it is worth advertising right.

I have not mentioned the standard items such as posters, slides and lobby displays which, as a rule, furnish the background and undercurrent so vital to box-office success. They need hardly be mentioned. They are the platform on which every showman stands. With them as a starter and with co-operative advertising to back them up, an investment of a nominal amount of money can be turned into profit.

Co-operative advertising is a good investment because it brings returns.

* * *

## John B. Rock, a Chip Off The Old Block

(*Continued from page* 19.)

In each territory exhibitors were invited to the exchange to witness a trade showing. Representatives of the newspapers also were invited. The tour was successful in every way. By the time Mr. Rock was back in New York several other manufacturers had men on the road on similar errands. The "innovation" had caught on.

Mr. Rock retired from active connection with the company upon the death of his father, in 1916. He has, however, kept in close touch with Vitagraph activities by reason of his membership on the board of directors and attendance at meetings.

Between 1916 and February 15 last, when he assumed the office of general manager of the company, succeeding the late John M. Quinn, Mr. Rock has devoted the major part of his time to taking care of the estate of his father.

When Mr. Rock took charge there was a large amount of unimproved property in the inventory. Sensing the shift in the market due to approaching hostilities Mr. Rock changed the property to improved apartment houses, with the result that the large fortune left by William T. Rock has been substantially enhanced.

The new general manager has received many messages of congratulations following his return to the company. There was another from Will H. Hays, president of the Motion Picture Producers and Distributors, to Mr. Smith.

"Mr. Rock, I know, stands for real betterment, not only in pictures from an artistic standpoint," said Mr. Hays, "but for more sound and solid business relations among all branches."

# EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*His best yet—*

HAL ROACH *presents*

# WILL ROGERS

in

# The Cake Eater

*A two part comedy*

IT may be that it's possible to make a better comedy than this, but it hasn't been made yet!

Did you ever see a comedy with an honest-to-goodness story, with laugh after laugh gotten naturally without slapstick, that was just one succession of roars and that left you weak but happy?

That's *this!*

Pathécomedy

TRADE MARK

Big Little Feature Number

# EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry


Made for Your Box-Office

GLORIA SWANSON

in

"A Society Scandal"

An ALLAN DWAN Production

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

*From Alfred Sutro's "The Laughing Lady." Screen play by Forrest Halsey.*

A Paramount Picture

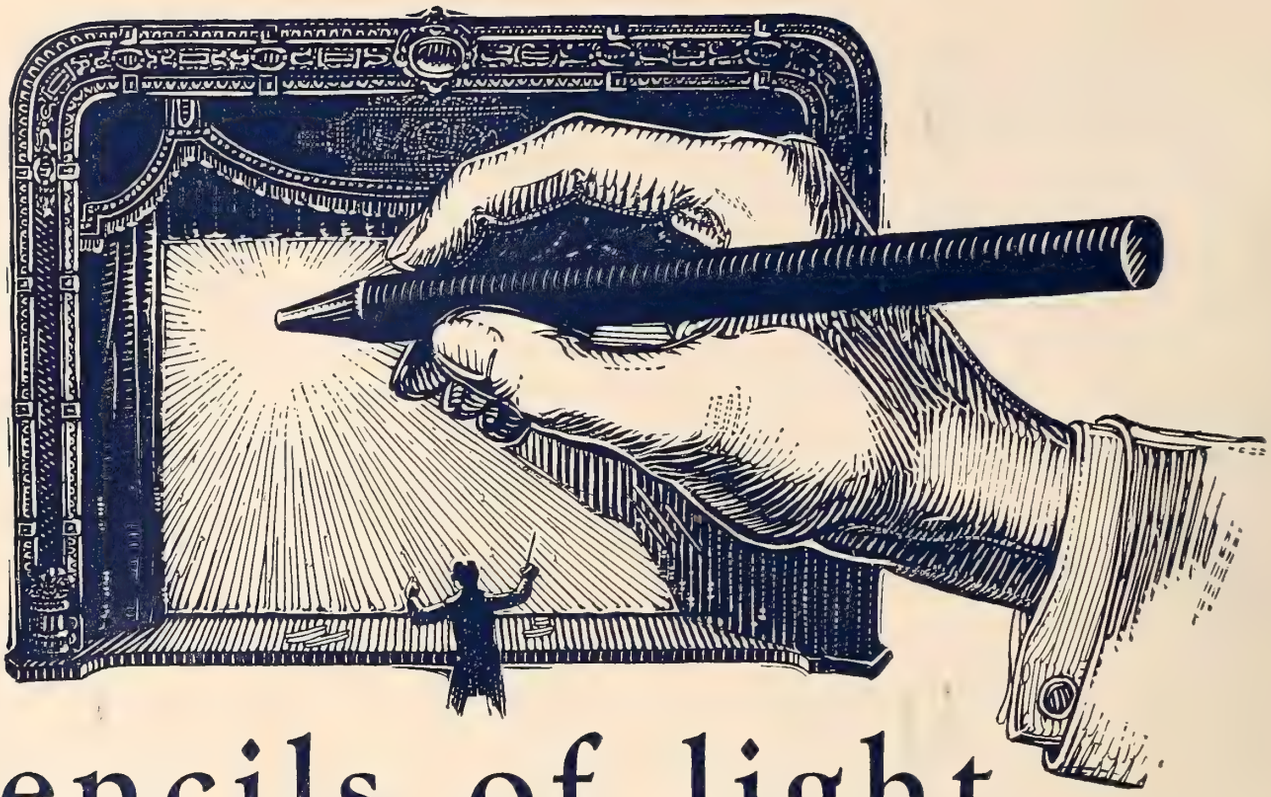
PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION



Price 20 cents

March 15, 1924



# pencils of light

THE moving film, master draftsman of the emotions, draws on the screen with pencils of light—projector carbons.

National Projector Carbons are fit tools for the hand of the master. From them flows light, strong as can be, steady as Niagara, bright as the sun, yet beautiful on the screen.

Pictures in light—these are your merchandise. No matter how good the film, it is the light that makes it alive on the screen. To get the best out of every film—

Use National Projector Carbons.

Our Service Engineers are always at your call

# National Projector Carbons

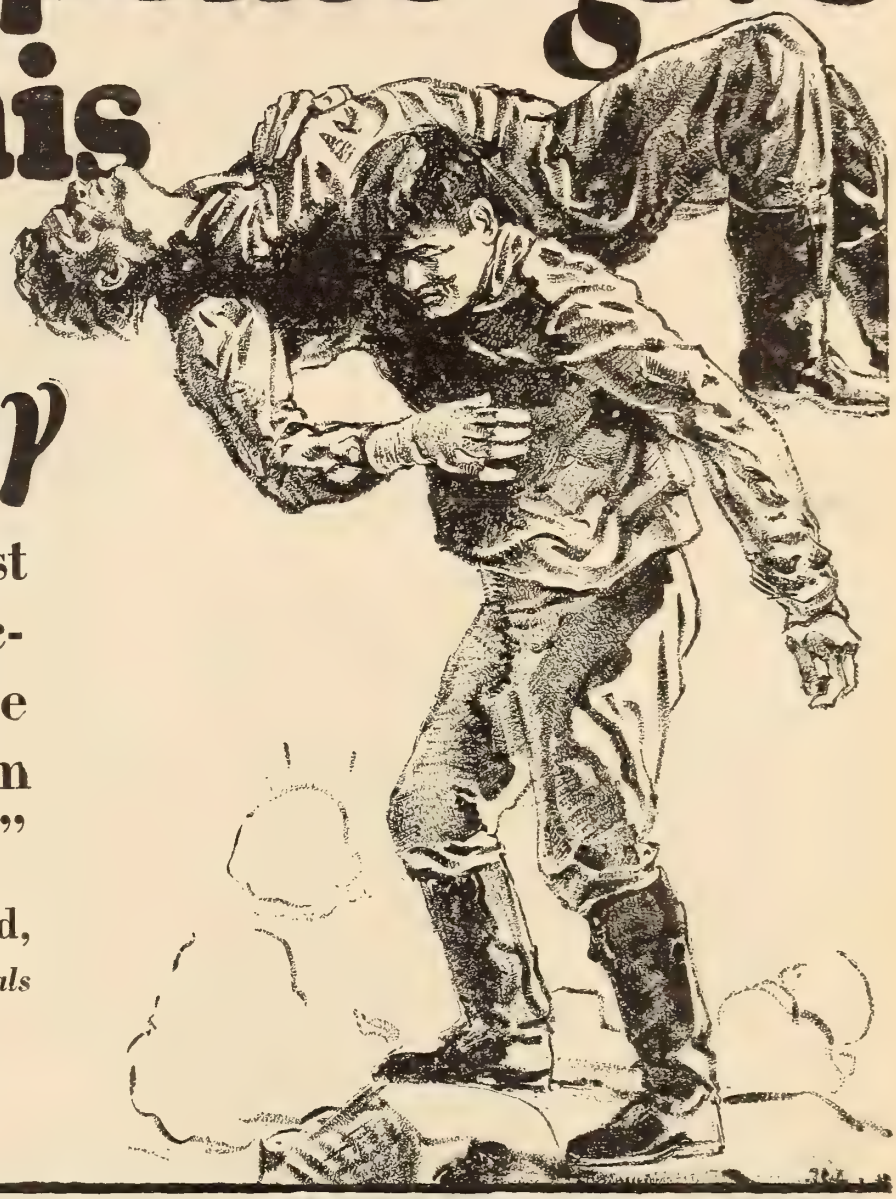
NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

Canadian National Carbon Co., Limited
*Factory and Offices:* Toronto, Ontario

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New York City Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1879.

# If they want action and suspense-give them this one

## Here's why



"It contains the best fist fight I ever saw. The picture keeps one on the front of his chair from the beginning to the end"

Judge Oscar E. Bland,
*U. S. Court of Custom Appeals*

Nat Pendleton, Champion Wrestler as Bud Means

Whitman Bennett *presents*

# The HOOSIER SCHOOLMASTER

*The Great Mid-Western Classic by Edward Eggleston*

*featuring*

*Scenario by* HENRY HULL & JANE THOMAS *Directed by*

Eve Stuyvesant Oliver Sellers

*Distributed by* HODKINSON

*First run pictures*

LVX ET VERITAS

# The Chronicles of America

The Yale University Press *presents*

# PETER STUYVESANT

*One of the*

## Chronicles of America

*Revealing the Authentic Story of the Days when Old New York was Young.*

GRUFF old Peter Stuyvesant ruled New Netherland with an iron hand until the enraged colonists arose and demanded he agree to the English terms for surrender. Thus Dutch New Amsterdam became English New York.

Picturesque, dramatic, suspenseful and interesting. A picture of striking appeal and powerful exploitation opportunities. The drama of an extra-length feature produced concisely.

**(3 parts)**

Regardless of important state matters, King Charles II of England lingers in the garden of his court with a beauty who fascinates him.

Pathé Distributors

# The Chronicles of America

LVX ET VERITAS

The Yale University Press

*presents*

# THE FRONTIER WOMAN

**(3 parts)**

*Depicting the making of a great nation—our own United States.*

A "CHRONICLE" of superb heart interest inspired by the faith and courage of the pioneer women who braved Indian attacks, starvation and the loss of loved ones as their share in the building of America.

A subject of impelling power with an irresistable appeal to all women and a wealth of action centering around the War of Independence in the West. True, artistic and absorbingly entertaining.

An outstanding hit in every theatre. An attraction with the Pulling Power of a Big Feature.

Pathé Distributors

# 'SCARAMOUCHE' SMASHES RECORD TOPPING ALL PREVIOUS RECEIPTS BY DRAWING $67,960 AT CAPITOL

MAY

Judge Evans Didn't

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**Washington's Birthday Pulled $14,520—"Robin Hood" Formerly Held It for Fortnight's Run—Look for Better Than $50,000 on Second Week—Business Good at Other Houses**

PETE HA ISO
TE

## 'AMERICA' SMASH HIT

"Scaramouche," the Metro special, smashed all existing box-office records at the Capitol last week by running up gross receipts of $67,960. The picture on Washington's Birthday alone drew $14,520. That is now the record for one day's taking at the big picture house.

As against "Scaramouche," the Strand held "The Hunchback of Notre Dame," the Universal picture, but it did not have the draw that the presentation at the bigger house held. "The Hunchback," however, is also held over for the current week. The Capitol yesterday got another smashing day for the second Sunday, $12,290 gross, with the outlook being that business will be in the neighborhood of $50,000 on the second week.

The record for one week at the house was formerly held by "Robin Hood." ... eks' reco

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# The most severe snow-storm of the year—the strongest opposition Broadway has ever known—couldn't stop "SCARAMOUCHE" from setting a world's record at the CAPITOL, New York

A
**Rex Ingram**
Production
*featuring*
**Ramon Novarro**
**Alice Terry**
**Lewis Stone**

*Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain*
*Sir William Jury, Managing Director*

*by* RAFAEL SABATINI
*Adaptation and Continuity by*
WILLIS GOLDBECK
*Photographed by*
JOHN F. SEITZ

A **Metro** Picture
REG. U.S. PAT. OFF.

# WHAT THE CRITICS SAID:

**NEW YORK SUN and GLOBE:**

"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

**NEW YORK EVENING WORLD:**

Dustin Farnum and Patsy Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his love-making that are novel.

**NEW YORK AMERICAN:**

David Smith, who directed the picture, has undoubtedly made a good box office attraction.

**NEW YORK TELEGRAM and MAIL:**

David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

**NEW YORK TRIBUNE:**

Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

# A Picture Your Audience Wants to See!

**VITAGRAPH**

ALBERT E. SMITH PRESIDENT

# (With Apologies to Messrs. K. C. B. and Aesop)

*YOU KNOW how it is*
*TRYING TO get that*
EXTRA *dollar*
*YOU OFTEN overlook*
*THE EASIEST and*
*MOST OBVIOUS way*
*JUST LIKE the dog*
*IN THE FABLE who was given*
*A PERFECTLY good bone*
*AND HE even admitted*
*IT WAS a good bone*
*'TIL HE PASSED*
*A LAKE smooth as a mirror*
*AND SAW his reflection*
*AND the bone's*
*AND THE BONE*
*SEEMED bigger than his own*
*WELL YOU know*
*WHAT HE DID, LOST them*
*JUST BECAUSE he forgot*
*WHAT A GOOD thing*
*HE ALREADY had*
*WHICH Reminds us*
*OF AN EXHIBITOR*
*WHO WATCHED HIS COMPETITOR*
*TO SEE what he did*
*AND TRIED to go*
*HIM ONE better on bookings*
*BUSINESS never did*
*INCREASE so he could notice*
*THOUGH HE GOT the new*
*ONES WHEN he could*
*AS SOON as he could*
*UNTIL one day*
*ALONG CAME the*
*EXHIBITORS TRADE REVIEW*
*AND HE READ how others*
*WERE booking pictures*
*WHOSE RECORDS all*
*WERE perfectly*
*TRIED AND PROVED*
*THEY weren't the new*
*PICTURES playing*
*MAIN Street*
*THAT'S WHY they cost him less*
*TO RENT them*
*AND HE READ all about these*
*PICTURES and opportunities*
*WHAT THEY were and how*
*TO SELL them*
*AND HOW they were cleaning*
*UP NICELY and easily*
*AND HE READ on and on*
*EACH WEEK he waited*
*IMPATIENTLY for the new*
*ISSUE because he knew*
*IT WOULD have a*
*NEW CONSTRUCTIVE list of*
*TRIED AND PROVED PICTURES*
*THAT WOULD tell him*
*SURE-FIRE Ways to*
*PUT THEM across*
*AND HE knew that*
*HE HAD finally*
*HIT UPON a true as steel*
*METHOD of making*
*BIG MONEY and*
*PLEASING his audience*

**Be Sure You Read Every Word of the**

# TRIED and PROVED

## PICTURE DEPARTMENT

**EVERY WEEK IN**

# Exhibitors Trade Review

THE
# BRAY MAGAZINE
ON THE SCREEN

*Issued Every Other Week*

New,
thrilling, entertaining -
combining the finest short
subjects obtained from all
over the world and the best
productions of the famous
Bray Studios

BRAY STUDIOS

# BRAY NATURE PICTURES

A New Series

*One Reel Every Four Weeks*

The most important
and strikingly interesting
collection of round-the-
world wild animal, bird
and marine life studies
and wilderness scenes
ever brought together
for screen exhibition.

BRAY STUDIOS

*Now Ready for Release Through Independent Exchanges*

THE BRAY PRODUCTIONS, INC.,
*130 WEST 46th STREET NEW YORK.*

# first time in history

## Day and Date Showings in Boston's Three First-run Theatres—and to Capacity Business

WARNER BROS.
Present
The "MARRIAGE CIRCLE"
an ERNST LUBITSCH
Production

Directed by
Ernst Lubitsch
with

FLORENCE VIDOR
ADOLPHE MENJOU
HARRY MYERS
MONTE BLUE
MARIE PREVOST
CREIGHTON HALE

## Other Key City Showings:-

ST. LOUIS, Capitol, New Grand Central, West End Lyric —Day and Date Showings.
LOS ANGELES, Grauman's Rialto—5 Weeks.
CHICAGO, Orpheum theatre—Indefinite run.
CLEVELAND, Circle theatre—Indefinite run.
BALTIMORE, Metropolitan theatre—2 Weeks.
DENVER, Rialto and Princess—Day and Date.
DETROIT, Broadway Strand—Indefinite run.

NEW YORK, Strand
ATLANTA, Howard
BUTTE, Broadway
MEMPHIS, Palace
WASHINGTON, Rialto
ROCHESTER, Eastman
NEW ORLEANS, Strand
TULSA, Rialto
SYRACUSE, Empire
DALLAS, Palace
PHILADELPHIA, Stanley
SAN FRANCISCO, Imperial
BUFFALO, Hippodrome
MINNEAPOLIS, State
COLUMBUS, Majestic
SALT LAKE, Victory
RICHMOND, Colonial
OKLAHOMA CITY, Criterion

WARNER BROS.
Classics of the Screen

Form 1201 S

| CLASS OF SERVICE | SYMBOL |
|---|---|
| TELEGRAM | |
| DAY LETTER | BLUE |
| NIGHT MESSAGE | NITE |
| NIGHT LETTER | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

# WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT  GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1924 FEB 28 AM 2 21

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BA 18 39 NL

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SAM WARNER

WARNER BROS 1600 BROADWAY NEW YORK NY

MARRIAGE CIRCLE OPENED FENWAY MODERN BEACON THEATRES BOSTON THIS WEEK TO TREMENDOUS TURNAWAY STOP FIRST TIME HISTORY BOSTON THREE FIRST RUN HOUSES PLAYING PICTURE SIMULTANEOUSLY STOP IT IS TALK OF BOSTON AND NEW ENGLAND STOP GIVE US MORE

W D SHAPIRO

Form 1201 S

| CLASS OF SERVICE | SYMBOL |
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1924 FEB 28 AM 2 20

Received at

BA 19 34 NL

BOSTON MASS 27

SAM E MORRIS

WARNER BROS 1600 BROADWAY NEW YORK NY

MARRIAGE CIRCLE OPENED MODERN BEACON THEATRES TO ABSOLUTE CAPACITY TURNAWAY STOP PUBLIC SO ENTHUSED ABOUT PRODUCTION WONDER WHEN ANOTHER LUBITSCH COMING STOP CERTAINLY IS PLEASURE OWN THEATRES AND RUN SUCH PRODUCTIONS AS WARNER BROTHERS

JACOB LOURIE

# PRE-EMINENT IN THE FIELD OF SINGLE REEL FEATURES ARE

## Bruce Barton's Better Day Pictures

MILLIONS of people read Bruce Barton's writings—a following of vast proportions and all classes, stretching from coast to coast—

These same millions form a ready-made audience for the film productions bearing Bruce Barton's name and the mark of his genius—

Truly a box-office asset that will sell these one-reel features to every showman.

## Bray Studios *Inc.* Colonel Heeza Liar Comedies

EVERY exhibitor knows the high quality and audience appeal of the short subjects from the Bray Studios—

No need for salesmanship, therefore, but the fact that the Col. Heeza Liar one-reelers are typical Bray products—

The same attraction that makes the newspaper comic series such a hit, brings film audiences to look eagerly for this novel combination of motion-pictures and cartoons.

*Released by Standard Cinema Corporation*
*Distributed by Selznick Distributing Corporation.*

# "What's the Comedy"

The majority of your patrons want to know, Mr. Exhibitor

Americans are a laughter-loving race.

They insist on a liberal seasoning of comedy in their entertainment.

What do you tell them when they ask,—

"What's the Comedy?"
Be able to reply—

## We have a "HOLLYWOOD COMEDY"

*Released by*

**Standard Cinema Corporation**

*Now Available at All*

**Selznick Exchanges**

Fred Caldwell Hollywood Pictures

L. K. C. Productions

# JIMMY AUBREY

in

# *Jimmy Aubrey Comedies*

That's All!
But,—
That's Plenty!!

Released by

## Standard Cinema Corporation

Through

## Selznick Distributing Corporation

# In the Name of Showmanship—

# *Advertise Your Whole Program*

"Loew's State Theatre, Los Angeles, gives the short subject a square deal in the matter of illuminated sign representation," said Exhibitors Herald in a recent issue.

"In the name of showmanship, why not? Why shouldn't the short subject get a square deal? There's no answer. It should. But it doesn't.

"Look at the proposition squarely. Get out of the box office for a moment and walk across the street. Go around the corner to the other man's theatre and see what he has to offer.

"There's a great deal of space devoted to the title of a feature picture. Maybe it's good, and maybe it isn't. If it is, fine; if it isn't, what reason could anyone find for buying a ticket?

"At Loew's State, by contrast, suppose the feature picture doesn't sell itself. Suppose it is not an automatic success. If it's one of those 'just a picture' things, even, there is still a reason to buy a ticket. You are told that there's a comedy, and the lights tell you just about all there is to tell about it. You are told, in short, that while the feature picture is the big item of the program, there is also another item of importance. You are offered, in this case, two chances of being entertained. So far as you are informed, in the other case, you are staking your time and money on one chance."

## Give Your Short Subjects a Chance to Work for Your Box-Office

## ADVERTISE THEM

## This Advertising Will Be Doubly Effective When the Short Subjects Are

Educational Pictures

"THE SPICE OF THE PROGRAM"

## Because Educational Pictures Are NATIONALLY ADVERTISED —the ONLY Nationally Advertised Short Subjects

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
(Jack White Productions)
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
KINOGRAMS
The Visual NEWS of all the World
and SPECIALS such as
"PLASTIGRAMS"
The Third-Dimension Movie

Soup at Seven Sharp — *LADIES TOO!*

# DANGER

Take no chance of missing

# T.N.T.

The Naked Truth

4th Annual A. M. P. A.

## Press Agents' Revel

*and*

## Dinner Dance

HOTEL ASTOR
SATURDAY NIGHT
MARCH 29

*Everybody who's anybody will be there.*

THE SENSATIONAL, SPECTACULAR
SPILL THE BEANS SHOW

*FILMDOM'S BIGGEST JOY NIGHT*

# "Let Not Man Put Asunder"

MOVING PICTURE WORLD

**"Let Not Man Put Asunder"**

A strong showmanship angle in connection with this production is the fact that it is builded on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.

EXHIBITORS HERALD

***Vitagraph Latest Points Strong Moral***

**"LET NOT MAN PUT ASUNDER," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast.**

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents.

The supporting cast is excellent. Leslie Austen as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.

# "Let Not Man Put Asunder"

*By* BASIL KING

*WITH*

## PAULINE FREDERICK AND LOU TELLEGEN

*J. STUART BLACKTON PRODUCTION*

VITAGRAPH

# The most popular

SOL LESSER *presents*

# Baby in CAPTAIN

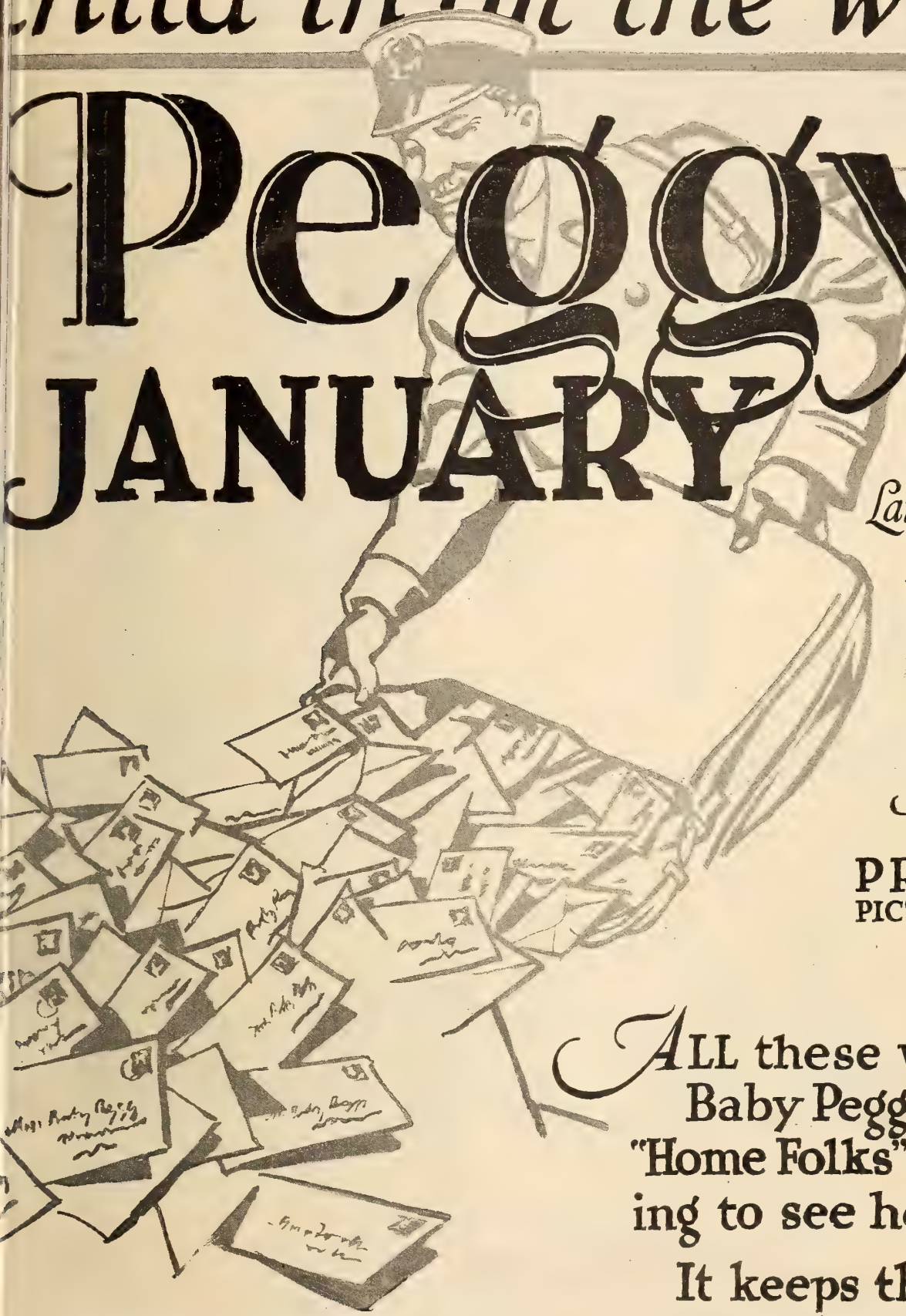
## 4,680 Fan Letters are *daily* received by Baby Peggy– 1,708,200 came to her during last year.

# child in all the world

# Peggy JANUARY

*By Laura E. Richards*

Published by L. C. Page & Co. of Boston - now in its 54th edition
Over 600,000 circulation.
A CLASSIC
*produced by*
**PRINCIPAL PICTURES CORP'N**
Sol. Lesser, *President*



ALL these writers are Baby Peggy admirers—"Home Folks" who are waiting to see her picture.

It keeps the Postman busy and will keep you busy *counting your Box-Office receipts.*

**So great is BABY PEGGY'S "Fan" Correspondence that five secretaries work daily answering her letters. Photograph of them on left of page.**

**Here is a systematic, common sense method of building up the kind of patronage showmen want.**

The most intensive fan campaign ever carried on for a star
The Story of "Captain January"
Sincerely yours "Baby Peggy"
SOL LESSER presents
Baby Peggy
With caring for her pets and Judkins, and the Light, the little "Captain" was very happy until a band of busy-bodies came to the Island to take her away, for
"Captain January" away with them — and then came bitter, tragic days for the
JEREMIAH JUDKINS, Keeper of the Light.....HOBART BOSWORTH
BOB PETE, Pilot of "The Huntress".....LINCOLN STEDMAN
GEORGE MAXWELL, from the mainland.....HARRY T. MOREY
LUCY TRIPP, from the mainland.....BARBARA TENNANT
ISABEL MORTON, the lovely lady from Boston ..IRENE RICH
HERBERT MORTON, the lovely lady's husband ..JOHN MERKYL
THE MINISTER.....EMMETT KING
"CAPTAIN JANUARY"..... AND .....BABY PEGGY
*Published by L. C. Page & Company, Boston, and for sale at all book stores.

From
BABY PEGGY
HOLLYWOOD — CALIF

Dear Friend:

You have been kind enough to write to me and now I am going to write to you and ask for your help.

I want an idea for a picture. Can you give me one? What do you think would be the best picture for me? Please let me know, because Mr. Sol Lesser says he wants to make a picture with me in it that all my friend will like.

With love
Baby peggy

HOBART BOSWORTH as *Jeremiah Judkins*
AND
BABY PEGGY as *"Captain January"*

Dear Baby Peggy,

I want to thank you for your sweet letter and to let you know that everybody who sees your picture shows loves you and loves to see you on the screen.

Now, I would suggest that you make your next picture Captain January from the story by Laura E. Richards. Tell Mr. Lesser this and see what he says. I am the mother of ten children and all of us think you are wonderful.

With much love,
Mrs. S. A. Fitzpatrick
Brockton, Mass.

*in*

# CAPTAIN JANUARY

*Directed by* Edward F. Cline

**On these pages are reproductions of:**

**Pamphlet sent to Baby Peggy admirers to arouse their interest in "Captain January."**

**Baby Peggy doll cutout which Baby Peggy sent to her hosts of juvenile followers.**

**Letter from Baby Peggy to Baby Peggy "fans" asking for advice as to her first big picture, and one of many replies suggesting "Captain January."**

**THIS CHILD STAR *MAKES* AND *KEEPS* MILLIONS OF FRIENDS, WHO ARE MOTION PICTURE PATRONS.**

*Produced by*

## PRINCIPAL PICTURES CORPORATION

SOL LESSER, *President*

# "Crook story with BIG PUNCH"

*says Exhibitors Herald*

And it's of the "Big Punch" type that grips and holds and leaves one breathless.

It's the "Big Punch" type that sells tickets.

One of the First National 20 February to June 1924

M. C. LEVEE *presents* A

**MAURICE TOURNEUR** *production*

# TORMENT

*by William Dudley Pelley ~ with* **OWEN MOORE** *and* **BESSIE LOVE**

*Personally directed by* **MAURICE TOURNEUR**

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

A First National Picture

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL L. SIMMONS, Showmanship Editor
GEORGE T. PARDY, Reviews Editor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*March 15, 1924*

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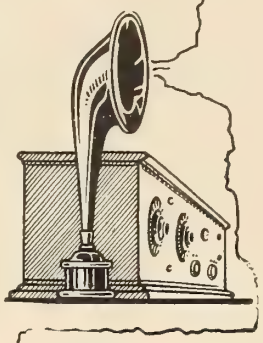
West Coast, Richard Kipling 1505 No. Western Ave., Los Angeles

# WHAT'S IN THE AIR



STATION E. T. R. presents its special BIG LITTLE FEATURE NUMBER. A program well calculated to tickle the palate of every showman concerned with the betterment of and increased profit in motion picture entertainment.

Does the exhibitor desire a close-up of a co-operative exploitation and advertising service which is so broad and far-reaching that it fairly dazzles the imagination? He has but to turn to page 33. What he'll find there is sufficiently revealing in itself to need no further emphasis here.

Last week we promised an article by L. J. Darmour on the trend of the short subject. It's here, on page 9, and undoubtedly will justify all the expectations of the folks who have been awaiting this young but forceful executive's opinions on the subject.

Material, no matter how inspirational, is hardly constructive in a field where a commodity has to be sold in order to justify its existence unless accompanied by some explicit instructions on how to make it earn dollars and cents. This is exactly what E. J. Hammons, has done in his article on page 8.

STAND by for next week's special program on ROUND ABOUT THE STUDIOS. Let us take you to the backstage of the movie industry. Veritably, a trip combining pleasure with business. For it is quite a business. A business with which every man in the film industry should be familiar, whether he deals direct with the studio or not. And a business which can be observed with real constructive pleasure.

Don't miss it. There are some real constructive considerations to this STUDIOS program. It is related to the exhibitor from the industrial angle; from the fraternal angle; and from a real showmanship angle. Next week; don't forget.

*OUR Mary," as pretty and charming as ever, portrays Dorothy in her latest picture for United Artists, "Dorothy Vernon of Haddon Hall." The player in the circle is Marc MacDermott who plays the role of Sir Malcolm Vernon, Dorothy's cousin. Together the two do exceptionally fine work.*

*MARY looks a bit taller here than we are used to seeing her. Wilfred Lucas, Earl of Rutland, is doing the then commonplace thing, defending his good name. These four masculine stills can be used to good advantage as cut-outs.*

*HOWARD GAYE is quite the dandy as the Duke of Norfolk, in feathers and velvets but no less a man and not to be trifled with. While on the left, Malcolm Waite as Perkin, servant to Sir John Manners, feels also the dignity of his position, as protector of his most royal nibs.*

# Dorothy Vernon of Haddon Hall Lives and Charms Again

***As Her Latest Picture, Which Is Being Released as Usual by United Artists, Mary Pickford Has Selected One of Old Castles and Picturesque Costumes and Has Surrounded Herself With a Capable Cast***

MAR 11 1924

 © CI B611032 

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# 'Shorts' Are Independents' Chance

HAS the independent producer a better chance of surviving the battle if he confines some of his attention to short material than if he sticks entirely to features? Under some circumstances he has. If—

Well, let's take that If into account right at the beginning. Here it is:

If he has the capacity, meaning the ability, to make acceptable short pictures.

For it may as well be admitted that it is easier to make a good feature than it is a good comedy.

Good comedies are scarce. We are speaking now of the original material rather than of the human factors entering into the mirthful division of entertainment.

Good scripts are scarcer than good comedians. What we are likely to get in many cases are ordinary or indifferent scripts, depending on the comedian and his associates to put over the fun.

For the better the script the less need there is for the specialist in comedy. It is here the trouper steps in.

BUT to get back to the main theme. Given the capacity for making comedies the producer has an opportunity for larger profit with less of the ordinary production risk than is sustained by the producer of dramatic features.

It is a matter of finance. The gain may not be in saving production cost. Rather is it in quicker returns from the exhibitor.

The theatre owner may be all set ahead for one, two or three months on his features, but it is unlikely he is fixed up for a month in advance on his shorts.

The first or second run house is keen for good shorts and will give them a quick showing, thereby sending them on their distribution journey.

When the general question was broached this week to a regional distributor he declared the briefer form of product afforded the exchangeman a decided advantage over the feature pictures in several essential respects. In the first place, there was this important matter of quick turnover.

TO point the contrast between the short subject and the feature the distributor quoted the experience of one of his fellow-exchangemen who had purchased several feature subjects as far back as last October. Owing to advance bookings on the part of important houses in his territory it was the end of February before he was able to get one of the productions into a house the importance of which promised the initial returns he deemed necessary to yield an ultimate profit on his investment.

In the case of comedies or novelty short subjects, on the other hand, the exchangeman agreed it frequently is possible to secure a good booking with playdate set for but two weeks in advance of the day of solicitation.

In the matter of a serial, the exchangeman pointed out, not only is the booking accompanied by a near playdate but the overhead is materially reduced by reason of the covering of one or two days a week for a house for a period of fifteen weeks through the one visit of the salesman.

Then again while visiting a theatre owner remote from the exchange center there is the opportunity in the event of taking on a serial of extending the deal to include a comedy for the same number of weeks.

SPEAKING from the serial viewpoint the distributor suggested that one of the larger advantages from a business angle was the regularity with which contact was maintained with the one exchange over a period of weeks, through the matter of posters, etc.

In conversation with a prominent distributor of independent product unhesitating confirmation was given regarding the value of "shorts" to the independent.

"It is our experience that the independent has got more chance in the short department of film production," he said. "Arrow has built its success on short subjects including serials.

"As to the latter it is now issuing its eighth and will have another ready in the fall. The same company in its spring and fall program has provided for thirty-eight comedies under three brands.

"It is my experience there is noted a more ready response from buyers for this kind of material than from the features. I venture to say you can check up on any regional distributor now successfully doing business and you will find he has made his money on short subjects.

"It is all because the turnover is so much quicker that it releases for another purchase.

WHEN a group of features are stagnant or their distribution 'blocked,' as you might say, it means thousands of dollars that are dormant. And money is such an important factor in an independent exchange that action is vital, oftentimes.

"One of the great advantages of the shorter stuff is that it keeps the state rights man in constant association with his theatres.

"When you talk about scenics I am not going to agree with you. Maybe the experience of others is different from that of mine, but what I have learned is that they are all right in the first runs, but that in many of the other houses the exhibitors lay off.

"Yes, I hear requests for two-reel westerns, but there is not enough money in them. The producer will spend a little more money and make them five-reelers."

As to the possibilities of forming an entire evening's entertainment on shorts, with a well blended program, the distributor said he did not hear much.

The elimination of many of the highly paid stars from the two-reel comedy field, in the opinion of the speaker, gave a real opportunity to the independents, especially in view of the fact that in many small houses as much will be paid for a good comedy as for a program feature.

Another distributor declared that with a good comedy a producer had entree to houses, where it would be almost impossible for him to obtain a booking on an ordinary feature—or perhaps on a good one.

# Merchandising the Big Little Feature

## *An Application of Principles Which Have Brought Tremendous Profits to Great Commercial Institutions*

*By* E. W. HAMMONS
*President, Educational Film Exchanges, Inc.*

EVERY now and then we are reminded of the fact—the very apparent fact—that the public which we are supplying with entertainment is the very same public that is keeping the shoe factories of the country busy through its purchases of footwear, that is buying and wearing the well-known brands of clothing, that has made the big department stores the tremendous business institutions that they are. The self same public that keeps in business the great houses that depend on merchandising for their existence.

Yet for some unknown reason we have not yet learned, except in rare cases, to apply to our merchandising the same principles which have brought tremendous profits to these great commercial institutions.

Walk through the shopping district of your city and study the displays made by the great stores. Perhaps one of these great stores is particularly popular for its women's clothing; another has a reputation for the best in house furnishings. Does the first one give up its entire window display to feminine apparel, and the other show nothing but furniture and other home needs? You will find, of course, that nothing could be further from the case. Each store displays all its goods or as nearly all as circumstances will permit. Possibly the first store features a display of women's dresses, but all about this one will see the other goods shown—men's wear, house furnishings, sporting goods, silverware, etc. Similarly with the second store, while the furniture display may be the largest, it does not crowd out of the show window the jewelry, the women's dresses, the optical goods, etc.

Now, every exhibitor has a "show window." His lobby is the place in which he "displays his wares." But how many exhibitors, in the arrangement of their "show windows," follow the principles that have made these big stores such successes? How many of them, while offering a program consisting of three or four units, put a display in their "show windows" that tells their patrons about anything except the feature picture?

E. W. HAMMONS
Mr. Hammons is noted for the keen, incisive way in which he goes to the heart of a subject. "Merchandising the Big Little Feature" shows this characteristic in unmistakable fashion.

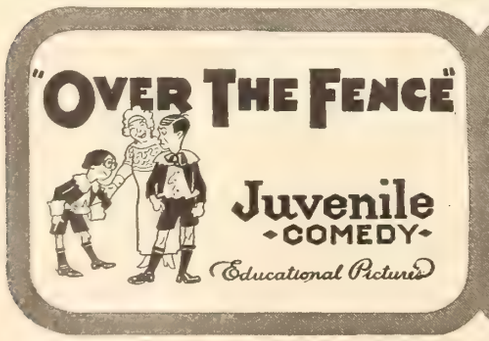
But when we consider the exhibitor's newspaper advertising we find him failing even worse to follow these sound principles of retail advertising. We find him in most cases taking the advertising layouts on the feature pictures prepared by the producers or distributors of these features, and running them with little or no additions beyond the name of the theatre.

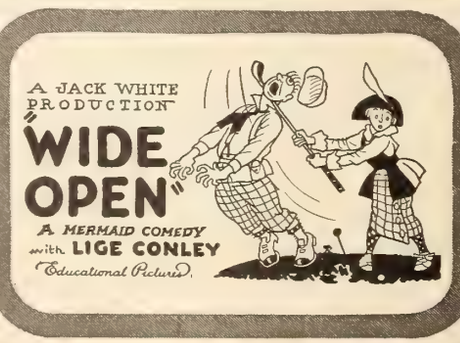
The big store generally does something radically different. I have just been reading the advertisment of a big New York department store in a New York daily, which is a fair sample of the advertising of this kind of store. The most prominent word in the "ad" is of course, the name of the store. The "feature"—in other words, the item used as the biggest drawing card—is a new woman's dress. A little less than a third of the entire space is devoted to this item. But under this are descriptions and prices of dress material, rugs and linoleums, chinaware and glassware and electric sewing machines. Truly a diversified appeal. This store knows, while the new dress may be the biggest attraction of the day, it cannot make a 100 per cent. appeal with this alone.

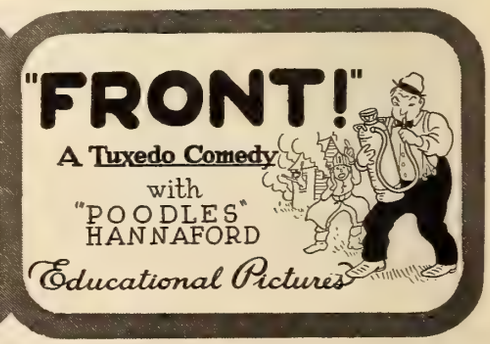
RECENT surveys among exhibitors and among the picture patrons themselves show the vast majority of them in favor of the diversified program; they want feature or reasonable length, with comedies and other Short Subjects to make up a balanced program. Most of the patrons say they are not pleased unless they get this diversified program. The exhibitors say they realize this situation. Then why should these exhibitors expect to appeal to these patrons 100 per cent when they do not use their advertising space to the best advantage to tell them they can count on seeing a diversified program?

No matter how good the feature may be, the exhibitor who books a good comedy to run with it, a beautiful scenic subject or a novelty and a new reel and then uses his newspaper advertising space to tell his patrons about nothing but the feature, is neglecting an important part of his clientele, a percentage of his potential patronage which may, and often does represent the difference between failure and success for his theatre.

(*Continued on page 56*)








BIG LITTLE FEATURES

The big little feature of these Educational Big Little Features is the advertising which is suggested in their connection. Educational has devised a comprehensive merchandising plan for these, and renders a co-operative service to all exhibitors interested in selling their shows 100 per cent to the public.

# The Trend of the Important Short Subject

*By* L. J. DARMOUR
*President Standard Cinema Corporation*

THE Standard Cinema Corporation is a comparative newcomer in the field of the short subject motion-picture, and, therefore, is free from any outworn traditions or ideas about the production or distribution of one and two reel features.

There is one fact with regard to short subjects which governs us in all our handling of them, and which should be thoroughly understood by the showman for whom this is written. I mean the fact that the day is past when short subjects were regarded as "fillers," used to keep something on the screen between showings of the big features, and of no importance or worth in themselves.

The biggest theatres were the first to recognize the value and the true place of the littlest features. Such leading showmen as Rothafel and Riesenfeld early saw the necessity for the balanced program, and gave a prominent place to the short subjects. They learned, by actual check-up, that their patrons were influenced to an astonishing extent by the short subjects accompanying the feature, and the smaller houses followed suit, so that now the short subjects are picked and assembled on the program with as great care as their big brothers.

When the short subject was a "filler," in the parlance of show business "anything went." A handful of comedy gags were stretched and padded, and interminable chase thrown in, until a few minutes of film idea was turned out as a two-reel "comedy."

When the searchlight of quality was thrown on the two-reelers, a great change took place, and is still taking place. Instead of puffing out, the aim now is to condense. The good two-reel comedy of the present contains as much plot idea, as many gags, as a much longer production.

In order to condense a full-sized comedy scenario into two reels, in the modern manner, it is necessary to speed up the action, cut out every unnecessary bit of story, and give more care to technical smoothness.

Comedy dramas written for or actually produced as five reelers can, with care, be boiled down to two-reelers, and this, I predict, will be the future trend of the short subject. Without interfering with legitimate feature productions, there are certain stories which can be condensed into the limits of two reelers with tremendous effect and punch. It is the story that counts, in the long run, and not its footage, for even features are not sold by reels.

THE exhibitor has been quick to sense the change in the status of the

The exhibitor has been quick to sense the change in the status of the shorts. The cheaply-produced, padded short subject cannot be given away, for the one and two-reelers are being bought and advertised on as high a basis as the features.

Another feature of the short-subject which the showman knows is the fact that there is no dull season for the use of the shorts. It is an all-year commodity. Throughout the four seasons it is a necessary part of every program, and in the summer, when interest in big features wanes, it is a most important part, and should be emphasized.

In addition to the two-reel comedy, the exhibitor can have dramas which have been pepped up and boiled down to two-reel length, the news reel and various novelty reels, of which the Bray "Col. Heeza Liar" series, a combination of motion-pictures and cartoon, is a good example.

*L. J. DARMOUR*

*President of the Standard Cinema Corporation believes brevity is the soul of wit and goes a step farther by producing shorts that are really funny.*

Showmen can take a good example in the matter of shorts from some of the leading newspapers of the country, those which have attracted millions of readers by their comic strip cartoons. These cartoon characters are followed faithfully day by day—although the whole paper may be read, the cartoons are the first things that are looked at by everybody, because their appeal is simple and universal. From one or two strips a day, some of the papers publish as many as ten daily at present.

Which only shows that people are always willing to be amused, and the short reel does not have to be sold elaborately to patrons. They sell themselves. The picture of Jimmy Aubrey or any other popular comedian, outside a theatre, I believe to be as big a factor in bringing them inside, as any other, and showmen are giving this recognition more and more by the increased prominence given to the advertising of the comedians.

*JIMMY AUBREY has the faculty of producing laughs. He is one of the most popular fun makers on the screen and never fails to produce results. He is turning out one comedy each month. "Colonel Heeza Liar" is one of the well known cartoon characters whose exaggerated performances are always worth a strong place on the program.*

# Old Lady Astor Says

THOSE who saw "America" on the opening night should take another peek at the production as it is today following a week's pruning at the hands of its producer. Every one conceded it was a great picture as it stood at the beginning. We saw on the tenth day the end of the first half and all of the second half of the picture. Where on the premiere night there seemed a sagging tendency in the second division owing to the great interest aroused in the career of young Montague, who dies at the end of the first half, as the picture stands now it may be said in all truth it is as fast in the latter part as it is in the first. And that is saying a lot. To suggest that "America" will be the greatest of the Griffith productions is perhaps to indulge in rash prophecy, especially in view of the phenomenal record of "The Birth of a Nation." But after again seeing the new subject following its final editing we are inclined to be reckless.

BY the way, we often hear of producers taking their pictures out into the smaller cities and trying them "on the dog." Bostonians may smile this week as they learn that Mr. Griffith, in preparing "America" for presentation in the Hub, deliberately "tried it on the dog" right here in New York. As many of the locations in the production are in Boston and its environs you may set it down Mr. Griffith is going to get a reception when he opens up at the Majestic on the night of March 8. Boston will "go to" that picture as it never did any of its predecessors.

AFTER a stay in New York of several weeks B. P. Schulberg, president of Preferred Pictures, is on his way back to the coast. He is all set immediately to start work on "The Breath of Scandal," which will be directed by Gasnier. The subject will be the first of the Preferred list to be made at the Hollywood studios, which have been taken over by the company. Following the starting off of "The Breath of Scandal" work will be begun on "The Triflers," by Frederick Orin Bartlett, the script for which has been completed by Waldemar Young. Mr. Schulberg was accompanied East by Mrs. Schulberg and their daughter.

RESTING—down Bermuda way. Not going to think of pictures or picture people for a whole, full week if it can be done. Want to look at the lilies. Bye, bye.—Danny in Film Daily. What's the mat? Can't he look at the lilies and think of picture people at the same time?

CARL HIMM, of the editorial department of the Hal Roach studios in Los Angeles, has been a visitor in New York for two weeks. While his trip was a business one Mr. Himm took advantages of his spare moments to look over the town and personally to convey messages of which he was the bearer. Incidentally he added to his list of friendships. He entrained for home March 4.

AL LICHTMAN, general manager of exchanges for Universal, is now at Universal City in conference with Big Chief Laemmle regarding the company's production plans. He will be away from his desk for about a month.

WILLIAM B. BRUSH, studio owner of Miami, Fla., is in New York. He will remain for a week, and then plans to leave for Florida, where with Elinor Fair he will photograph the underwater scenes of "The Water Babies," an adaptation of Charles Kingsley's story.

JOHN L. ERICKSON, manager of the Du Glada Theatre, is a diplomat as well as an exhibitor. His community is largely of Scandinavian origin or descent. Last month there was a little misunderstanding on between the manager and the local church. Just for an experiment Mr. Erickson booked F. B. O.'s "Thelma," and he had the time of his life seeing his recent antagonists flocking into his theatre. Best of all, his renewed patrons came back to him and said they liked it. The manager expresses his opinion to the local branch that his plan of campaign helped him more than any other policy could have done. It's the old story of sugar doing what vinegar can't.

GEORGE D. BAKER, the genial, always welcome visitor, is in town following his completion of "Revelation" for Metro, starring Viola Dana. The director is inclined to wax enthusiastic about his picture and its star's work in it. We just guess if any one knows a good picture when he sees it that man is George D. Mr. Baker is in town on personal business.

HERE are congratulations to Thomas A. Curran, who has just been appointed by Dr. W. E. Shallenberger as the foreign sales manager of Arrow. Mr. Curran's experience in film dates back to Thanhouser days, when in 1915 he joined the production forces of that company. For three years Mr. Curran has been a special representative of Arrow, and in that capacity has covered a wide territory. As the new incumbent of the foreign sales department has made several circles around the old earth as manager of road companies he has a good knowledge of theatrical conditions abroad. The best of luck!

WELCOME visitors to the office of Exhibitors Trade Review during the week were L. L. Phillips and Partner Sussman of Phillips & Sussman of Pleasantville, N. Y. First impressions of the two men are of upstanding exhibitor stuff, and better acquaintance is confirmatory.

PERCY MARMONT has been engaged by Paramount to play the leading male role opposite Betty Compson in James Cruze's "The Enemy Sex." Mr. Marmont will live many years before those who saw him in "If Winter Comes" will think of him other than as Mark Sabre. It was a characterization that will live as long as the negative of that picture holds together—and that is a long time. It was a great portrayal of a great character. Mr. Marmont's last work with Paramount was in the leading character of "The Light That Failed."

E. M. ("EPH") ASHER, personal representative of Mack Sennett, is in Los Angeles for conference with his chief. Mr. Asher has had a busy midwinter one way and another, but he carries with him to Los Angeles some really satisfactory reports.

IN a recent discussion of the controversy between the Actors Equity Association and the Producing Managers' Association A. L. Erlanger declared he did not believe there were more than twenty-five pictures that can be shown successfully in first-class theatres. Of course, he meant houses that ordinarily are devoted to stage production. That's something of an admission at that, coming from a man of the stage. In fact, it may be construed as a compliment.

# Spectacle to Continue, Simple Story Will Thrive

*By* CECIL B. DE MILLE

WHAT is to come next in motion pictures? At present, people seem a little confused over the mingling of various tendencies. We are now at what might be called a dead center in the progress of the film business. For several years the costume picture has been in the ascendant. Recently the simpler story has come out of its retirement.

Twenty years ago, this situation would have meant only one thing. It would have meant the passing of one cycle in production and the development of another in absolute contrast.

This was in the age of the stage drama, when the entire interpretative art could be controlled by a handful of men. David Belasco, my fathers old associate and my mentor in earlier days, was a leader in the creation of such cycles. After producing such tremendous plays as "The Darling of the Gods," "Adrea" and "Du Barry," Mr. Belasco found that all the producers in New York were copying him and competing with each other to bring out larger and more lavish productions. Therefore, the following season, instead of continuing in a big way, Mr. Belasco suddenly switched to such an absolutely simple thing as "The Concert," and he scored a tremendous success. The other producers followed his lead and for a period of seven years spectacle was out and hardly anything appeared on Broadway save the simplest sort of dramatic entertainment.

Today because the production of motion pictures is not controlled by a group of men but by a constantly and freely expressed public opinion, coming from some 60,000,000 theatre-goers, the hide-bound, dramatic cycle of olden days has passed forever. The extremely large following which the motion picture has created has enough partisans of each class of entertainment to make it possible for the costume spectacle, with its crowds, and the simple drama, of but few characters, to exist successfully at one and the same time.

### Competition Develops Art

I consider, therefore, that it is foolish to claim that the present appearance of a number of modern, unspectacular stories means the passing of the elaborate, eye-filling spectacle which has been so popular through the past few years. The spectacle will continue to exist. The simple story will and thrive.

It is a very fortunate thing for the future of motion pictures that this is so. Competition does more to develop art than any other single influence. We will have better spectacular pictures and better non-spectacular pictures, when the two types oppose each other in competing houses. There will be more originality in photoplays because a hide-bound cycle of one brand of entertainment, excluding all other, breeds imitation and is likely to kill new and fresh ideas.

I have just completed what is termed a "huge, spectacular production 'The Ten Commandments,'" a theme which swings through the gamut of crowds, large sets and the appeal of mass and color of ancient times. My new production, "Triumph," is of the contrasting sort. While possessed of colorful touches, it is a strictly modern story depending for its appeal upon human elements in modern everyday life. The two stories are widely opposed, yet both have definite and direct box office appeal. They can exist side by side with success for both.

I mention these two productions purely as illustrations. You will be able to think of many others. The point is plain that we have at last reached the much-to-be-desired stage, where the public as a whole speaks its desires and makes possible the diversity of entertainment which the motion picture industry needs in order to rise to the still greater artistic heights which await it. It was very fortunate for the business of making photoplays when the voice of the public began to bulk large enough so that the film producers felt safe in trusting the expenditure of millions to the decision rather than in relying entirely upon the judgment of a comparatively few men who might or might not strike the correct keynote.

JEAN TOLLY
Known as "the most photographed girl in the world," has just completed her first picture, "The Uninvited Guest" for Williamson-Ince Company.

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## GRAND-ASHER BEGINS WORK ON 'SAN FRANCISCO'

The first set erected for "San Francisco," the Swickard production for Grand-Asher release, is a dance hall, bar and theatre combined, such as those which flourished in the golden days of the city—the period of 1850-51 and thereabout. This period is used in the prologue of the story which shifts to 1906 for the main part of the drama.

The scene is a replica of the once famous "Turn Hall," possessing a tiny stage with, however, its full compliment of scenery, crudely painted.

The floor is sawdust covered and the bar is the most imposing piece of furniture. There are the familiar "boxes" and many rough tables and chairs.

Therein, Julanne Johnston, leading woman, will make her appearance as Petite Colomb, a French danseuse, and, in the later story, will be seen as Nell Barbe, a girl of the far-famed Barbary Coast. Charles Swickard is director.

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## FILM RIGHTS TO 'A LOST LADY' FOR WARNER BROTHERS

Warner Brothers have purchased the motion picture rights to "A Lost Lady," the best seller from the pen from Willa Cather which has lately gone into its seventh edition. Final arrangements were consummated this week at the Warner home offices.

With this announcement comes another to the effect that the novel has been syndicated by the Bell Syndicating Company, installments starting March 1, and to extend over a period of some nine months. Warner Brothers feel that this will constitute an excellent advertising and publicity medium, keeping the novel, fresh in the minds of millions of readers, and preparing them for the screen version.

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## G. A. ROGERS HONORED AT TESTIMONIAL DINNER

### *Leaders of Motion Picture Industry Compliment Lawyer*

THE motion picture industry paid an unusual compliment to one who has been long associated with the development of the business, when many of its leaders gathered to honor Gustavus A. Rogers, attorney, at a testimonial dinner given by his friends at the Hotel Plaza, Wednesday evening, February 27.

Will H. Hays, Adolph Zukor, Jesse L. Lasky, John C. Eisele, Jack G. Leo and S. L. Rothafel were among those present, Saul E. Rogers, general counsel for the Fox Film Corporation, and a brother of the guest of the evening occupied one of the tables. At the tables were Cortland Smith, J. Gordon Edwards, Julius Stern. At Mr. Zukor's table were Jesse L. Lasky, Richard W. Saunders, Ralph A. Kohn, Robert T. Kane, Dr. Hugo Riesenfeld, Charles E. McCarthy, A. M. Botsford and Henry Salisbury.

Others who had tables were Sydney Cohen, head of the Motion Picture Theatre Onwers, and Charles O'Reilly, president of the state exhibitors' league.

It had been rumored that there was some political significance behind the dinner and that it was a vehicle to launch his candidacy. This Mr. Rogers disclaimed and said there was no such purpose behind it, that not only was there no political significance but it did not have any motion picture political aspect.

It was not heretofore advertised that he is no longer connected with the Fox Film Corporation or William Fox Interests. When interviewed shortly after the dinner Mr. Rogers took occasion to emphasize that since he had resigned as counsel to the Fox Film Corporation a few years ago, when his brother Saule Rogers retired from the firm of which he had theretofore been the junior member that he, Gustavus Rogers, had kept aloof from all internal motion picture controversies. Some in the industry may be surprised to know that he is no longer connected as attorney or otherwise with the Fox Film Corporation although his brother Saule Rogers is still vice-president and general counsel.

LEW CODY
Goldwyn star, is busy at work on "The Shooting of Dan McGrew." In this picture he takes the part of Dangerous Dan, of the famous Service poem.

KENNETH HARLAN
One of the most popular screen stars is appearing in Preferred Pictures latest feature, "Poisoned Paradise" from Robert Service's popular story.

## BOX OFFICE RECORD FOR 'SCARAMOUCHE'

### *Breaks World's Record for Box Office Hits at Capitol Theatre*

SWEEPING all Broadway records into the limbo of forgotten things and smashing every existing box-office record at the Capitol, New York, Rex Ingram's "Scaramouche" piled up the unheard of gross of $67,960 on the first week of its engagement at this theatre. This tremendous figure despite three giant obstacles any one of which would have squelched another picture; first, heavy rains, snow and slush; second, the fact that "Scaramouche" had already been witnessed by thousands of people who had paid advanced prices to see it during its long Broadway run at the Forty-Fourth Street Theatre; and third, that it was up against a string of giant super-pictures, an aggregation of new productions that dazzled the theatregoers and formed the strongest opposition ever known on Broadway. But "Scaramouche" topped them all.

Not only did "Scaramouche" set a new world's record at the Capitol for the first week's business, but it copped three other Broadway records as well: on the opening Sunday at the Capitol "Scaramouche" ran up a gross of over $13,000, the biggest opening Broadway will see in many a day; on Washington's Birthday "Scaramouche" played to $14,520 a week-day gross that has never even been sighted by any Broadway picture house; and on the second Sunday of its engagement, the beginning of the second week, "Scaramouche" attracted $12,290, another new record and a sign that the second week would rival the first in receipts.

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## WILL ESTABLISH PRECEDENTS AT T. N. T. DINNER

The first banquet in the annals of banqueteering in which no flashlight pictures will be taken will add a new and refreshing chapter to entertainment history when The Naked Truth dinner, annual revel of the motion picture advertising and publicity men, is staged at the Hotel Astor, New York, on the night of March 29.

Nothing could do more to insure the success of the affair unless it would be the elimination of the usual program of speech-making in the opinion of the entertainment committee of the Associated Motion Picture Advertisers.

And just to clinch success, even that radical departure from precedent is to be taken. A. M. Botsford, entertainment committee chairman, announces that there will be no speech-making!

Instead, a few distinguished guests and members of the motion picture industry will tell "Bedtime Stories," in which some startling truths anent the business and artistic side of the film world will be bared.

Paul Whiteman, famous jazz orchestra leader, it is announced, will be there in person, with two bands, as for the first time in A.M.P.A. annals the dinner is open to women, and consequently there will be dancing till dawn, continuous music throughout the dinner and dance will prevail, and to quote Mr. Botsford "Jazz, jollity and joy will reign."

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## RIESENFELD LOUD IN PRAISE OF PHONOFILMS

Possibly the highest compliment that has ever been paid to Dr. Lee DeForest's Phonofilm, or talking motion pictures was by Dr. Hugo Riesenfeld, famous managing director of the Rivoli, Rialto and Criterion Theatres in New York, when he gave the Phonofilms a continuous three weeks' showing at the Rivoli Theatre.

The showing of the talking motion pictures started at the Rivoli on Lincoln's Birthday week when the Abraham Lincoln phonofilm was presented. This picture gives two episodes of Lincoln's life. The first shows Lincoln visiting a camp of the Union soldiers, and the second is the Gettysburg episode and the delivery of the immortal Gettysburg address. This first week was so successful that it was followed by a second of the Phonofilm, with Egyptian dances by Lillian Powell, her graceful movements in perfect synchronization with the music, photographed on the film. The third week's program consisted of other dances by Miss Powell and musical numbers.

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## FRENCH LENDS REALISM TO 'MONSIEUR BEAUCAIRE'

"Parlez vous, Francais?" and other French phrases less commonly used are heard so frequently on the set at the Paramount Long Island studio where Sidney Olcott is making "Monsieur Beaucaire," with Rudolph Valentino in the stellar role, that visitors have been surprised. But there has been nothing about it to be surprised at. The use of the foreign language is merely a bit of realism that has been injected into the making of the Tarkington story.

All of the players speak their sub-titles in French during the filming of the episodes in Louis XV's court. Mr. Valentino speaks perfect French as does Bebe Daniels, Paulette Duval, Lowell Sherman and others. Lois Wilson is an adept pupil and every day she is getting better and better with her French. It is all done in an effort to catch the true spirit of the French court.

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## P. F. STUDIOS RENTED

Despite the fact that Mary Pickford and Douglas Fairbanks are in New York preparing for premiere showings of their new motion pictures, respectively "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad," after which they plan a trip abroad, there has been no let-down in activities at their Hollywood studios.

Plans are now being made to allow several independent producing companies to operate the Pickford-Fairbanks studios on a rental basis, using all the equipment and facilities the studios afford.

JOHN FRANCIS DILLON
Director of "Flaming Youth," has just completed "Lilies of the Field" and is ready for Colleen Moore's next picture, "A Perfect Flapper."

## SELZNICK ANNOUNCES SHORT COMEDIES

### *Short Subjects Are the Work of Well Known Fun Makers*

HANK MANN, popular screen comedian, is featured in "One Day in Hollywood," just completed as the latest of the Hollywood series for the Standard Cinema Corporation. L. J. Darmour, President of Standard, announced that there will be a well-known fun-maker in each of the series, which is released by the Selznick Distributing Corporation. "One Day in Hollywood" marks Mann's first appearance in this series.

"The Mechanic," a Jimmy Aubrey comedy, has just been finished out on the Coast. It is the joint work of two well-known screen comedians, for Jimmy Aubrey's acting in it was supervised by Joe Rock, long a leading fun-maker himself, who has given up appearing in two-reelers, in order to use his experience and ability in their production.

Two more Standard Cinema Corporation subjects have been completed. They are the Bruce Barton one-reel editorial "The Just-a-little-late Club," and from the Bray studios, the latest in the Colonel Heeza Liar cartoon series, called "The Sky Pilot."

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## REPEAT 'EINSTEIN THEORY' AT TIMES SQUARE

At the Times Square Theatre, 42nd Street and Broadway, New York, a legitimate house, a special showing of the "Einstein Theory of Relativity" film was given last Sunday, February 24, at the special request of 600 petitioners who had not had the opportunity to see the picture when it ran for four weeks on Broadway at the Rivoli and Rialto Theatres.

Edwin Miles Fadman, producer of the film, and president of the Red Seal Pictures Corporation, 1600 Broadway, which is distributing it, arranged with Mrs. Ittleson and Mrs. Hess, wives of officials connected with the Goldwyn Company, to have the showing given under their auspices.

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## FOX SIGNS ALYCE MILLS

Alyce Mills, who has just returned from Hollywood, has been signed by Fox to play the leading feminine role in an Elmer Clifton production. Miss Mills was chosen after tests of over one hundred applicants.

The picture will be made in Fox's New York studio and actual "shooting" will start within the next two weeks.

# Goldwyn Asks Publicity Men to Curb Fanciful Stories

BIG salary stories, salacious advertising and talk about million dollar productions must stop.

This was the message given to the Western Motion Picture Advertisers at its meeting Monday evening by Samuel Goldwyn, the guest of honor.

In a straight-from-the-shoulder talk, Mr. Goldwyn proved the most interesting speaker the "Wampas" have had in months. Instead of devoting his entire address to telling the publicity purveyors that they were the brains of the industry, Mr. Goldwyn spoke of the pitfalls of thoughtless publicity and his sincerity won him one of the most enthusiastic ovations ever accorded a speaker before this body.

"We have heard much about the fallacy of advertising and exaggerating the salaries of persons employed in pictures, but we still find the papers full of million dollar this and million dollar that," said Mr. Goldwyn "Never in the history of motion pictures have the advertising men of this business held such an important position as they do today. Never before have they found themselves in a more strategic position to render the industry a great service or a great harm.

"Stories about tremendous salaries must cease. A motion picture person receives a salary of $50,000 a year and it is heralded throughout the country and shouted from every house-top. It is nothing unusual for a bank executive to receive $75,000 or $100,000 a year—but we never hear anything about that. They would regard it silly as well as harmful to advertise their large salaries. We of the motion picture business must look at the situation in the same light. Nothing but resentment on the part of the public and unfavorable political and federal action can result from the untruths that are printed about salaries, in the motion picture business.

"Salacious advertising is another evil of motion picture advertising men. Things that never appear in a picture are made the basis of advertising campaigns. This is absolutely wrong and in instances where the advertising is salacious, it embodies one of the most harmful practices the industry has ever been subjected to. Men who are putting out salacious advertising are not only retarding the progress of this business but are hurting themselves, for the harm that this sort of advertising inflicts upon the industry is bound to react unfavorably upon the publicity man. There is absolutely no excuse for any man to put out salacious advertising. If I were a publicity man and my employer asked me to do this sort of thing I would absolutely refuse to do it.

"I believe in the publicity man and I believe he can prove one of the biggest factors in the success of any organization in the motion picture industry. I also believe however, that he can do more harm not only to his company but also to his business, than any other factor in this profession.

"Publicity men have sold the motion picture industry to the public. They have paved the way to success. Let's appreciate this and let's do nothing that will harm the publicity man in his particular vocation, or give ammunition to those who launch trades against this industry on the slightest provocation. Let us build!"

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## DAVID HIGGINS WITH MEIGHAN

David Higgins, one of the stage's best known players, has an important role in Thomas Meighan's latest Paramount picture, "The Confidence Man." Mr. Higgins, who was one of the principals in "Welcome Stranger" during its long run on the stage in New York City, starred in one of the first five-reel motion pictures ever made, "His Last Dollar." This production, made in 1913 by the Famous Players Film Company, was a picturization of the stage play of the same name written by Mr. Higgins over 20 years ago. "His Last Dollar" was one of the most famous of the old time melodramas, and Mr. Higgins made the title role so well known that the expression, "Here goes my Davy Higgins!" is still used by many people when spending their last dollar.

JANE GERRITY
This popular young Selznick starlett made a great hit in "Roulette," in which picture she portrayed a very difficult part and did it exceptionally well.

## KANSAS EXHIBITORS CHARGE UNFAIR COMPETITION

A "showdown" on unfair competition in Kansas appears inevitable. Schools and churches long have been a "thorn in the side" in several sections of the state. "The Hunchback of Notre Dame," which just has finished a 3-weeks run at the Liberty Theatre, Kansas City, Mo., has been advertised to be shown in the high school of Kansas City, Kans., under the supervision of the Veterans of Foreign Wars.

That the V. F. W. has little or nothing to do with the picture Kansas City, Kans., exhibitors are confident. A committee of exhibitors called upon the Kansas City Universal exchange and were told the branch office had no knowledge of the picture being booked at the high school. But the investigation will not stop there, exhibitors say.

Supreme Court Judge Richard Hopkins, of Kansas, when he was attorney general of Kansas, gave it as his opinion that schools and churches, using motion pictures commercially, ought to be taxed; that it was unfair for non-taxable institutions to commercialize in an industry in which others were taxed. Should developments in the near future warrent it, exhibitors probably will seek legal protection against such competition, in which case an appeal would be made to Attorney General Griffith.

## CENSORSHIP REPEAL BILL TO GET HEARING

*Now in Senate Committee But Will Be Reported Out Soon*

ALBANY, N. Y.—Thus far there are only two bills of real interest to the motion picture industry before the New York State Legislature. The present legislative session is due to conclude on either April 4 or April 11, and in view of this fact action will be taken on both bills during the present month. Chief interest naturally centers around the Walker bill calling for the repeal of the motion picture censorship law in the Empire State. This bill is still in Senate finance committee, but there is no doubt as to its being reported out, for the Senate is Democratic in its majority and the bill, inasmuch as it embodies recommendations made by Governor Smith, in his message to the Legislature, is regarded by the Republicans at least, as an administration measure.

Just when the bill will be reported out seems to be a question. Thus far there is no indication whatever of a public hearing being held on the bill, but these hearings are called for on a moment's notice and one may be held almost any time, with only three or four days' notice to the general public. When the bill was first introduced, those behind the measure stated that every effort would be made to go to a vote before the jam which occurs during the last few days of the session, and when many a good bill gets slight attention because of this fact. Unless the bill is reported out of committee soon, however, the vote will be taken during the concluding days of the session.

The other bill relates to the admission of unaccompanied children to the motion picture theatres of the state. In its original form, it related solely to New York City. The bill was later changed to take in the entire state, carrying a local option clause. The bill is now in the stage of further revamping and will be amended this coming week with a clause that will give each city in the state the right to determine through its governing body, the ages under 16, at which children, unaccompanied, may be admitted to theatres maintaining matrons.

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## PATHE WILL EXPAND FOREIGN NEWS SERVICE

George Ercole, staff cameraman of Pathe News with headquarters in Paris, arrived in New York this week aboard the America for a series of conferences with Emanuel Cohen, Editor of Pathe News. Mr. Ercole's visit is significant of still further expansion of Pathe News activities abroad. While here Mr. Ercole will study the methods of the American news cameraman with a view to improving the service of the Pathe News field force in foreign countries. The reorganization of the Pathe News staff abroad will be another important task to be undertaken by Editor Cohen and Cameraman Ercole in the course of their conferences.

Ercole has been attached to the Pathe News foreign staff for over five years. Some of his most distinctive scoops abroad for Pathe News have been seen in the views covering such events as the German Revolution, the Turkish hostilities against the Greeks, the Smyrna fire disaster, the Ruhr Rebellion and the Flight over Egypt.

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## BROWNING SELECTS CAST

An all star cast has been selected by director Tod Browning to support Ruth Roland in her initial feature production, "Dollar Down," which is to be made at the F. B. O. Studios. This is the first of the Co-Artists Productions, an organization recently launched by Miss Roland and Mr. Browning.

*NEELY EDWARDS, as the guest in "Be My Guest," receives one hot reception as he is ushered into the house by his esteemed host. This is the kind of single reeler to which audiences usually respond with the well-known commodity known as a laugh.*

*"HOT DOG!" declares Neely Edwards as he doubtfully turns from the steaming morsel in his hand to the figure on the counter, which perhaps in his mind, bears an unpleasant ancestral significance to delicacy in question. One of the Pathetic scenes in "Be My Guest."*

# Amusing Shots From Universal Comedy Shorts

***'Be My Guest' and 'Happy and Married' Are Short Subjects That Carry an Invitation to Laugh, Quite Irresistible in Their Appeal***

# FEDERAL CONTROL BILL IS INTRODUCED

### *Bill in Congress Would Give Great Power to Committee*

WASHINGTON, D. C.—Probably the most drastic measure of reform legislation seriously suggested to an American legislative body within recent years is the bill which has been introduced in the House of Representatives by Mr. Upshaw of Georgia proposing, in effect, to give the Federal Government almost absolute control over the motion picture industry. The bill contemplates the creation of a Federal Motion Picture Commission which through a system of permits for the interstate transportation of films and federal licenses would be able to exercise arbitrary control over every film made in or imported into the United States.

This commission would even be granted the power to control the financial affairs of the motion picture industry to the extent of fixing prices for the rental of films, and to institute a "centralized neutral agency" to "manage the business of renting and leasing all films in interstate commerce." Posters, banners and other advertising matter used in connection with motion pictures also would be subject to the inspection and approval or disapproval of this omnipotent commission.

One of the most drastic of the provisions of the bill is the section which would give the commission arbritary control of the licensing for interstate or foreign commerce of any film or picture intended to aid any political candidate or political issue. This section prohibits the licensing of:

"Anything which aims to or does assist the election or defeat of any political candidate: Provided, however, that nothing herein shall prevent the commission granting a license or a permit in commerce for a film otherwise complying with the standards of this section, which aims to or does assist the election or defeat of any political candidate: Provided, that in the license or permit granted there is the statement of the condition that it shall not be exhibited in licensed places of amusement."

"In a statement issued when he introduced his bill, Mr. Upshaw declared: "I have introduced this bill after full conference with various committees representing the militant church organizations and moral forces of America."

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## PENNSYLVANIA THEATRE OWNERS HONOR H. J. SCHAD

Motion picture theatre owners of eastern Pennsylvania honored the president of their organization, H. J. Schad, of Reading, at a banquet held at the Ritz-Carlton, in Philadelphia last week. The event was one of the largest ever tendered an executive of the organization and shows the high regard in which Mr. Schad is held by his associates.

Many notables of Pennsylvania were present and spoke of Mr. Schad's value to the industry. When the guest of honor was ushered to his place at the speakers' table he was given a rousing ovation from the 400 persons assembled.

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## CHANGE PICTURE TITLE

It was the intention of Hepworth Productions, Inc., to offer one of its big films under the title of "Speak No Evil," but it was finally decided that the picture will be released under the name of the book, "Mrs. Erricker's Reputation," which enjoyed a large sale in Europe. Thomas Cobb wrote the book. It was taken by Cecil M. Hepworth for picture presentation, who not only directed it, but produced it with a cast headed by Alma Taylor, regarded as one of the most popular and capable leading women in English pictures. Others in the film are Gerald Ames, Gwynne Herbert, James Carew and Eileen Dennes.

MIMI PALERMI
Before her "discovery" by Distinctive Pictures she was acting as a cloak model in New York City. She is now one of the screen's most beautiful stars.

## BROKEN MIRROR NO TERROR FOR TOM MEIGHAN

Thomas Meighan recently demonstrated that there was nothing namby-pamby about his motion picture acting when he smashed his fist through a beveled mirror in a scene for "The Confidence Man," his current Paramount picture. In breaking this mirror with his fist Mr. Meighan took the chance of a disfigurement that might have caused the end of his screen career. It so happened that he only caused a severe cut on his right thumb and several bad scratches on his hand. When he smashed the glass, bits of it flew in all directions but luckily none of them struck him in the face.

Director Victor Heerman had five cameras turning on the scene which, the studio press department says, is one of the dramatic punches in the story. Following the taking of the scene Mr. Meighan was idle two days while his hand healed up enough to go on with the picture.

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## BABY PEGGY'S SECOND STORY

Now that "Captain January," is completed and in the cutting rooms of Principal Pictures Corporation, the second Baby Peggy story has been decided upon.

It will be an adaptation of "Helen's Babies" one of the oldest and most popular of juvenile books. John Habberton is the author and the first edition of the volume is nearly fifty years old.

William A. Seiter has been engaged to direct the new story. Seiter's most recent work has been with the Warner Brothers and Sacramento Pictures Corporation.

Assisting him will be Nate Watt, formerly of the Metro and Fox organizations. Louis Milestone has been engaged to create the comedy situations for the production. Work will start in the near future and the cast will be announced as soon as completed.

# FIRST NATIONAL SALES CHIEF OPTIMISTIC

### *Expects Big Results from Pictures Now Being Completed*

AFTER a tour of the country during which he visited the majority of First National exchange centers, E. A. Eschmann, general manager of distribution, is en route to New York. Mr. Eschmann, having launched the successful First National month campaign left New York eight weeks ago on his first extended tour since joining First National last July.

A week of Mr. Eschmann's time was spent in Los Angeles where he studied forthcoming productions at the United and Ince studios. Accompanied by R. E. Pritchard, studio sales representative, he made a flying trip to the Mexican location camp, and saw the filming of "Sundown" under the direction of Larry Trimble. The extended stay of the First National sales chief at the production center permitted him to inform himself in detail of the audience qualities of forthcoming productions. He was in continued conference with Earl Hudson, production manager; John McCormick, western representative and Joseph Skirbol, western district manager.

"Approximately five hundred new accounts were added to the First National list of exhibitors during First National Month," writes Mr. Eschmann from the Coast, "and after an inspection of some of the 'First National 1924-20' here at the studio, I am confident that our newly made friends will be equally enthusiastic over our new group of pictures. Such pictures as 'Black Oxen,' 'Flaming Youth,' 'Ponjola,' and 'Boy of Mine' and 'Song of Love,' with which we made so many new First National exhibitors, imposed a responsibility upon us. Our production forces, however, have marshalled the best talent and expended every ounce of energy to equal and excel the First National pictures of the last of 1923."

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## ARTCLASS PICTURES ANNOUNCES SALE OF TERRITORY

Harry Grelle purchased Western Pennsylvania and West Virginia, and the B. & W. Booking Office at Shelby, North Carolina, purchased North and South Carolina, both of these territories are planning big openings and road-shows to follow. Harry Grelle intends to open "After Six Days", featuring Moses and the Ten Commandments, in Pittsburgh for a run. The Epic Film Attractions of Chicago, who control the Northern Illinois and Indiana territory on "After Six Days" expect to open downtown at the Loop, sometime in March. Mr. Lalumiere in Canada, who controls the picture for the entire Dominion of Canada, has three copies working in Montreal alone. He intends sending out at least six road companies in Canada to play this picture.

David Starkman, of the Standard Film Attractions, Philadelphia, who controls the picture for the Eastern Pennsylvania territory, has just finished a week's run at the Wilmer and Vincent Theatre in Harrisburg, and broke all existing house records.

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## CASTING FOR BALMER STORY

Gasnier begins this week the selection of players for the cast of his next Preferred Picture, "The Breath of Scandal," which will be put into production immediately at the Hollywood Studios. This story by Edwin Balmer received its first publication last year as a serial in Cosmopolitan Magazine and subsequently gained popularity in book form.

The name of Gasnier attached to the production promises unquestioned success.

## NEW SELECTED PICTURES CATALOG COMPLETED

### *National Board of Review Publication Contains List of 'Best' Pictures*

OF value to every exhibitor is the new "Selected Pictures" catalog for 1923-24 issued by the National Board of Review in New York through its National Committee for Better Films. As the Board sees the films sometimes weeks, sometimes months in advance of release, this catalog contains many of the newest pictures. It lists altogether 532 pictures, of which 506 were seen in 1923 out of a total of 1519 submitted to the Board in that year by all companies.

The information given comprises distributor, reels, featured players, short description and literary or dramatic source. This latter is particularly important where the exhibitor wishes to obtain the co-operation of schools, libraries and bookstores as well as women's clubs, literary and dramatic societies.

Pictures of outstanding merit are indicated by an asterisk, and 322 pictures especially suitable for the family program and boys' and girls' performances are specially marked, as also are pictures which are rather for the mature as distinguished from the general or family audience. The arrangement is made as convenient as possible: first, the features, then the short comedies, then the miscellaneous short subjects, scenics and "educationals." The films are listed within these divisions alphabetically by title, with the name of the company in bold type so that the films of any particular company can be quickly picked out.

The catalog may be kept up to date by means of the monthly and weekly Photoplay Guide to the Better Films issued by the National Committee. Supplementing this also are reports on the longer of these pictures contained in the bulletins, "Film Progress" and "Exceptional Photoplays."

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## TWO PRODUCTIONS UNDER WAY BY WARNER BROTHERS

The Warner Brothers' west coast studios started the week off by beginning work on two production units, "How to Educate a Wife," and "Babbitt," the first from the pen of Elinor Glyn, the latter from the novel of the celebrated Sinclair Lewis.

Monta Bell, who won his spurs in "Broadway After Dark," is handling the directorial megaphone on "How to Educate a Wife." Mr. Bell first sprang into the limelight by his work on the Charles Chaplin film, "A Woman of Paris," having co-operated in the making of that picture. So brilliant a directorial feat did he make of "Broadway After Dark" that the present assignment was given him without question of any other person.

It is expected that "Babbitt" will be completed in time for release sometime in May. Harry Beaumont is directing this production, and intends to give it the clean finish and faithful realism which he put into the making of "Main Street." Willard Louis has the title role.

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## MARY AND DOUG TO BROADCAST FOR MOVIE FANS

Mary Pickford and Douglas Fairbanks will broadcast by radio their personal messages to their respective publics and movie fans in general through Station WJZ, New York city, on the evening of March 12, at 8:15 oclock.

All arrangements for this most important event to motion picture exhibitors and their patrons have been completed, and everything is set awaiting the date and the hour.

This will be the first formal use of the radio by these two popular stars for communicating first-hand with the theatre-going and newspaper reading population of the world within the radius of this powerful broadcasting station. Previous attempts to obtain the consent of Miss Pickford and Mr. Fairbanks to brodacast to their millions of admirers have failed because of the fact that both have been so tied up with location or studio work on their new productions—Miss Pickford's "Dorothy Vernon of Haddon Hall" and Douglas' "The Thief of Bagdad." They determined to make this a dual broadcasting event, and not until now have their plans been such that both could be free to take up this matter at the same date.

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## PARAMOUNT PEP CLUB ANNUAL DANCE ON MARCH 7

The third annual ball of the Paramount Pep Club of the Famous Players-Lasky Corporation will be held Friday evening, March 7, in the Grand Ballroom of the Hotel Astor. This event, which has become an established affair in New York City, particularly in the theatrical and motion picture professions, promises to surpass either of its predecessors.

Dancing will be continuous from 9:30 o'clock on, the dance music being furnished by Jay Cox's Society Orchestra, divided in two alternating sections. The Cox Orchestra has a wide reputation for perfect dance music and is an annual fixture at the big affairs at Yale, Princeton, Wesleyan and other colleges.

At twelve o'clock sharp a special vaudeville show will be presented on the big stage at the Western end of the ballroom and will include some of the biggest acts in the country. As usual, a large number of the foremost theatrical and motion picture stars will be present.

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## HODKINSON WILL RELEASE AT CAMEO FOR EIGHT WEEKS

Under contracts just closed the productions released by the Hodkinson Corporation will be shown at The Cameo Theatre on Broadway, New York, for a period of eight weeks beginning March 9.

"Love's Whirlpool" with James Kirkwood and Lila Lee and Madge Bellamy will be the first attraction starting March 9th for a week's run to be followed possibly by "The Hoosier Schoolmaster" the Whitman Bennett production featuring Henry Hull and Jane Thomas.

"Love's Whirlpool" will be presented with an especially composed musical setting arranged by Edward Kelenyi, musical director of the Cameo.

William M. Vogel, distributor of Hodknison releases in all countries outside of the United States.

## INDEPENDENTS PLAN TO AID EXCHANGES

### *Will Co-operate for Better Results Among Independent Units*

THE active support of three hundred manager-owner independent exchanges throughout the United States and Canada,, has been solicited in behalf of the Independent M. P. P. and Distributors Association in a letter just sent out by I. E. Chadwick, President of the organization.

The state right operators and exchanges constitute one of the most important factors in the independent branch of the motion picture industry, and are to be encouraged in every possible way, President Chadwick declares, while advising that many managers have already volunteered their services in aiding in the establishment of the independent market upon a firm and sound foundation.

In a letter to owner-manager exchanges, President Chadwick says: "The Independent Motion Picture Producers and Distributors Association has recently been formed for the purpose of providing a live and quick acting organization to serve every branch of the independent market, and to raise the standards of independent productions to such a degree that the confidence of the exhibitors will be fully restored.

"The various factors in this important branch of the motion picture industry are to be encouraged in every possible way. The producers, distributors, manager-owner exchanges, theatres, stars and directors will be given the fullest measure of co-operation that they deserve with a view to promoting a better understanding among all these units."

* * *

## BERNARR MacFADDEN EQUIPING BROADWAY STUDIOS

Louis De Klade is equipping Bernarr Macfadden's new studio, which is being erected in the Macfadden Building, Sixty-fourth to Sixty-fifth Streets, Broadway, New York. Mr. De Klade, who is a veteran in the motion picture studio line, was formerly connected with the Norma Talmadge Film Corporation.

Wallace Hamilton Campbell, art director, will be in full charge. The new studio will have all the latest electrical equipment, modern offices, property, retouching, negative developing, dark rooms, and dressing rooms. This will enable Mr. Macfadden to do all his still and motion picture photography. Mr. Macfadden publishes twelve magazines which are all illutrated with photographs.

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## INGRAM SAILS FOR HOME WITH NEW METRO PICTURE

Rex Ingram who went to Africa six months ago to make his next Metro production, "The Arab" is due back in these United States in about a week or so. The Metro offices have received a cablegram from Ingram to the effect that he was setting sail Wednesday of this week, March 5, for home.

The cablegram also bore Ingram's message that "The Arab" was practically completed and would be wholly so after several weeks sojourn in Hollywood. All the exterior scenes were filmed in Africa in the neighborhood of Tunis in Algiers, a locality particularly rich in Oriental atmosphere and color. Ingram made the interiors for "The Arab" in Paris, having arranged for a studio for that purpose which enroute to Africa last September.

Returning with Mr. Ingram are Ramon Novarro and Alice Terry who play the two leading roles and who are the only Americans in an exceptionally large cast of famous principals.

# GOLDWYN COSMOPOLITAN TO AID EXHIBITORS

*Studying Methods of Distribution for Small Theatres*

GOLDWYN-COSMOPOLITAN is going to find out from first hand knowledge just what the problems and needs of the exhibitor in small towns and of the small theatres in large towns are. Future exhibitor aids will be affected by the information gathered through this investigation.

New York State has been selected as the experimental field where the needs of the small exhibitor will first be looked into. Every town of 1,000 population and more will be visited and the exhibitors interviewed. The information gathered will be co-ordinated and submitted to the sales department which will work out from it an innovation in exhibitor service. Goldwyn-Cosmopolitan service to exhibitors is already remarkably complete, containing many important and valuable features which are not supplied by other distributing concerns, but it will undoubtedly be increased, changed and adapted as a result of the investigation now in progress.

A six weeks' intensive tour of New York State was begun in Buffalo this week by Eddie Bonns, special sales representatives. His business is to find out everything possible about the service now received by the exhibitor, how it can be improved and changed the better to meet the needs of the small theatre manager. He will inquire about the condition of prints, the value of present exploitation aids, whether the exhibitor appreciates and makes use of the aids already prepared for him and every other phase of picture showing and exploiting in the smaller towns.

While the investigation is largely in behalf of the small exhibitor, the large towns will be visited and conditions and needs there looked into. It is the purpose of Goldwyn-Cosmopolitan later to have other territories in the country investigated along the same line.

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## BUSTER KEATON COMPLETES NEW METRO FEATURE COMEDY

Keaton has completed his third Metro feature length comedy, "Sherlock, Jr.," and the combined forces of the titling, cutting and editing departments are now busy preparing it for Metro release this month.

The story has to do with a young man, a projectionist, who deserts his calling for Hollywood and after divers adventures ends up by marrying the most beautiful of the stars. These are the facts at the two ends of the picture. In between Keaton is said to have made a comedy drama that is unequalled for sheer satire, open burlesque, and rollicking laughs and that beneath all this the human note of struggle and conquest is as straight and true as the best dramatic piece of the stage.

Keaton directed "Sherlock, Jr." himself. His supporting cast consists of Kathryn McGuire, Ward Crane, Joseph Keaton, Jane Connelly, Erwin Connelly, Ford West, George Davis, John Patrick, Ruth Holley and Horace Morgan.

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## H. J. MULLER EARNS PROMOTION IN SELZNICK ORGANIZATION

W. C. J. Doolittle, president of the Selznick Distributing Corporation, announces the promotion of H. J. Muller to the position of secretary to the president. In making public the advancement of personnel Mr. Doolittle stated that it was in accordance with the policy of the company to make all new appointments from within the organization.

From last May and up to the time of his appointment to his new post Mr. Muller was comptroller of the Selznick. He will continue his supervision of the company's accounting department.

ARTHUR LOEW

In order to prepare for a banner year in European motion picture business, Arthur Loew, of the Foreign Department of Metro Pictures, is in Europe arranging to handle increased distribution.

Mr. Muller's connection with the Selznick company has been of more than three years' duration. He started in the motion picture field as auditor of the Selznick branches. Last Spring, at about the time of the reorganization of the Selznick company, he was made comptroller, and he had entire supervision of the accounting problems incidental to the change. Mr. Muller is a certified public accountant, and was formerly connected with Barrow, Wade, Guthrie and Company, chartered accountants.

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## WILL SYNDICATE 'FLOODGATES' TO NEWSPAPERS

Lowell Productions, Inc., which is distributing its latest production, "Floodgates" on the independent market, announces the closing of a deal with Percy Eastment whereby the story of "Floodgates" will be novelized by the author, L. Case Russell, and syndicated to over 1500 newspapers in weekly installments covering a period of forty weeks. It is pointed out this will be of great assistance to independent exchanges handling "Floodgates," as it will place the story before many readers in advance of or coincident with the release of the picture. It is pointed out that this is only part of the advertising and exploitation co-operation Lowell Productions, Inc., will render to the exchange men and through them the exhibitors.

John Lowell Russell announces that David P. Howells, Inc., handling the foreign rights on "Floodgates" has closed a contract with Mr. Ricci of the Argentine American Film Co., whereby that organization has acquired the picture for Argentina, Peru, Uruguay, Paraguay, Bolivia, Chile and Ecuador.

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## ALLENE RAY IN PATHE SERIAL

"The Fortieth Door," produced by the C. W. Patton Productions, and directed by Geo. B. Seitz, is now nearing completion. Allene Ray is being featured, supported by a strong cast including: Anna May Wong, Bruce Gordon, and many other well known artists.

# OHIO M. P. T. O. MEETING IS A HUGE SUCCESS

*Large Attendance Indicates Desire for Closer Co-operation*

MOTION PICTURE exhibitors from all parts of Ohio gathered at Columbus on March 6 and 7 to attend the Third Annual Convention of Motion Picture Theatre Owners of Ohio. The affair was the best that has ever been held by the organization and much constructive work was done in the short space of time. Each day was crowded with events and many well known speakers discussed the problems facing the exhibitor and the means of overcoming obstacles in his path.

Sydney S. Cohen, President of the M. P. T. O. of America, gave an outline of the work accomplished by the organization during the past year. The organization accomplished much at the meeting in Washington, where a fight was made against the admission tax and the proposed copyright law, the national censorship bill and the Sunday closing bill.

A banquet was held on Thursday night at which men and women prominent in State activities spoke. Among the speakers were Vernon M. Riegel, Director of Education and Chief of the Division of Censorship; Lieutenant-Governor Earl D. Bloom; Charles C. Crabbe, Attorney General and H. H. Griswald, Speaker of the House of Representatives.

The large number of exhibitors that attended the meeting indicates the desire of co-operation which is under way for the betterment of the organization, and the reports read show the amount of work accomplished.

In every way the meeting was a success.

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## MINTZ CUE SHEET BIG AID TO MUSIC PROGRAM

With one exception every large picture producing company has signed a contract for what is now popularly and widely known as the "Thematic cue sheet." This is confirmed by an announcement by M. J. Mintz the president of the Cameo Music Publishing Co. This sheet is now regarded as the missing link between the directors of pictures and the directors of music.

The old idea of the cue sheet in the press books were far from giving satisfaction either to the exhibitor, the musical director or the audience, but it remained for Mr. Mintz to evolve the "Thematic cue sheet" which filled a long felt want and went a long way towards perfecting the musical accompaniment insofar as it tied up with picture presentation.

The underlying principle of the thematic form is to supply adequate and timely musical themes for each and every scene that is reeled off on the screen. The cue sheets give a production, no matter its elaborateness and length, the proper atmosphere and makes far more effective its general presentment.

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## 'MIAMI' IS COMPLETED

The final scenes of "Miami," the Alan Crosland Production starring Betty Compson for release through the Hodkinson Corporation will be made this week according to reports from the company now in Florida and the entire unit will return to New York where after a conference Miss Compson will leave for Los Angeles to appear in the James Cruze picture before making her next production for the Hodkinson Corporation.

The completion of the Alan Crosland production will leave the E. H. Griffith Company in complete possession of the Miami studios for their production of the Cosmo-Hamilton story "Another Scandal," in which Lois Wilson will be starred.

## PARAMOUNT'S 'TRIUMPH' IS COMPLETED

### *Picture Is All That Was Expected by Director Cecil De Mille*

CLOSE of production on Cecil B. De Mille's newest Paramount picture, "Triumph," found West Coast officials of Famous Players-Lasky Corporation exceedingly enthusiastic over the latest work of the man who created "The Ten Commandments."

This screen play by Jeanie Macpherson, founded on May Edginton's Saturday Evening Post story, is said to ring true to De Mille's reputation of providing a variety of strong box office appeals. Certainly the line-up of players presents an imposing list of names that mean money to the exhibitor. The featured ones are Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, ZaSu Pitts, Raymond Hatton and George Fawcett.

The story itself is one of those strong, social satires for which De Mille has attained an international reputation. He takes the wealthy and the poor apart so that the world may see how they tick. Perhaps all that need be said of the story to insure interest is that the central idea of the plot is the change overnight of a rich man to poverty and a poor man to wealth, with all the dramatic reactions such as that would be sure to entail. The three principal characters are Leatrice Joy, Rod La Rocque and Victor Varconi. Miss Joy and Mr. La Rocque need no introduction after their sensational success in "The Ten Commandments."

Mr. Varconi, however, is a newcomer. Mr. De Mille imported him from Hungary where for years he has been a matinee idol of Europe. American audiences have only seen him in such foreign pictures as "The Queen of Sin" and opposite Pola Negri in "The Red Peacock." He has a sure, quiet, even technique, which Mr. De Mille believes will make him one of the most popular players within the next two years. And Mr. De Mille's reputation as a picker hardly needs mention.

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## BABY PEGGY'S MAIL STAGGERS HUSKY MAILMAN

Statistics compiled by Principal Pictures Corporation, according to Irving M. Lesser, vice-president and general manager of distribution for that organization, show that Baby Peggy, the young star who soon is to be seen in "Captain January," a screen adaptation of the world famous story by Laura E. Richards, receives 4,580 "fan" letters daily, or 1,708,000 annually.

Sol Lesser, president of Principal Pictures, insists that replies and photographs of Baby Peggy be sent to each of these writers. The result of this insistence is that five secretaries are kept at work daily replying to the "fan" letters.

Advices from the Coast are that the cutting and titling of "Captain January" have been completed, and a print is expected in New York at any time. With these advices come reports that the picture is an unusually powerful one.

An elaborate advertising, publicity and exploitation campaign for Baby Peggy in "Captain January" has been mapped out by the Lessers and Mike Rosenberg, financial manager for Principal. A motion picture edition of the book will be put on the market, as the result of arrangements made with L. C. Page and Company of Boston, publishers of the original edition.

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## EXPLOSION SHOWN IN PICTURES

A complete moving picture story of the Nixon, New Jersey, catastrophe is appearing in local theatres now showing the International News and these pictures show the wide space destroyed, the rescuers hunting for buried victims and the scores of homes in the vicinity completely wrecked by the blast of TNT. A most interesting subject, which very clearly portrays the horrors of war when perhaps one shell will contain as much explosive and will do as much damage as this accidental one.

Other interesting news items in this issue are the arrival in New York of the mighty Pacific Fleet as well as its trip from Panama northward on the wintry Atlantic. This is the first time in five years that the Pacific Fleet has visited the eastern coast.

There are many other newsy bits from the four corners of the globe in this current release of International News.

FOLLOWING THE PONIES

One of the most popular features on a program is the newsreel. It is one feature that never fails to please. This photo shows the International News cameramen taking pictures of the Zev-Papyrus race.

## 'BORROWED HUSBANDS' PRINTS READY FOR DELIVERY

The negative and first assemblage of "Borrowed Husbands," the picturization of Mildred K. Barbour's famous novel, was shipped from Hollywood last week to Vitagraph laboratories in Brooklyn and prints will be rushed to all branches.

David Smith, who directed "Borrowed Husbands," had just finished cutting in time to give a showing to President Albert E. Smith and George H. Smith, managing director of Vitagraph in London, upon their arrival in Los Angeles. After the showing President Smith expressed himself as well pleased with this vigorous drama of domestic life as presented in film and Mr. Smith declared that it would be a winner in Great Britain.

Florence Vidor has the leading role and three leading men share the honors opposite her, Rockcliffe Fellowes, Earle Williams, and Robert Gordon.

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## SELZNICK PICTURE WILL BE MADE IN ENGLAND

Announcement has just been made that Myron Selznick is leaving for England March 8, to supervise the production of the first of a series of pictures to be filmed in England for release through the Selznick Distributing Corporation.

Accompanying him are Miss Marjorie Daw and a number of other leading American players who are to appear in these productions.

The first picture is to be a film adaptation of Frank Stayton's melodrama, "The Passionate Adventurer." The story is laid in England, and the picture will be filmed in its original locale.

## 'WHEN A MAN'S A MAN' BREAKS CAMEO RECORD

### *Harold Bell Wright's Picture Closes After Five Weeks' Run*

HAROLD BELL WRIGHT'S "When a Man's a Man" terminates its brilliant engagement of five weeks at the Cameo Theatre, New York, this week to what, according to Manager De Rosa of the Cameo, has been the largest attendance and receipts ever played to by a film at that house during a similar run.

Originally scheduled for a week's engagement, the Principal Pictures Corporation film played to such enormous business in the initial week that it was held over from week to week for what is considered an unprecedented record.

Meantime, "When a Man's a Man" has been meeting with similar success in all parts of the country. It played to enormous business at Loew's State in Los Angeles, immediately after which it was booked into the Talley Theatre in that city. Next week it opens at the Olympia Theatre, New Haven, and at the Madison in Detroit, in both of which cities arrangements have been made to exploit the film on a mammoth scale.

Following on the heels of the Harold Bell Wright's film's phenomenal success in this country, Bruce Johnson, manager of the foreign department of Associated First National, which is releasing the production, has been flooded with requests for foreign showings and the film will soon be presented abroad.

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## 'GREAT WHITE WAY' TO PLAY AT CAPITOL THEATRE

An event of unusual importance in the motion picture world will be the return to Broadway on Sunday, of "The Great White Way," Cosmopolitan's "surprise" picture which recently concluded a sensationally brilliant engagement at the Cosmopolitan Theatre.

"The Great White Way," with a cast of famous stage and screen stars and a list of national celebrities will begin its first New York engagement at popular prices at the Capitol Theatre with a special presentation arranged by S. L. Rothafel.

The management at the Capitol predicts that the picture, which is a graphic representation of Broadway life, will establish new records for attendance and receipts. They base their prophecy on the enormous appeal that the film had during its run of eight weeks further uptown with a scale of one dollar and fifty cents top. This was the first film that was ever forced to give midnight performances to take care of the crowds.

"The Great White Way" has a special interest for New York motion picture patrons as it depicts scenes and characters familiar to Broadway, the most famous thoroughfare in the world. The action moves swiftly, beginning in the offices of Tex Rickard, boxing promoter, at Madison Square Garden, and including Futurity Day at Belmont Park; a rehearsal and presentation of a regular musical comedy with the Ziegfeld Follies chorus as a background; a thrilling fire scene participated in by the New York Fire Department; and the prize fight before seventy-five thousand persons has been described as the most tense ring battle ever staged for a motion picture.

Anita Stewart, Oscar Shaw, T. Roy Barnes and Tom Lewis have the principal roles in the film. Among the famous figures who appear are Arthur Brisbane, Tex Rickard, Ned Wayburn, Irvin S. Cobb, H. C. Witwer, Billy De Beck, Harry Hershfield, George McManus, Nell Brinkley, Winsor McCay, Earle Sande and Pete Hartley.

"The Great White Way" was adapted by Luther Reed from H. C. Witwer's story "Cain and Mabel." E. Mason Hopper directed the picture.

# The Exhibitors' Round Table

## SPEAKING OF SHORT SUBJECTS

Manager J. A. Gage, of the Seattle Educational exchange, lays claim to the best short subject ever seen—a fine bouncing son and heir, who it is said is already displaying some of his illustrious father's traits. After that "short subject" diet is started Mellins had better look to their laurels. Meanwhile, telegrams of congratulations have been swamping the exchange on Virginia Street.

* * *

### Orchestra No Business Getter

H. M. Thomas, director of the Capitol Theatre, Winnipeg, Man., has reduced the orchestra of that theatre from 25 to 11 pieces after a month's tryout with the large orchestra, taking this step on the ground that the business secured did not warrant the augmented musical organization.

* * *

### Partners Buy Another House

J. King and B. Sherman, owners of the Stadium Theatre, New York City, like the picture game so well they've gone and bought another house, the Harlem Grand, in the same neighborhood. They're not only going to show the Harlemites a thing or two but dare downtowners to come up and see how a good program is put on.

* * *

### Pleasant Times at Pleasantville

Everything's humming around Pleasantville these days for S. Siciliano is building a two story office building of brick, steel and concrete which is to house a new theatre, operated by Phillips and Sussman, Inc., with temporary offices at 129 Rebecca Avenue. The theatre will seat 425 and will contain the latest and best equipment as to music, projection, ventilation and decorations.

* * *

### Round Table Briefs

The film salesmen of ALBANY held a meeting last Saturday and formed a temporary organization with James Rose as president. A permanent organization will be effected at once. About twenty were present.

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Fannie T. Colvin, who owned the Rose theatre, ROSALIA, WASH., has sold out to A. B. Carter.

* * *

The new BRADENTOWN (FLA.) Theatre will be ready for opening about March 1. It will have a seating capacity of about 1,200 and has been leased for a long term by J. Sparks Enterprises.

* * *

A new motion picture theatre will be erected at RUSSELL, KANSAS, in the near future.

* * *

Monty Salmon, formerly assistant manager of the Lyric, ATLANTA, has been appointed floor manager of the Howard.

* * *

W. S. Roberson, of CHAPEL HILL, N. C., is receiving the sympathy of friends upon the loss by fire of his Pickwick theatre. Chapel Hill is a college town, open only during the school year and Mr. Roberson thus loses the greatest part of the season before he can possibly rebuild.

* * *

Tom S. Daley, formerly manager of the Algoma Theatre, Sault Ste. Marie, Ontario, has been appointed manager of the Danforth Theatre, TORONTO, formerly an Allen suburban house, by the Famous Players Canadian Corporation, Toronto.

* * *

A. E. Johnson has sold his Strand Theatre, VALDOSTA, GEORGIA, to R. L. Hall, formerly of the Athens, Deland, Florida.

BIG LITTLE FEATURE

CLIFF BOWES' particular type of humor is not appreciated by the gendarmes of Paris, but undoubtedly will touch a responsive chord in the hearts of theatre audiences. One of the diverting scenes in Educational's "Paris Lights."

W. B. Small, formerly of Mt. Sterling, Ky., but recently of KISSIMME, FLORIDA, has been made manager of Judge Titus' new theatre at NEW SMYRNA, FLORIDA.

* * *

F. E. Wesp, who has managed various well known houses in the Pacific Northwest, has taken over the management of the Liberty KELSO, WASH. Gerald Johnson, the former manager, is now house manager of the Colonial for John Danz, in Seattle.

* * *

J. G. Beckman has taken over his duties as manager of the Liberty, ASTORIA, OREGON. Mr. Beckman was manager of the Rialto, Wenatchee, Wash., until it was taken over by Jensen and Von Herberg several weeks ago.

* * *

Ed Myrick has gone to BILLINGS, MONT., where he will manage the Strand Theatre. J. L. Byrd was the former manager. The building is owned by Dr. Chappelle.

## COBE IS OUT OF HOSPITAL

Andrew J. Cobe, veteran Broadway theatre manager, who was stricken several weeks ago while managing the Astor Theatre for the run of Universal's production "The Hunchback of Notre Dame," has regained his feet.

Cobe suffered from a carbuncle in the neck. He was taken to the Beth David Hospital and operated upon. His recovery has been gradual, but those who have seen him on Broadway during the past week say he is as spry as ever.

* * *

### Albany Film Row Changes

Two important changes occurred during the past week along Film Row in Albany. James W. Holden arrived from Cincinnati and assumed the management of the Universal exchange. Harry Seed, who has been handling the affairs for F. B. O., in Albany, for the past three months tendered his resignation last week, and his successor has not yet been named. In the neighboring city of Glens named. In the neighboring city of Glens Falls, Fred W. Mansert resigned as the manager of the Rialto theatre. At the State theatre, in Utica, a Mr. Babson, from Palmer, Mass., became manager.

* * *

### Hurrah for Spring Says Kansas

Business, which has been more or less mediocre in most downtown motion picture houses in Kansas City the last few months, took a sudden turn for the better this week, along with the appearance of more literal and figurative sunshine. In most neighborhood houses, the "blue Monday" night failed to put in its appearance, father, mother and the children strolling out for a little "air" and a show. It is predicted by many Kansas City exhibitors that there will be fewer summer closings this year than in the last five years.

* * *

Mrs. W. A. Woods, well known woman exhibitor of WASHINGTON, GEORGIA, lost her theatre by fire last week.

BIG LITTLE FEATURE

A SCENE FROM C. B. C.s "Ten Nights in a Hall Room," in which the famous Hall Room Boys get off some red hot comedy—the kind of comedy that starts one laugh on the tail of another.

# The Editorial Page

## The 'Short' and Its Future

WHAT is the future of the short subject? Has it seen its best days, has it reached the peak and is it now on its way down the hill to its long home?

We pause while the vote is being taken.

From all over the land comes the roar from thousands of exhibitor throats: "No!"

It is here to stay.

The motion picture came to us in the guise of a short subject—very short, to be precise.

It grew in the course of years from 50 feet to approximately a thousand. On another page is told the story of how D. W. Griffith, then a new director at Biograph, refused to cut a picture from two reels to one.

That was not the least of his crimes. He had fractured the standing rules of the institution by spending not only the $75 allowed each director for making a picture but $105 in addition.

There was no machinery for distributing a film of that inconceivable length. It might be a good picture, but it was junk nevertheless.

The director was "fired." He was an impossible executive.

Of course, progress would not be denied. Some distributing genius discovered a way out of the dilemma. The picture would be issued in two parts, as a serial. And Griffith was restored to the industry.

It is true there are some feature productions that make a satisfactory afternoon or evening's entertainment.

BUT those which do are sure to be far out of the ordinary in the way of entertainment. There must be in them some mighty appeal to the imagination.

Easily the aggregate of those pictures which come within this category cannot exceed 2 per cent of the whole.

That leaves at least 98 per cent which must be accompanied, or at least should be.

Now what is the average length of the feature of today?

In the December list we find 30 pictures that exceed 6,500 feet in length and 28 that are under. The January chart discloses 20 productions that exceed 6,500 feet in length, while there are 47 that are listed as less than that length.

Which would indicate, by the way, that the complaint on the part of exhibitors that features were too long is being heeded by producers.

The foregoing figures justify the assumption that placing the average length as 6,500 feet is not an understatement. Let us assume it is approximately correct.

It will mean that the average exhibitor planning a two hours' program of straight pictures will require at least 3,500 feet of film to be divided among short subjects.

Here is opportunity for real diversity of entertainment.

In the first place there is a news weekly. It may not be of current date, but if your patrons have not seen it it is new to them. And a program is not complete without a weekly.

If you are in doubt about this statement pick up a list of programs taken from the announcements of successful houses and see how many there are in which a weekly is missing. See if you can discover one.

That leaves three reels to be accounted for. Just here is where the stand-by of a two-part comedy comes in. This is the point where rigid selection should be exercised.

THERE are all kinds of comedies—excellent, good, fair, bad and worse. It is the last two classes the exhibitor should avoid.

It is in booking comedies that the exhibitor may make full use of his business papers, by filing the reviews. It will give him a check-up on the salesman. And if it happens that the exhibitor is fooled on the review then the editor's hide should be made to feel the lash.

For the fourth reel there are many choices. A good scenic is always appreciated—if patrons get a chance to see it.

It is in the fourth reel, however, where the short subject has abundant opportunity for expansion. We know that in other days much good entertainment was provided by single-reel dramas. The chance is present today as much as ever.

Judging by experience the making of short subjects is a work of specialization. The largest output in that department is provided by two companies practically devoted to it.

The importance of the short subject in the estimation of exhibitors may be judged when it is stated that putting aside the large quantity of material and much of it meritorious supplied by other companies the two concerns devoted to short subjects last year received in bookings practically one dollar out of every seven paid in to all the exchanges.

The short subject is "sitting pretty."

# LEADERS ALL

## David Wark Griffith, Portrayer of Life

ONE of the outstanding characteristics of the work of David Wark Griffith has been the fidelity with which he portrays the life of the humbler portion of mankind, that vast majority of humanity referred to by Abraham Lincoln among others as the common people.

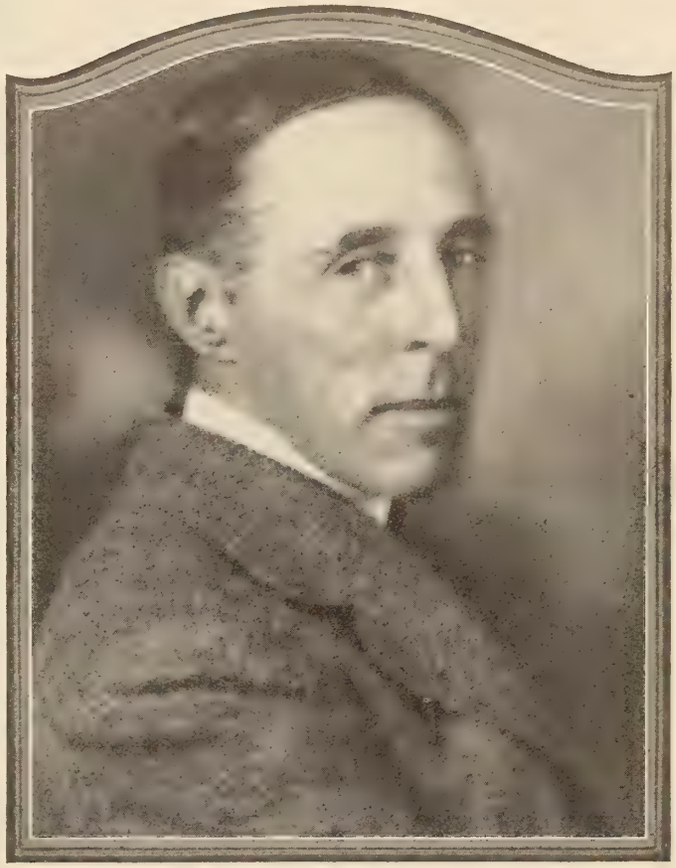
What Mark Twain has been to the literature of America and of the world at large David Griffith has been to the screen.

One of the reasons for this ability to reach into the heart of the mass of mankind is elbow to elbow contact with men who labor.

Where the one as boy and man had stood at the printer's case, taken his trick at the wheel of the largest steamers that plowed America's greatest river and swung a pick in search for gold, the other as a boy also has stood at a printer's case, has worked as a sandhog in the Hudson tube, scraped rust from beams in the New York subway, shoveled iron ore in the holds of lake steamers and worked as a puddler in a steel mill.

And all the time that Griffith worked with his hands and body his mind was busy, too, turning over problems and phases of life that later were to be revealed on the screens of the world.

So when with such authoritative sympathy the producer delineates the average human it is because he has been through the mill of experience, has had his share of adversity as he has tasted of the triumphs of success. He has "lived."



LEADERS ALL—D. W. GRIFFITH

BECAUSE as an actor he learned the essentials of what constitutes the best in drama; because as a reporter he acquired the art of expression in language; because through rubbing elbows with real toilers he gained experience with the "other half"; because with his natural endowment of dramatic instinct he has been able to capitalize this background and unfold on the screen life as it is lived by the average person in the world of today.

MR. GRIFFITH was born in La Grange, Ky., January 22, 1880, the seventh of eight children. His father was Jacob Wark Griffith, a general in the confederate service known to his soldiers as "Roaring Jake Griffith," so named because of his unusual capacity for outshouting the noise of battle.

The Griffiths were one of the many families whose fortune had been depleted by the war. Young David attended school, and at the end of the rather limited course was taken in hand by his oldest sister, Mattie, an instructress in a girl's school.

In a country where oil was not available candles became a necessity. It was customary in the evening for one member of the family to read to the others, and the reader in the Griffith home was Mattie.

The boy David had a favorite place under the dining room table, where he visualized in his own way the tales that were read by Mattie. His books, text and general, were carefully selected by his sister.

Twain was eleven years old when he entered his brother's printing office. Griffith was twelve when he entered similar employment with his brother. Here besides setting type he worked in the mailing department.

Then for a year or more he traveled through Kentucky and Tennessee soliciting subscriptions to a Baptist ministerial publication. During this period when not actually traveling he was stopping at the homes of ministers.

AT an early age the boy aspired to be a writer. In line with this ambition General Joe Wheeler, a friend of his father and one of the South's greatest cavalry officers, introduced a lad in his teens to "Marse" Henry Watterson of the Louisville Courier-Journal.

The youngster was given a place as reporter and filled the assignments that fall to a worker in that field. But the theatre interested him.

When David confided to the manager of the Louisville stock company that he aspired to become a dramatist he was told the way to achieve that end was first to become an actor—and a place was offered him.

The offer was accepted. His first part was as the Dunce in "The Village School." The debut was discouraging, but not disastrous. He remained through the season, but as the pay was not adequate he enlarged his income by working in a dry goods elevator.

Being "fired" because he necessarily was absent on two successive matinee days he obtained secondary employment in a stationery store.

Then followed engagements in the Strolling Players, with Ada Grey's traveling company, playing in "Trilby" and "East Lynne." He was with Walker Whiteside in a tour of the midwest, with Helen Ware, with Nance O'Neil and with James Neill.

In the Nance O'Neil company he played Sir Francis Drake in "Elizabeth," and with James Neill he sustained among a number of roles that of Abraham Lincoln, the latter with such success that his salary was increased from fifteen to eighteen dollars a week.

IT was at this period of his life that the spirit of wanderlust manifested itself in a new form—for adventure away from the footlights. Perhaps it was that desire to see life at the source which always has been one of the producer's dominating characteristics.

From Kentucky he traveled to Western New York, to Tonawanda, one of the ports of the Great Lakes.

In view of the prominence of the Indians of the Six Nations in the new historical drama of "America" it is interesting to note that Tonawanda is the site of one of the largest of the tepees

(Continued on page 55)

*DANIEL BOONE, one of the best known characters in the pioneer life of America, is given a chapter in "The Chronicles of America." Above is shown one of the scenes.*

*HAMILTON, British Military Governor of the Northwest, is shown above presenting a Chippewa chief with a wampum belt to secure his aid in the warfare against the Colonies.*

*PETER STUYVESANT, and his family, shown in the circle, depicts the home life in Old New Amsterdam. Below shows Columbus at the Court of Spain seeking aid from Queen Isabella for his voyage.*

*ONE of the greatest romances of American history was the marriage of Pocahontas, daughter of an Indian chief, to John Rolfe, a Colonist. A scene from the chapter is shown below.*

# Americanism Is Keynote of Pathe Historical Series

***Yale University Press Preserving Historical Records for Posterity.***

# Up and Down Main Street

## 'BEAU BRUMMEL' SAID TO BE UNUSUALLY FINE

### *Barrymore at His Best Is Opinion of Los Angeles Critic*

BEAU BRUMMEL," the Harry Beaumont-Warner Brothers' Production starring John Barrymore, was given a special preview showing out in Los Angeles and received unusually enthusiastic praise from Hallett Abend, motion picture editor of the Los Angeles Times and Preview. In fact he was so impressed by the picture that he started to feel a bit skeptical and wondered if perhaps he wasn't allowing himself to be unduly carried away.

To convince himself that he was justified he asked to be allowed another showing. After it he expressed himself as being "impressed anew by the beauty of the costuming and by the photography of David Abel. John Barrymore, in the title part, has never had a screen part which suited his looks and his abilities so well. As Brummel, the lover, he is superb; as Brummel, the climber, he is daring, and clever, and agile of wit; as Brummel, the 'first gentleman of Europe,' he is insolent, vain, overbearing; and as Brummel, the exile, and finally the madman, he is marvelously transformed as he was in the part of Mr. Hyde in 'Dr. Jekyll and Mr. Hyde.'"

"The whole production is technically excellent. But it is much more than that—it is simple and direct in its sincerity, diverting in its sophistication, tragic without being bitter, and at all times glamorous with beauty."

It has finally been definitely decided that the film shall have its Eastern premiere at the Mark Strand Theatre. This definitely settles the question as to whether the picture would follow the previous Warner features by opening at the Strand or whether it would go into a special theatre for an indefinite run.

* * *

## MANY NOTABLES AT PREMIERE OF 'FOOL'S HIGHWAY'

Since this latest Universal feature starring Mary Philbin, is the story of the old New York Bowery which has become famous down through the years, it was decided to use the Atlantic Gardens Theatre, formerly the most famous amusement center of lower New York, as the most suitable place for the premiere of the film.

To make the occasion more realistic, there were recruited for the occasion several of the old time Bowery entertainers, those who first made the old songs famous, and they entertained with revivals of their old stuff.

The ushers were dressed in the costumes of the old Bowery belles, and in the lobby of the theatre there was installed a bar exactly resembling the one which the Atlantic Gardens formerly boasted.

The speakers of the evening included Senator John Walker, who talked of the Bowery as he knew it, and Harry Von Tilzer, to whom the old Atlantic Gardens was one time "home." Governor Smith was to have been the honorary guest of the evening but he was detained by important work and was forced to send his regrets via telephone.

By the time the picture was shown the audience was entirely emersed in the old Bowery atmosphere, which, of course, made the film even more enjoyable.

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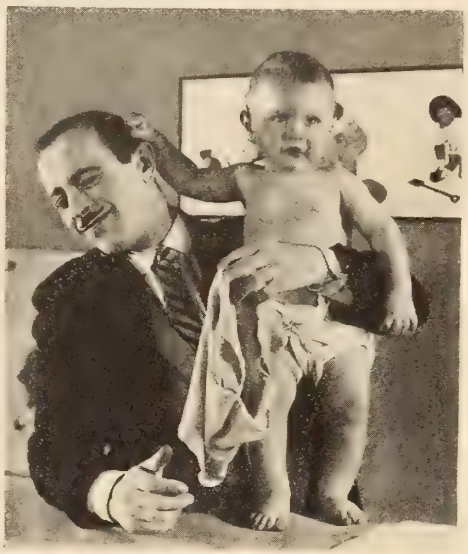
## BENEFIT PERFORMANCE FOR DRESSER MEMORIAL

A special showing of "On the Banks of the Wabash" was given as a benefit performance for the Paul Dresser Memorial Association of Terre Haute, Ind., at the Grand Theatre in that city. The purpose of the performance was to raise funds for the erection of a memorial to Paul Dresser, the song writer whose lyric inspired the picture.

Vitagraph turned over its share of the receipts for the showing, to the Association to be used toward the fund, and in return received an exceptionally fine letter of appreciation from the chairman of the executive committee, praising the film and the splendid work of Vitagraph.



BIG LITTLE FEATURE

**A big little feature, indeed, as his proud father will affirm and up to the old trick of putting the big fellow on the defensive. Place your bets, now, then see the outcome in "High Flyers," one of the C. B. C. Hall Room Boys Comedies.**

## 'WOMAN TO WOMAN' PRAISED BY WESTERN CRITICS

Miss Betty Compson's work in "Woman to Woman" received high praise from the newspaper critics when that Selznick picture had its Western premiere at the Grauman's Metropolitan Theatre in Los Angeles.

"Each succeeding role finds Miss Compson advancing in histrionic measure," said the Evening Express. "Betty Compson in triumph" headlined the Los Angeles Examiner, adding: "The play will gladden the hearts of Miss Compson's admirers in the opulent vision it gives of her. She entrances the eye and looks more and more delightful as the play progresses. "Woman to Woman" has a more definite appeal for the theatregoer than this, however, in that it offers Miss Compson opportunity for excellent dramatic work. The story is likewise novel."

The Los Angeles Daily Times said: "It is more than a mere movie, sufficiently more in fact to hold a captivating appeal for those who are weary of the formula production and the all-too-happy ending."

## 'ISLE OF VANISHING MEN' IS GIVEN SHOWING

### *Picture Made by Author Explorer Intensly Interesting*

ONE of the finest pictures of its kind that has been shown on the screen recently is "The Isle of Vanishing Men," produced by the author-explorer William Fisher Alder, who went to Kia Kia, in the interior of Dutch Guinea, and saw for himself how the cannibal tribe, that made its home there, lived.

The film is in no sense fiction, but is merely an honest insight into the mode of living of this savage tribe whose most elaborate attire is the metal ring worn through the nose and the ears. By using tact and diplomacy, the explorers managed to get into the good graces of the natives and were thus initiated into the tribal habits and customes.

For their benefit the tribe held one of their semi-occasional dances which are always attended with great ceremony and for which elaborate preparations are made many days in advance of the event. It was while preparing for this event that the explorers learned how the inhabitants prepare their elaborate headdresses which serve as a means of protection against attack by rival tribes, how they prepare their food, and how they ordain their youth upon the arrival at the age of manhood.

The photography on the film has been so masterfully handled that some remarkable pictorial effects have been achieved. The audience is taken on board the ship as it leaves its port of debarkation, and is allowed to pause with it at the various ports along the route, to meet the different peoples and see some of their unusual customs, to learn something of how other peoples trade. The scenic effects which the cameraman, John Boyle, has caught during the voyage are amazingly beautiful and well worth seeing.

The production was made with the aid and co-operation of the Netherlands Government and is the only and last picture made of the Kia Kias, as directly thereafter the Netherland Government had its war boats destroy this part of the Island because of the sickness and disease which was gradually causing the natives to become extinct. It is for this reason that the picture is called, "The Isle of Vanishing Men."

The picture in every detail is extremely interesting, and makes fine entertainment. It will, however, probably only appeal to select audiences who are interested in the better type of picture and who enjoy seeing the experiences of explorers on the screen.

As an instructive vehicle the picture is superb and for this reason it should certainly find a fertile field in educational fields as well as in the entertainment branch of the industry. Students who are taught geography by actually being taken to the place by means of the screen are in a much better position to understand.

A special musical score was arranged by Victor Shertzinger and its rendition by a capable orchestra added appreciably to the enjoyment of the film at its showing on February 29, at the Criterion Theatre where a special invitation audience was present.

**Goddesses of LOVE! Venus, Aphrodite**

**CYTHEREA**

## SEVERAL COMEDIANS IN 'GALLOPING FISH'

### *Ince Production to Be Released by First National This Month*

AFTER trying out "Galloping Fish," his new comedy for First National, in every type of theatre from the beach house to one which caters exclusively to the "family circle," Thomas H. Ince has concluded that this comedy is gloom proof and has turned it over to First National for early release.

With Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Ricksen in the leading roles "Galloping Fish" was declared by preview audiences to be a worthy successor to "The Hottentot."

This time instead of a horse-fearing hero, a timid young bridegroom who innocently becomes involved with a famous stage beauty and is forced to chaperone her pet, a trained seal, for twenty-four harrowing hours, is the chief cause of laughter. Syd Chaplin as the retiring young chap whose every move gets him in deeper water, until he is submerged in a spectacular flood has a role that promises to put him in the limelight with his famous brother.

Louise Fazenda, as a "Diving Fazenda," Ford Sterling playing the part of her manager-fiance, and Chester Conklin, struggling along as "Jonah," a hard-boiled taxi driver, play fast and furious ball with the comedy gags. Lucille Ricksen plays the jealous young wife who starts all the trouble, and "Freddie," a trained seal, keeps the trouble from dying down. Del Andrews directed.

"Galloping Fish" is a March release of First National and one of the "1924—20."

* * *

## SEVERAL CONTRACTS CLOSED FOR 'NAME THE MAN!'

Goldwyn-Cosmopolitan has just closed a contract with the Gray Circuit of Boston, by which all of its available seventh year releases down to and including "Name the Man!" will be shown 100 per cent in the houses of that circuit in Maine, New Hampshire and Vermont.

Burford's Mid-West Circuit, embracing Rochester, Elgin, Aurora, Kankakee, De Kalb, Decatur, Joliet and Bloomington, all in Illinois, has been signed for the balance of the seventh year Goldwyn-Cosmopolitan releases.

The West Coast Circuit has closed for Cosmopolitan's "Through the Dark."

Marshall Neilan's latest picture, "The Rendezvous" has been booked by the Stanley Company for first run in Philadelphia.

Cosmopolitan's "Great White Way" and Goldwyn's "Wild Oranges" have been sold to the Loew Circuit in Greater New York.

BIG LITTLE FEATURE

Something has surely gone wrong with Lloyd Hamilton. Both he and the dog look rather perplexed about something. There is one sure way to find out what it's all about—see the Educational-Hamilton Comedy, "My Friend."

* * *

## 'DRIVIN FOOL' BREAKS RECORD AT ALTOONA HOUSE

Altoona, Pa., is rated as a good picture town because motion pictures are the chief amusement there and attracts large audiences at all times. It is therefore considered a real achievement when a picture breaks a box office record in this town.

And according to Mr. Blair of the Blair and Bush Theatres in Altoona, when "The Drivin' Fool," a Hodkinson comedy feature starring Wally Van and Patsy Ruth Miller, played at these two theatres, it scored a double victory by breaking the attendance records at both houses.

BIG LITTLE FEATURE

Billy West, as "The Nervous Reporter" in an Arrow-Broadway Comedy, Billy might be nervous as a reporter but he seems to be holding his own when it comes to holding a girl. Our sympathies are not so much for Billy as for the gentleman who is hiding under the door. Not so soft for Him, judging from the look on his face, although the two on top don't seem conscious of his presence.

## FOUR NEW FILMS AMONG METRO RELEASES

### *Buster Keaton and Viola Dana Have New Starring Vehicles*

THE Metro release chart for this month bears the names of four features, in which prominent stars are appearing. In the order of these release dates they are: "Women Who Give," "Sherlock, Jr.," "Don't Doubt Your Husband" and "The Shooting of Dan McGrew.'

The first on the list will appear this week. This is the latest of the series of productions that Reginald Barker has been making under the auspices of Metro-Louis B. Mayer. The story is taken from Sarah Greene's novel, "Cape Cod Folks," and features Frank Keenan, and Barbara Bedford along with several others of prominence.

This one will be followed the next week by "Sherlock, Jr.," another Buster Keaton feature which is a travesty on the career of a projectionist and his adventures in Hollywood where he finally weds "the Queen of the movies." The picture was directed by Keaton, himself and is a Schenck production released through Metro.

"Don't Doubt Your Husband" is the fifth Viola Dana picture which Metro is releasing this season. The feature was directed by Harry Beaumont and Alan Forrest supports Miss Dana in the leading male role.

The last of the group is the picturization of the famous Robert Service's poem, "The Shooting of Dan McGrew." It is a Sawyer-Lubin Production which is now under way at the Metro Hollywood studio, under the personal supervision of Arthur Sawyer. An unusually strong cast including Barbara La Marr, Lew Cody, Mae Busch, Percy Marmont, and others will interpret the various important roles.

* * *

## 'THREE O'CLOCK' PLAYING TO CAPACITY HOUSES

Telegrams from New England exhibitors on "Three O'Clock in the Morning" attest the judgment of EXHIBITORS TRADE REVIEW'S exploitation expert in enthusing over the money-making possibilities of this C. C. Burr independent production.

Al Newhall, of the Strand Theatre, Lynn, Mass., wires:

"'Three O'Clock in the Morning' is my idea of entertainment. My business on this picture proves that I am right."

A. Goodside, of the Capitol Theatre, Springfield, wires:

"I'll buy all you can get like 'Three O'Clock in the Morning.'"

John Dineen, of the Modern Theatre, Lawrence, Mass., wires:

"'Three O'Clock in the Morning' standing them up to capacity houses afternoon and night."

Jake Lourie, of the Modern and Beacon Theatres, Boston, wires:

"'Three O'Clock in the Morning" is as good an audience picture as we have played this year."

* * *

## CONTRACTS FOR SEVERAL NEW PATHE COMEDIES

The Grand Opera House of New York City, with a seating capacity of three thousand, has arranged with Pathe for the presentation of a two-reel comedy practically every day through the month of March. A total of seven different comedies are involved in the line-up and each one is scheduled to show for a run of from one to four days.

Since it is the policy of this theatre to run only first grade comedies, Pathe looks upon these bookings as a high tribute to its product, and is hopeful of making similar arrangements for other months to follow.

# BOX OFFICE REVIEWS

## REGISTERS AS SURE BOX OFFICE WINNER

### *'The Uninvited Guest' Offers Strong Thrills, Good Undersea Photography and Romantic Interest*

*THE UNINVITED GUEST. Metro Photoplay. Author, Curtis Benton. Director, Ralph Ince. Length, 6,145 Feet.*

CAST AND SYNOPSIS

Paul Patterson .....Maurice (Lefty) Flynn
Olive Granger .....Jean Tolley
Jan Boomer .....Louis Wolheim
Fred Morgan .....William Bailey
Irene Carlton .....Mary MacLaren

While voyaging from Australia to New York Olive Granger suffers shipwreck. She reaches an island. Two other survivors, Irene Carlton and Fred Morgan, gamblers, steal her credentials and go to America, where Irene poses as Olive. The latter is rescued by Paul Patterson, a diver. They arrive in New York, oppose the imposters and are wed.

*By* George T. Pardy

THERE'S a little of everything required to appeal to the popular taste in this picture, wonderfully artistic photography, sharp-edged melodramatic thrills, sentimental interest and excellent acting by a fine cast. Director Ralph Ince deserves unlimited credit for his masterly work in handling the production and "The Uninvited Guest" takes rank as a sure-fire box office attraction suitable for all classes of theatres.

For once we are given a story with South Sea atmosphere that doesn't stick to the time-worn trail. Suspense runs high, you can't guess what's coming next, the action swings into the top-notch speed right at the start and keeps going merrily to the finish. Add to this the unfamiliar beauty of the under-water shots in natural colors, easily the best effects yet attained in this phase of screen development and the result is a picture as unique as it is entertaining.

The Submarine Film Company is repsonsible for the production, the Williamson underwater camera patents being utilized in combination with Technicolor to elaborate the ocean photography. These scenes are an artistic joy, a whole show in themselves, with sharks, an octopus and other denizens of the deep sporting around amid a blaze of tropical color, coral formation and submarine vegetation, all filmed with marvelous accuracy of detail.

But in making this appeal to the patron's sense of the rare and beautiful; Director Ince has not failed to profit by the old Shakespearean adage—"the play's the thing!" His story isn't sacrificed to mere pictorial charm. It's frank melodrama, alright, but put across with such spectacular punch, and crammed so full of exciting situations that it runs as smooth as a clock and holds the spectators on the keen edge of expectancy up to a well turned and satisfactory climax.

Among the big scenes may be mentioned a red-hot scrap between the hero and brutal Jan Boomer, the demise of the villain in the clutching coils of a giant octopus and the burning of the ship, the latter a peculiarly vivid bit of realism. The tropic stuff is, of course, the best part of the film, but even when the action shifts to a more civilized clime, interest in the fortunes of the principal characters is still maintained.

Maurice (Lefty) Flynn plays the hero role of the sponge diver who rescues Olive Granger, after that much-abused young lady has been abandoned on a desert island by an adventuress who assumes her identity and the latter's gambler lover. The athletic "Lefty" shows to great advantage as Paul Patterson, Jean Tolley's characterization of the heroine stamps her as an actress of unusual merit, and one that speaks volumes for her future in the silent drama; Louis Wolheim scores as the repulsive Jan Boomer, a particularly effective role; Mary MacLaren makes a distinct hit as the scheming Irene Carlton and the same may be said of William Bailey's clever portrayal of Fred Morgan.

You needn't be afraid to go the limit in promising your patrons novel and satisfying entertainment when exploiting this feature. Emphasize the entrancing beauty of the undersea scenes with their natural color effects, stress the fight between villain and hero, the battle with the octopus, the story's romantic force and general melodramatic excellence. And play up every member of the cast, with especial notice paid to the work of the newcomer—Jean Tolley.

* * *

## ACTION SMOTHERS PICTURE

### *'On Time' Sacrifices Everything for Thrills and Exciting Stunts*

*ON TIME. A Truart Corporation Production. Story by Al Cohn. Director, Harry Lehrman. Length, 6,030 Feet.*

CAST AND SYNOPSIS

Harry Willis .....Richard Talmadge
Helen Hendon .....Billy Dove
Richard Drake .....Stuart Holmes
Wang Fu .....George Siegmann
Horace Hendon .....Charles Clary
Casanova .....Tom Wilson
Mr. Black .....Douglas Gerard
Dr Spinks .....Fred Kirby
Mrs. Spinks .....Frankie Mann

Harry Willis, a spendthrift, who has lost a fortune, promises his sweetheart, Helen Hendon, that he will amass another fortune within six months. At the end of the time limit he has failed. At a Hallowe'en party he saves some valuable antiques from being stolen from Horace Hendon. The next day he is approached by a stranger who offers him $10,000 if he will obey instructions for a day. He agrees and action follows. He attempts to rescue a woman in distress and falls into the hands of an insane doctor who tries to operate on him. Later he is mixed up in a series of exciting incidents in a Chinese temple. He has many fights, but escapes. He later discovers that motion pictures had been taken of all his escapades and is offered a contract. He accepts and wins Helen.

*By* Len Morgan

FOR those who like thrills and stunts at the sacrifice of plot, "On Time" will offer a great appeal. From start to finish it is a series of stunts and knock-down-drag-out fights in which Richard Talmadge occupies the center of the limelight.

He does many stunts of daring that are almost lost owing to the weakness of the plot. He has no less than a dozen fights with odds at least ten to one against him and always manages to come out victorious with little or no wear and tear on his personal appearance.

The picture is much too overdrawn to carry conviction, but it will please that large class of theatre patrons who crave excitement of the serial variety. The same action devoted to a story with more plot would have resulted in an interesting picture.

It is not the fault of the cast that the picture is not all that it should be. Richard Talmadge works hard and does everything that is required of him. He is strongly supported by Billy Dove and Tom Wilson.

Tom Wilson, as a colored valet, furnishes the comedy for the picture. He appears in most of the scenes with Talmadge and his antics are really funny.

The most exciting scenes of the play take place in the doctor's operating room where the insane doctor is about to transplant a human brain to an ape; and the Chinese temple, where Talmadge shows his gymnastic ability.

In exploiting the picture it should be easy to make large clock dials, with the hands pointing to the hour of showing of the picture. Small cards may also bear a clock dial with the words "Be 'On Time' to see Richard Talmadge in his new thriller," or other similar phrases.

## HUMAN INTEREST GALORE

### *'Fools Highway' Abounds in Rich Heart Interest Values*

*FOOLS HIGHWAY. Universal Jewel Production. Adapted from Owen Kildare's "My Mamie Rose." Directed by Irving Cummings. Length, 7,431 Feet.*

CAST AND SYNOPSIS

Mamie Rose .....Mary Philbin
Mike Kildare .....Pat O'Malley
The Boss .....Lincoln Plummer
Jackie Doodle .....Edwin J. Brady
Old Levi .....Max Davidson
Max .....William Collier, Jr.
Mrs. Flannigan .....Kate Price

Mamie Rose, little mender in the shop of Old Levi, is loved by Mike Kildare, pugilist and ward-heeler of the Bowery. She repulses his advances, horrified by his business, but still fascinated by the man's brute strength and animal attraction. When he discovers his love for her is a true and holy thing he forsakes his gang. They lay a trap for him and he is horribly beaten in an underground den. Then follows a gripping denouement, in which Mike wins the girl and joins forces with society against the law breakers of his old days.

*By* Michael L. Simmons

A BOWERY waif whose body is so tiny, but whose purity and charm reflects a glowing light on the drab atmosphere of the colorless little world in which she dwells, establishes once and for all the dramatic art of Mary Philbin.

In "Fools Highway," an epic of New York's old time Bowery, Mary Philbin doesn't exist. She is lost in her marvelous portrayal of the little mender, Mamie Rose. She works and plays, she laughs and cries, and hates and loves, and all the time she tugs at the heart-strings as the little girl whose only world goes round beneath the rumble of steam elevated trains and whose pulse quickens at the sight of a Bowery tough.

Pat O'Malley plays the tough. And oh how tough! Contenders for his title of King Pin among the East Side mit slingers, find this out, much to their rue and physical discomfiture. The old Bowery is born again. Its quaint characters once more live romantic lives. One loves Levi, the old tailor; and the big Irishwoman; one thrills at the battles of the redoubtable Mike Kildare—disapproves of him, perhaps, but can't help liking the swaggering scapegrace.

One weeps with Mary Philbin in her tragic moments, and follows breathlessly the maze of events on the Bowery, in the quaint honky-tonk theatre. Queer old people, ladies with dirty shawls and odd little hats, smeary faced children in arms, bland visaged yellow men, give a realistic touch of romance and mystery for which underworlds are generally noted.

Throughout it all, the spirit of drama prevails masterfully. The story runs straight and unswerving on its vehicle of pathos, love, sacrifice, and human interest. Folks in Squedunk, Ohio, as well as those but a stone's throw of the present Bowery, will find in "Fools Highway" something that will absorb their attention. The blood can't refrain from leaping to the flashing smash of Mike's indomitable fists. And the eyes are indeed lost to sensations if they don't take on a misty film when young Levi bows to love's inexorable law.

In effecting tie-ups for this film, an "Old Song Night," in which the songs of long ago will be sung by the audience, should be amply heralded. A street ballyhoo on an old tandem bicycle, placarded "On the Way to 'Fools Highway,'" and giving the name of the theatre, should attract the kind of attention that pays. Don't forget, also to play ball with the florist. The catchline, "Mamie Rose" can serve as the basis of a tie-up which should be of mutual benefit.

## BOX OFFICE REVIEWS *(Continued)*

# FINIS FOX FEATURE HAS POPULAR APPEAL

### *'The Woman Who Sinned' Strong in Sensational Situations, Pathos and Heart Interest*

*THE WOMAN WHO SINNED. Finis Fox Photoplay. Author and Director, Finis Fox. Length, 6,500 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Wall Street Broker | Morgan Wallace |
| His Wife | Irene Rich |
| Minister | Lucien Littlefield |
| Minister's Wife | Mae Busch |
| Minister's Son | Rex Lease |

A Wall Street broker who is unfaithful to his wife, manages to have her placed in an insane asylum. On a yachting trip he traps the young wife of a minister. She escapes, but feeling disgraced, leaves her boy and husband. Supposed to be dead, she turns up fifteen years later, revenges herself on the broker, who is sent to jail and subsequently killed by his injured spouse. The minister, his wife and son are finally reunited.

*By* George T. Pardy

THIS is a rattling good box office attraction which can hardly fail to get across with vim wherever it is shown. It possesses all the elements of popular appeal, sensational thrills, pathos, fast action and a plot, which for all its melodramatic coloring, is so cleverly handled that it carries conviction.

Finis Fox wrote the story and directed the picture. In his dual capacity he has never lost sight of the fact that the great thing in dealing with serious drama is to stimulate heart interest and touch the sympathetic chords with an unerring hand and this he has accomplished magnificently.

Even the supposed lapse of fifteen years during the action, usually a tough species of jump to hurdle in picture land without tearing the continuity to tatters, is successfully bridged and leaves no unsatisfactory gap in the march of events. The beginning of the feature shows the heroine, her husband and child enjoying all the sweets of happy domestic life in small town surroundings. These scenes are beautifully handled and furnish an admirable contrast with those which follow, when evil fate thrusts the young wife into the whirl of gilded life in New York's Bohemia.

There are many big dramatic moments, that of the young mother standing in the rain outside her home, watching unperceived the baby who is wailing for the soothing touch of her tender hand, is infinitely pathetic. Her revenge on the villainous broker who has ruined her happiness is cleverly worked out through a series of ingeniously moulded "vamping" situations and the meeting between mother and son at the last, when her regeneration is brought about, leaves nothing to be desired in the way of a bully climax.

It is something of a feat to drag a heroine through the swamp of a tarnished reputation without causing her to lose an audience's sympathy in some degree, but this is just what has been done in "The Woman Who Sinned."

Mae Busch carries off the chief dramatic honors in the role of the minister's wife, giving a performance as remarkable for versatility as emotional power. Morgan Wallace registers splendidly as the rascally broker, who is very thoroughly murdered to the satisfaction of everybody near the finish, by the spouse whom he consigned to the loony house. Irene Rich plays the latter role with considerable energy and charm. Lucien Littlefield is excellent as the youthful minister, and Rex Lease, in the juvenile part of the son, contributes a character sketch which stands out as one of the best things in the picture.

The photography includes a wealth of finely executed exteriors and interiors, with superb long shots and clear, distinct lighting adding to the features artistic lure. The title possesses exploitation value, and you can list the story's emotional appeal and dramatic strength as promising eminently satisfactory entertainment, without fear of any after protest by your patrons. Mae Busch, Lucien Littlefield and Irene Rich are the best-known players, but the work of Morgan Wallace and Rex Lease should be recognized in your advertising.

* * *

# STAR PLEASING; STORY POOR

### *Baby Peggy Charms, But Plot Is Too Obvious and Forced*

*THE LAW FORBIDS. Universal Photoplay. Author, Bernard McConville. Director, Jesse Robbins. Length, 6,203 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Peggy | Baby Peggy |
| Paul Remsen | Robert Ellis |
| Rhoda Remsen | Elinor Fair |
| Inez Lamont | Winifred Bryson |
| John Martin | James Corrigan |
| Martha Martin | Anna Hernandez |
| Judge | Joseph Dowling |

Paul Remsen and his wife, Rhoda, separate. Rhoda takes their child, Peggy, with her to the country. Peggy makes her way to New York in search of her father. He has become entangled with an actress starring in a new play he has written. The child wanders on to the stage on the first night of the production. Through her a reconciliation is brought about between the parents.

*By* George T. Pardy

THE drawing power of this picture is vested entirely in the person of the tiny star, whose admirers are many and not disposed to be ultra critical as regards any film exploiting their favorite. This is fortunate, so far as the market value of "The Law Forbids" is concerned, for with Baby Peggy out of the cast it would have little to offer in the way of entertainment.

The plot is of conventional type, running along smoothly enough, but not particularly interesting, until the final reel is reached, when a surprise climax is rather cleverly worked out. The chief fault of the scenario is that it is too obviously designed to force the wee leading lady to the front in close-ups innumerable and situations "dragged in by the ears" so to speak. Baby Peggy is as wonderful a little pantominist as ever, bewitching all hearts with her impish smile and cute tricks, but it is asking a good deal of the winsome kiddie to carry the burden of a seven-reeler based on such an inadequate story.

It is in its comedy appeal that the picture scores best, when Peggy and her pet rooster, Alexander, are making matters lively. The sentimental stuff is decidedly weak, Peggy's pretty mother wins sympathy, but the hero registers as a cheap sort of skate who comes off a whole lot better than he deserves in the long run.

The child's appearance on the stage during the first night performance of her father's play, in which the author substitutes for a drunken leading man, results in the reconciliation of the parents, and is an ingeniously handled scene, although very much on the hokum order. The back-stage episodes are colorful, the theatre interior and audience views well filmed, the camera offers some pretty rustic shots and good lighting prevails.

Baby Peggy's powers of mimicry are undeniable and she plays the role of small Miss Remsem with her usual charm and sweetness. Robert Ellis does the best he can with the disagreeable part of Paul Remsen, Elinor Fair is an attractive figure as his wife, and Winifred Bryson's portrayal of Inez Lamont a creditable "vamping" sketch.

For exploitation purposes Baby Peggy must be played up as prominently as possible. Record some of her previous triumphs, especially that achieved in "The Darling of New York," praise her work as much as you please, but go slow in boosting the story.

# IS A TIP-TOP WESTERNER

### *'North of Nevada' Moves Swiftly and Deals Melodramatic Magnetism*

*NORTH OF NEVADA. Monogram Pictures Corporation Photoplay. Released by F. B. O. Director, Albert Rogell. Length, 4,929 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Tom Taylor | Fred Thomson |
| Miriam Ridgway | Hazel Keener |
| Mark Ridgway | Josef Swickard |
| Reginald Ridgway | Taylor Graves |
| Bill Hanneford | Wilfred Lucas |
| Red | Joe Butterworth |
| Sam | Chester Conklin |
| Jo Deerfoot | George Magrill |

Old Mark Ridgway dies suddenly on his ranch, without having signed a will by which his foreman, Tom Taylor, was to inherit his property, which includes a big irrigation dam. Mark's daughter, Miriam, and her brother Reginald arrive from the East. They are the new owners and are tricked by Deerfoot and a band of outlaws who want to obtain control of the dam. After many adventures Tom Taylor defeats the plotters and wins Miriam for his wife.

*By* George T. Pardy

WHEREVER Western pictures are much in demand "North of Nevada" ought to fill the bill satisactorily and show good box office results. It is melodrama of the most pronounced kind, a regular buzz-saw of whirling action from start to finish. Even the highbrows who may smile tolerantly at its unabashed "hokum," cannot fail to be amused by its swiftly moving sequences of wild adventure by flood and field. There's always a market for such films when properly produced, and this ranks as one of the best of the type.

The plot has the merit of originality and Director Albert Rogell turns and twists it into many unexpected odd corners so deftly that the suspense never slackens. Incidentally, he owes much for results attained to the loyal co-operation of a very fine cast.

A large proportion of Western features are constructed on the "condensed serial formula, with jumpy, straggling, plots and continuity gaps filled in by the simple process of staging some hair-breadth escape or stunt episode. But "North of Nevada" tells a straight story, with closely linked situations and continuity developed and maintained to a surprising extent in a film of this class.

Not that there is any lack of thrill stuff or sensational punches. There is a plethora of savage physical combats, staged amid frowning cliffs, on the edge of precipices, all as realistic as they make 'em and filmed with spectacular success. Tom Taylor's fight with the renegade Indian, Deerfoot, is a lulu of a scrap, the hero's rescue from drowning by his faithful steed registers as another incident with a tremendous "gallery" appeal, and the said horse, Silver King by name, deserves especial mention as an equine actor second to none of his four-footed screen brethern in point of camera talent.

The athletic Fred Thomson is cast as hero Tom Taylor and plays the part with irresistible dash and vigor, showing to great advantage in his riding exploits. Hazel Keener is a pretty heroine, dramatically effective and pleasingly natural, George Magrill shines as the dark-skinned traitor Indian, Deerfoot, and excellent support is given the principals by others in the cast. Not the least of the pictures attractive qualities is its admirable photography. There are many exceedingly beautiful and impressive views of mountain, plain and river, with skillful long shots and close-ups. The most captious critic could hardly find fault with the fine atmospheric detail and secnic charm of this Monogram studios production.

You can safely exploit this as a bully Westerner, something out of the ordinary and alive with sensational thrills and romantic lure.

## BOX OFFICE REVIEWS *(Continued)*

# THRILLS APLENTY IN MONTE CARLO STORY

### *'Poisoned Paradise' Pictures What Happened at the World Famous French Gambling Casino*

*POISONED PARADISE. Preferred Photoplay. Adapted by Waldemar Young from Robert Service's Novel. Directed by Louis Gasnier. Length, 6,800 Feet.*

CAST AND SYNOPSIS

Gilbert Kildair / Hugh Kildair ..... Kenneth Harlan
Margot Le Blanc ..... Clara Bow
Martel ..... Raymond Griffith
Mrs. Belmire ..... Carmel Myers
Mrs. Gilbert Kildair ..... Barbara Tennant
Professor Durand ..... Josef Swickard
Krantz ..... Andre De Beranger
Madame Tranquil ..... Evelyn Selbie

Margo Le Blanc, left a small fortune by her foster mother, goes to Monte Carlo and loses it all. She is falling into the hands of a scheming thief when she chances to make the acquaintance of Hugh Kildair, an artist who lives in the same house. When he hears her story he offers to make her his housekeeper, the arrangement being that they shall live together as sister and brother. Kildair is soon caught in the trap set for him by a gang of thieves who try to force from him a cipher system entrusted to him by an old professor. The gang is foiled by the arrival of the police, while the experience has opened Kildair's eyes to the fact that he loves Margot, who has loved him right along. They are married without further delay and return home as husband and wife this time.

*By* HENRIETTE SLOANE

BEAUTIFUL sets, good acting and a few sensational twists and thrills save the day for "Poisoned Paradise" and will probably be the factors which cast the production among the box office successes. Billed as "the forbidden story of Monte Carlo," the film unfolds the lives of a few of the millions of souls who stake their all on the roulette wheel.

Though the story itself is not at all unusual it has been handled delicately and effectively with the result that it emerges from the realm of mediocrity and enters the exalted station of good entertainment.

We have never been in Monte Carlo, but according to persons who have been there, and also saw the film, the scenes showing the Casino at Monte Carlo are honest to the last detail and express perfectly all the beauty of the place.

Nothing but the highest praise can be accorded Clara Bow, who is not only extremely comely and winsome but remarkably convincing. Her performance both when she is at the heights of exaltation, and when she is cast into the depths of despair, is nothing short of inspired. There is every reason to suppose that she will become a great favorite in a short time, and her performance in this picture will do much to put her there.

The rest of the cast, too, is remarkably capable, especially Carmel Myers, who plays the part of the thief's accomplice to perfection. It is little wonder Kildair falls prey to her wiles.

Besides the selling power of the story itself there is the possibility of great publicity through wide exploitation. Perhaps the most sensational of these is the advertising campaign in which it is stressed that "Poisoned Paradise" is the "forbidden story of Paris and Monte Carlo." When the story first appeared in the city which it concerns, it created a furore and was immediately suppressed because it preached a sermon on the evils of the colony. If plenty of publicity is given this phase it is bound to arouse interest.

Then there is a splendid book store tie-up. The book already has had a large circulation, since it is by a well known author, but it is as nothing compared to what still can be done in the way of sales when it is linked up with the motion picture.

# STRESSES HUMAN INTEREST

### *'Icebound' Has Misleading Title, Possesses Pathos and Artistic Charm*

*ICEBOUND. Paramount Photoplay. Author, Owen Davis. Director, William De Mille. Length, 6,471 Feet.*

CAST AND SYNOPSIS

Ben Jordan ..... Richard Dix
Jane Crosby. Jane tries to reform Richard and falls
Emma Jordan ..... Helen Dubois
Hannah ..... Edna May Oliver
Nettie Moore ..... Vera Reynolds
Sadie Fellows ..... Mary Foy
Orin Fellows ..... Joseph Depew
Ella Jordan ..... Ethel Wales
Judge Bradford ..... Frank Shannon

Ben Jordan colors the dull life of his New England home by indulging in various dissipations. He sets fire to a barn and disappears, to avoid arrest. His mother dies, leaving her property to her ward, Jane Crosby. Jane tries to reform Richard and falls in love with him. At first attracted by his vamp cousin, Nettie Moore, Richard finally realizes that he loves Jane and all ends well.

*By* GEORGE T. PARDY

WELL directed, handsomely photographed and cleverly acted, "Icebound" registers as a good box office attraction, the sort of picture which is likely to appeal favorably to the average screen fan. Its strength lies in its intensely human theme, the unselfish love of a girl whose patience and wisdom work wonders in the way of transforming a somewhat shiftless youth into a man capable of facing the hard facts of life.

Despite its rather misleading title, which carries a suggestion of adventures in the frozen wastes of the Arctic regions, there is nothing in the least spectacular about the picture, the action taking place in a small New England town and depicting the everyday doings of a lot of everyday folks, without a single sensational thrill or touch of melodrama.

Yet this simple story possesses unusual pathos, charm and the power to awaken one's emotional sensibilities. It is a study in characters, so to speak, achieving telling contrasts in human nature, the sternly sad old mother, her disillusioned son, back from service in France and sick of the drab existence he is leading, the other greedy members of the Jordan family and the self-sacrificing Jane Crosby—all these people are interesting and refreshingly natural against the bleak backgrounds of a wintry New England landscape. A particularly true-to-life scene is that in which the grasping, anxious relatives gather in the parlor of the Jordan home to await the demise of the old lady and reading of her will by the family lawyer. Here pathos and comedy mingle in generous quantity and the congratulations of the on-lookers go forth heartily to the girl who, to the horror-stricken surprise of the money-seekers, is pronounced the sole heiress.

Many of Director William De Mille's contemporaries might well take pattern after the way in which that astute gentleman has handled the death episode. Instead of giving closeup after closeup of the dying woman at full length, with more or less agonizing facial contortions in evidence, there are just a few glimpses of the sick-room shown, with the end of the bed protruding and physician standing by it. You never see her face, and final dissolution is announced merely by the doctor drawing up the coverlet towards the head. That's all, and quite sufficient too!

The plot is neatly built up, the continuity a credit to the scenario-writer and suspense is not lacking. For one thing, it seems by no means certain that Jane will wed the ex-soldier boy, for at one stage of the proceedings, the worthy lawyer looks as though he might prove the winner. This notion is quickly dispelled, however, but it helps greatly in developing the situation's interest.

To Lois Wilson, the Jane Crosby of the play, must be awarded the chief dramatic honors. Miss Wilson is quietly effective, her wistful smile strangely alluring, and considered as a study in repressed emotions, her portrayal of the role can be listed as an artistic triumph. Richard Dix is pleasing in the part of Ben Jordon, Vera Reynolds wins favor as the flirtatious young miss who comes so close to trapping and gaining the hero's affections, and Edna May Oliver contributes timely comedy relief in her impersonation of Hannah, the servant. The support, as a whole, is excellent and the photography throughout of first-class quality.

In exploiting the feature be careful to explain that the title refers to frozen feelings in a mental sense, or your patrons may expect a tale of thrills and danger in the North. You can praise the story as intensely human, symapthetic, presented by a splendid cast, and play up the names of Lois Wilson, Richard Dix and Vera Reynolds.

* * *

# KIRKWOOD IN A GOOD PICTURE

### *'Discontented Husbands' Has Strong Human Interest Appeal*

*DISCONTENTED HUSBANDS. A Columbia Pictures Production. Story by Evelyn Campbell. Director, Edward Le Saint. Length, 5,421 Feet.*

CAST AND SYNOPSIS

Michael Frazer ..... James Kirkwood
Jack Ballard ..... Vernon Steele
Emily Ballard ..... Grace Darmond
Jane Frazer ..... Cleo Madison
Marcia Frazer ..... Carmelita Geraghty
Baby Ballard ..... Muriel McCormick
Dick Everton ..... Arthur Rankin

Michael Frazer, who has made several million dollars through the invention of a patent can-opener, aspires to rise in society. Cleo, his wife, is old fashioned and does not wish to climb. Michael plans to have his estate transformed into a beauty garden and seeks bids for the work. Mrs. Ballard, whose husband is a landscape artist, strikes up a friendship with Frazer in order to secure the work for her husband. The friendship ripens and they plan to run away together. Jack Ballard learns of it and to teach Frazer a lesson he plans to run away with Frazer's daughter. An automobile wreck spoils the plans and both families are reunited.

*By* LEN MORGAN

JAMES KIRKWOOD is his very best in "Discontented Husbands." The story gives him ample opportunity to demonstrate his ability as a versatile actor and he makes the picture one of great interest. The story is unusual and should have a strong appeal to the theatre patron. There is a strong vein of comedy but it is secondary to the heart appeal.

The acting of Kirkwood, as a social climber, is not overdone and the captions are worded in such a way as to draw numerous laughs. Mrs. Frazer insists on calling her husband "Mike," much to his annoyance and once during a dinner party she lowers the chances of social ambition by referring to the cost of her table cover. Kirkwood during these scenes is excellent. Grace Darmond is cast in a difficult role and shows up to excellent advantage.

Cleo Madison, as Mrs. Frazer, wins sympathy with her appealing acting.

Carmelita Geraghty and Arthur Rankin, young lovers, produce most of the comedy with their numerous spats.

The highlights of the picture are the scenes between Frazer and his wife, in which she tries to show him the error of his ways. An automobile wreck is staged, and it is a thriller. The machine rolls over an embankment and lands upside down. The fight between Dick and a tramp is more subtle than thrilling. It shows clever directing.

There are many ways to tie-up with shops for advertising. Beauty shops and drug stores can display cards worded "keep beautiful and your husband will be content." Bread stores can advertise "Feed your husband our bread and he will be contented."

James Kirkwood's name has a strong drawing attraction. Use it unsparingly in advertising the picture.

*J. R. BRAY, president of Bray Productions, Inc. His specialty is producing the "Colonel Heeza Liar" cartoons, which have found favor among theatre patrons.*

# THE SHOWMAN AND THE SHORT FEATURE

*By* J. R. BRAY

*President, Bray Productions, Inc.*

SO much has already been written on the subject of the potentialities of the short length feature and its importance an an entertainment factor in the average exhibitor's program that I am somewhat hesitant as to just where to begin.

To my mind the fact that the theatre owner everywhere is more and more calling attention to the short subjects on his program is a very healthy sign. It indicates that as a showman he is coming to realize that the best of them at least have a distinct drawing power, in many cases equaling that of the multiple reel feature on the bill.

It goes without saying also, that the "big little feature" has sent many an audience away satisfied, where its lengthier competitor would have left them bored or disappointed. This value in the short subject, the comedy cartoon, novel scenic or nature picture, the average exhibitor has long realized, but it is only recently, I think, that he has come to see that this part of his program is worthy of a measure of the exploitation that he gives his bigger attractions and has a direct and definite influence on his box office.

Of course, I do not mean that this is true of all the short length subjects that the exhibitor has to handle. Far from it. But I do refer to those of standard excellence and known drawing power.

Let him give a little more attention to these and he will soon see results.

Many exhibitors already have tried this out with some of the regular offerings of the Bray Studios and have found, in many cases, that it has not only built up business on their dull nights, but has also resulted in bringing to their houses a new clientele, patrons who came solely to see the short subjects on the bill and not to view the long length feature.

This is especially true of the Colonel Heeza Liar Cartoon series now being released for us by the Standard Cinema Corporation as is evidenced by the fact that many theatres have repeated their bookings on some of the mirth-provoking subjects in this series, as often as six or seven times, and still keep coming back for more.

In my opinion this surely in indicative of their box office drawing power, for an exhibitor to consider booking Colonel Heeza Liar a second or a third time or oftener as has frequently happened, if he did not find a very real and pressing demand for this popular pen and ink character among his regular patrons.

The same must be true of many of the leading short reel releases on other programs besides that of Bray Studios and I feel that the exhibitor-showman is steadily recognizing the possibilities of the short length feature more and more.

From the producer's end the constant aim of Bray Productions, Inc., is to give the exhibitor a well balanced short

(*Continued on page 56*)

*THE Bray Travel Series is a popular service that appeals to all classes. Interesting foreign scenes are shown in an interesting manner. The unusual is sought by the photographers and they have been unusually successful in their quest for material.*

# The Big Little Feature

## Frenzied Finance and The Newsreel

THE telephone of a theatre in the vicinity of Wall Street's financial district rings. Mr. Financial Expert and Mr. Business Leader are asking when the news reel goes on. When told it's to run in ten minutes, over they rush —and in quiet relaxation see this pictured newspaper, then back to the busy marts of trade!

This interesting occurence was revealed when the International Editorial staff made a canvass of the theatre in that locality. They were told by the theatre managers that some of the country's biggest financial experts and business leaders go *regularly* to neighborhood houses *solely* and *only* to see the news reel.

A great argument for the news reel, for such recognition contains a world of meaning. Wouldn't be surprised if Mrs. Housewife would appreciate the opportunity to pop in a minute after the daily marketing was done —just to see what the rest of the world was up to, before going back to the daily chores.

And speaking of the International News Reel, beginning with No. 22, released March 8, a series of safety first pictures made in co-operation with the New York Police, are being shown.

Special Deputy Police Commissioner Barron Collier, E. B. Hatrick, General Manager of the International and William Brandt, President of the Motion Picture Theatre Owners of New York, planned the series and worked it out under their personal supervision.

* * *

### 'The Cake Eater'—Pathe

Lots of chuckles — 2 reels

If the boys can't play practical jokes—just because the efficiency man thinks it wastes valuable time—they'll leave. Will Rogers, he of the 'homely but honest' face, is elected to reason with the new owners, two spinsters and a poor relation. The romantic spinsters admire his perfect profile and strong-er-limbs, set their caps for him, and feed him cakes made by their own lily white hands. He just naturally ain't a "cake-eater" and they make him sick. For a while it looks as though he'll be ensnared, particularly as his pals are agin' him—just another of their little practical jokes.

Those who are familiar with Rogers stage work will revel in the witty titles (written by him) in which he pokes fun at himself in particular and everything in general.

A good little plot with some real chuckles that will leave a lasting impression.

* * *

### 'Should Poker Players Marry'—Universal

Short and snappy — 1 reel

Alice Howell is back in comedies, with the same frizzy hair, militant stride and domineering wifey attitude. But even a determined, militant wife can't stop a man from getting together with the boys for a poker game. Bert Roach hadn't better try that stunt of comparing all the hands and reporting to his boss in a real poker game. Some may disagree with th esolution here—that hubby goes off to the hospital—but they won't disagree when they see how Alice Howell manages her husband, Neely Edwards.

* * *

### 'Why Mice Leave Home'—Pathe

Amusing cartoon — 1 reel

Farmer Al Falfa and Milton Cat learn another Aesop Fable truth—everything that goes up must come down—refreshingly humorous.

### 'Love's Reward'—Pathe

Burlesque — 1 reel

Hal Roach's trained monkeys burlesque that time-worn theme of young love triumphant to perfection. While the youngsters will be satisfied just watching the animals, grown-ups will be apt to chuckle with delight over every bit of business—the stupid goose, cast as a house detective, Bad Bill Sikes who steals the "jools," the poor but honest hero, cast as a room clerk and in love with the proprietor's daughter, they're all here. And after the hero saves father and the "jools" the lovers win a "God bless you, my children," from stern papa. You'll be giving your audience something really amusing when you run this latest "Dippy-Doo-Dad."

**BIG LITTLE FEATURE**

That thrill that comes once in a lifetime isn't worth a shoot when the other fellow holds five aces too, as you'll discover in Pathe's "Ten Dollars or Ten Days." It's shoot or get shot!

### 'Under Orders'—Educational

Highly entertaining — 2 reels

Clyde Cook wins the prize this time. In "Under Orders" he has a vehicle that suits him to perfection. Of course, you've heard the joke about the private who, after about facing until he's dizzy, rebels and tells the drill sergeant to make up his mind—but you've got to see Cook do it to realize just how funny the situation can be. Yes, he joins the marines to get away from his militant wife but he hasn't many happy moments until the fadeout when both his wife and the drill sergeant go overboard.

* * *

### 'The Oriental Game'—Universal

First rate comedy — 2 reels

Pal, we're convinced, is a wise dog. His opinion of Mah Jong coincides with ours—not so good! He's up on radio too, and when his master's voice signals an S. O. S., Pal rushes to the rescue. He foils Harry Sweet's rival and then tactfully leaves Harry and his girl to their love scene. Imagine a star not in on the fadeout. We'll wager that the only regret your patrons will have, is that there isn't more of it.

### 'Reno or Bust'—Educational

Lots of laughs — 2 reels

Mechanical effects, straight "gags," ludicrous situations and the energetic Bobby Vernon put this comedy over in great style. The ambitious mother can't prevent Bobby from marrying her daughter but she certainly puts a lot of obstacles in his path. Bobby leaves a crew of police stranded in the middle of a desert and they have to hoof it back to town. The slow motion camera gets a screamingly funny effect of them, hours later, just barely able to move their feet from the ground as they plod wearily along.

* * *

### 'Zeb vs. Paprika'—Pathe

Horses and things — 2 reels

A highly laughable take-off on the classic racing event between Zev and Papyrus, in which Stan Laurel plays the role of "Dippy" Donawho, "one of the best jockeys that ever slipped a headache powder to a rival horse." James Finlayson, Ena Gregory and George Rowe appear in the supporting cast. Laurel in training is a thing of beauty, quite all that the young man should wear and when it comes to trotting, no horse has anything on him. Stan Laurel fans will not be disappointed in this one.

* * *

### 'Keep Healthy'—Universal

Amateur doctors — 1 reel

Remember how Harold Lloyd and a pal, by pretending to be a doctor and patient, pull a fake cure in sight of a crowd and drum up a lot of business for a real doctor? Well, Slim Summerville and Bobby Dunn pull the same stunt with much the same effect—a good laugh. But the patients they collect are far too hungry to realize any profits, so the two master minds devise a scheme to get rid of them. A fair number of laughs and no dragging moments.

* * *

### 'The Mandan's Oath'—Pathe

Indian frontier series — 2 reels

This time the Indian tells of an actual occurence growing out of the epidemic of smallpox in 1838 which practically exterminated the Mandan tribe. Through the action of a crazy Scot they are befriending, two white prisoners are set free—despite the fact that a Mandan cunning tries to prove them spies. In addition to the full-blooded Indian cast, Hedda Nova, Jack Mower, Al Hallett and William Bertram aid in telling the tale. An interesting example of Indian ethics is brought out when the write man is told that no ill or demented person is harmed.

* * *

### 'Big Boy Blue'—Universal

A "Leather Pusher" — 2 reels

The Kid (Billy Sullivan) falls in love with an English girl and Wildcat George registers deep disgust. But strange to say Janet's family don't fancy a pugilist for a son-in-law —that is, not until Dad sees him knock out the English champion. One of the best Big Little Features that carries a powerful box office punch—a punch that means profit for you when you run it.

Accept No Substitutes

CYTHEREA

## *BREEZY MERRIMAKERS FROM TERRY'S PEN*

***High in the Ranks of Big Little Features Stands the 'Aesop Film Fable' Cartoons***

DECIDEDLY original are Milton's Cat's and Farmer Al Alfalfa's schemes to get rid of the mischievious mice, even though they invariably fail —and both have already become favorites at many neighborhood houses. As the last sketch indicates each fable carries a tale—and moral.

# Big Little Feature Program Suggestions

***These Short and Sweets Will Fill Any Requirement of That 'All Short' Program, Now Being Run So Successfully. Each Program Combines Comedy and Drama and Is Picked from the Best of Recent Releases.***

### Pathe's Programs

SUNDAY CALM—2 reels. Once the kids of "Our Gang" comedy fame get under way there is nothing having the slightest resemblance to "calm." Bugs, field mice, hoptoads, a tame bear, and the poor distracted parents have a perfectly miserable day of it with the kids on the rampage.

LOVEY-DOVEY—1 reel. A "Dippy-Doo-Dad," with a monkey and a duck playing Romeo and Juliet. Here is a number that we can, without hesitation, recommend as one of the funniest "Dippy-Doo-Dads" ever shown.

THE MAN WHO SMILED—2 reels. Second of the "Indian Frontier" series. A thrilling incident in the life of Left Hand, famous Indian scout in the employ of the United States Government. Swift action, some romance and a few touches of humor combine to make it an excellent Big Little Feature.

GOOD OLD DAYS—1 reel. A football game attended by all the animals of Jungleland—with a great deal of action and fun, presented in an unusually entertaining way distinguishes that Aesop Film Fable.

* * *

BIG BUSINESS—2 reels. Our Gang runs a modern barber shop. Up with the best of these and that's saying something, as these comedies have set a high standard for two reel entertainment.

THE FRONTIER WOMAN—3 reels. Fifth of the "Chronicles of America," produced by the Yale University Press. It can be made the basis of interesting and profitable tie-ups when you are running it. Local patriotic and civic organizations will doubtless welcome the opportunity to tie-up.

GIRLS AND RECORDS—1 reel. Touches of sly humor in the contrast of the girl of yesterday, demure and dainty, with her robust, athletic sister of today. Grantland Rice's titles well written and sustain the action. A distinct novelty.

* * *

TWO WAGONS—BOTH COVERED—2 reels. Rogers renders a highly amusing burlesque characterization of the role played by Ernest Torrence and J. Warren Kerrigan in the original story. This ought to furnish plenty of entertainment to any one.

PATHE REVIEW NO. 6—1 reel. A timely number in the form of a camera study of "The Heart of Mexico." A "Sealing Wax Stunt" a Popular Science contribution and among other subjects a Pathecolor, "In the Heart of the Tyrol."

FULLY INSURED—2 reels. The big idea behind the plot is this: one of the characters conceives a style of insurance, premium which assures the holder a continued salary whenever he is out of a job. "Snub" Pollard proves the fallacy of the plan.

TAKING A CHANCE—1 reel. Grantland Rice's "Sportlight" showing the part that nerve and courage plays in every branch of sport. It can be counted on to give your audience a few thrilling minutes.

* * *

THE MAN WHO WOULD NOT DIE —2 reels. First of the "Indian Frontier" series made with the assistance of Colonel T. J. McCoy who secured the services of the Indian used in "The Covered Wagon." The historical angle and the Indian angle both open up fruitful fields for publicity work.

AT FIRST SIGHT—1 reel. Introducing Charles Chase. A pleasing screen personality, a dapper dresser in cutaway coat and top hat. All about mistaken identity.

MOTHER'S JOY—2 reels. Laurel's attempt to entertain his wealthy grandfather's guests proves a thoroughly laughable affair, and a wedding ceremony staged at the end of the footage is calculated to win a loud and hearty laugh in any type of house.

POWDER AND SMOKE—1 reel. Charlie Chase appears as a salesman of lightning rods who keeps on getting mixed up with a gang of Western bandits.

* * *

PICKING PEACHES—2 reels. Mack Sennett proves it again. He's one of the best little pickers in the comedy field. Harry Langdon is his latest. This first comedy of his will make them laugh from the first inch on and the bathing beauties do their bit to make the audience forget its troubles.

ONE SPOOKY NIGHT—2 reels. Billy Bevan in the role of an innocent country lad who is fleeced by a city slick. This picture packs at least a dozen good laughs.

HELP ONE ANOTHER—2 reels. Mr. and Mrs. Spat agree to repaint their country house. A combination of the slapstick and the subtle. Mostly in the titles.

TEN DOLLARS OR TEN DAYS—2 reels. Turpin in a maze of trouble in which a pretty girl is very must involved. Lively.

JUST A MINUTE—1 reel. The only tears likely to be spilt at this showing will be tears of laughter. Chase is an auto salesman who is forced to keep his bride-to-be waiting at the church while he demonstrates.

PATHE REVIEW NO. 5—1 reel. Pretty pictorial bit "The Dells of Wisconsin"; "The Staff of Life," showing the difference in bread making today and in primitive times; and a Pathecolor, "The Valley of White Ribbons," Dauphine, France.

THE DARKEST HOUR—2 reels. The Spat Family turn bootleggers and brew their own. Many complications interfere with the manufacture and the comedy ends in a veritable riot of fun and action.

* * *

WILD AND WOOLY—1 reel. Cow punchers and broncho busters aren't performing for the camera or an audience in this instance—just hard, everyday work, but Grantland Rice's slow motion enables the audience to see how difficult it all is.

THE BOTTOM OF THE SEA—1 reel. Sense and nonsense cleverly intermingled in Howes "Hodge Podge," showing among other things fisherman off Sicily and Coney Island's myriad lights, far better than the naked eye could see it.

FLIP FLOPS—2 reels. A Mack Sennett offering with Alberta Vaughn, Lewis Sargent, Jack Cooper and Andy Clyde and circus elephant with the action on the circus lot. An occasional touch of the thrilling serves to make this laughable and entertaining.

THE GREAT OUTDOORS—2 reels. The Spat Family are out camping and meet with one mishap after another until the distracted family accidentally start a forest fire. Plenty of action, some genuine laughs and an unexpected ending

* * *

AMONG THE MISSING—1 reel. A mother of war-ridden France, who has lost all of her sons but one is filled with joy when he returns—only to discover he is a deserter. And then—rather than deliver him to the searching squad, she kills him. A powerful drama in miniature!

THE COWBOY SHEIK—2 reels. In this subject Will Rogers gives a characterization of a bashful cowboy suitor. Because newspaper throughout the country are running a syndicated column written by Rogers, you can make this a real box-office asset.

POSTAGE DUE—2 reels. Good slapstick. Stan Laurel has himself photographed as Venus on a postal card. Then he tries to recover the postal card and blunders into a plot to rob the mails.

RURAL ROMANCE—1 reel. The city ruffian steals the simple country maiden from the arms of her rustic lover—but all ends well for these simple lovers in this Aesop Film Fable.

* * *

DANIAL BOONE—3 reels. Another of the "Chronicles of Amercia" series produced by the Yale University Press. Will not only entertain but instruct as well. The prestige of any house showing a number of this kind will be advanced in the esteem of its audience.

* * *

POLITICAL PULL—2 reels. The latest family war of the Spat Family—result of brother's political ambitions. The unwelcome visit of the widow next door and her young "brat" helps complicate things and make the situations more laughable.

OLYMPIC MERMAIDS—1 reel. The champion swimmers in training at Bermuda for the Olympia games. Remarkable undersea views—every difficult stroke and trick in swimming is shown by the slow motion—under water!

* * *

PETER STUYVESANT—3 reels. Historical drama of the surrender of New Amsterdam to the English. Staunch patriotic Americans will delight in these series and mothers and teachers will be your allies in making this popular with the kiddies.

HALF-BACK OF NOTRE DAME—2 reels. Football as it shouldn't be played is demonstrated by Harry Gribbon and Jack Cooper of the Castoris College team. Bathing beauties, a trick magnet and bicycle-aeroplane, also do their bit towards making the movie-goer laugh.

THE CALL OF THE GAME—1 reel. Grantland Rice's "Sportlight," showing the World Series baseball games—the mountain forest, playground of the hunter—thousands of football routers on the field of the great Yale Bowl—the peace and quiet of the shady stream, delight of the angler. Action, variety and pleasing backgrounds.

### Universal's Programs

SUCH IS LIFE—1 reel. Baby Peggy, the particular joy of neighborhood houses, certainly is a riot as a waif in London Good supporting cast and the photography of the snow scenes is exceptionally artistic.

EASY WORK—1 reel. Bobby Dunn is tricked into marrying an old maid called from the lists of a matrimonial agency. The end comes with Bobby going after his friend Slim Summerville, who arranged the marriage, with a gun. Good for a number of laughs.

HATS OFF—2 reels. Pete Morrison as a tenderfoot. Molly laughs at his dudish cowboy outfit, but Pete kidnaps her after a dance, tells her he's going to marry her and finally does.

THE MANDARIN—1 reel. You'd have have to go a long way to find any one who would deny that Neely Edwards and Bert Roach are funny Fun in a restaurant scene when the heroes are unable to pay their bill. And more laughs when they run an Oriental store. A sure fire one-reeler.

* * *

A TOUGH TENDERFOOT—2 reels. These "Leather Pushers" can be relied on to hold the interest throughout. "Ptomaine" Tommy is still good for a few laughs. Joe Murphy as the polished, efficient manager is as good as ever.

A MATTER OF POLICY—2 reels. Edwards and Roach in a good comedy. When a man sticks his hand through the cage of a man-eating lion, in the hopes of having it bitten off so that he can collect insurance an audience must laugh in spite of itself.

HANSEL AND GRETEL—2 reels. Baby Peggy alone would be an attraction, but Peggy combined with an old fairy tale favorite, leaves nothing to be desired. Trick camera work and an excellent cast including a boy (not named) who plays "foolish Hans."

* * *

GIRLS WILL BE GIRLS—2 reels. In this one of the "Kid" falls in love with a society girl whose aunt is running a fight for charity. The plot is unravelled with interest and power.

OWN A LOT—2 reels. A satiric bit on the over-enthusiastic and over-numerous real estate salesmen of California. Lots of attractive shots of the Century Follies Girls in the garb of bathing beauties.

THE ALMOST GOOD MAN—2 reels. Harry Carey in a dramatic and tense story. It makes a splendid piece of entertainment to balance a short program.

* * *

THAT KID FROM MADRID—2 reels. This new "Leather Pusher" starts with the announcement that Reginald Denny has retired from the ring. The discovery of a new champion is revealed in the person of a young kid from a lumber camp (Billy Sullivan) who knocks out a restaurant bouncer.

THE JAIL BIRD—1 reel. Neely Edwards and Bert Roach are in this. 'Nuff said! Nervy Ned after serving a twenty-five year jail sentence gets so used to it that he runs his mansion on the same plan as the jail. A lot of convicts break loose and attend a party at Ned's house and as Ned and his valet jump into a small pool they wake up to find they've been dreaming under a fountain spray in the park.

THE RICH PUP—2 reels. A few thrills and a good many laughs. Pal, the Century Dog makes his usual appeal to animal lovers and plays like an experienced actor. Baby Dawn O'Day adds to the appeal.

* * *

THE LEATHER PUSHERS—2 reels. The second of this series upholds the reputation established as being among the best ever released in the field of shorts. A gripping story, a dandy fight, love.

THE LAST OUTLAW—1 reel. A departure from the usual boy-and-girl romance, depicting an outlaw who returns to his home town in time to rescue his daughter from a tragic marriage to the local bootlegger.

KEEP GOING—2 reels. Jack Earle and Harry McCoy are featured in this Century Comedy. Earle takes the part of an exceptionally elongated traffic cop and is Harry's rival. Some sure laughs.

DOWN IN JUNGLE TOWN—1 reel. An average comedy in which Joe Martin the Monk, an elephant, a lion, a bear and a ring tailed monkey perform.

* * *

MILES OF SMILES—2 reels. Baby Peggy in a dual role, as a twin in a poor home and a wealthy home. A good story that gives Peggy a chance to register her versatility. Your audience will be sure to approve the choice of this picture.

MISCARRIED PLANS—2 reels. An audience of kids will no doubt be delighted with this picture. Wicked cowboys stalk through the picture all the time, unshaven and swinging a ready gun.

RUSTLIN' BUSTER—2 reels. A Western thriller with Jack Mower and Lola Todd. Plenty of action and a strong climax.

THE CORN-FED SLEUTH—2 reels. The elongated Jack Earle breaks right through the ceiling to listen to the plots of the bold villains who are going to "get" someone, it doesn't matter whom. Incidentally he makes off with the winnings of a poker game, while the players are disputing which five-ace hand should win.

## *'SPORTLIGHTS' INTEREST YOUNG AND OLD*

***Because Grantland Rice's Camera Focuses on Sports of Every Sort and Every Nation***

"Girls and Records" contrasts the girl of yesterday and her athletic sister of today; "Taking a Chance" and "Wild and Wooly" register thrills galore while the latest "Olympic Mermaids" show the champion swimmers in training at Bermuda.

## Educational's Programs

JUMPING JACKS—1 reel. Glorified newsreel, cartoon and comedy all on one reel of Howe's "Hodge Podge." Beautiful scenics of the Niagara; American soldiers in training and Sudanese dervishes performing religious rites, hence the title.

EXIT CAESAR—2 reels. Amateur theatricals with a large cast including Otto Fries, Jack Lloyd, Andrew Arbuckle and Peggy O'Neill. No ludicrous instance of amateur performances forgotten.

BLACK AND BLUE—2 reels. Vera Steadman loves Jimmy Adams but he tries her patience so much that she almost decides on his rival. Much slapstick introduced after the rival blacks Jimmie's face. Fast moving and fairly amusing.

THE BUTTERFLY—1 reel. Nothing need be said of the superlative quality of these Tolhurst "Secrets of Life" series. They interest all, old and young.

* * *

KIDDING KATIE—2 reels. Amusing encounters between the young and attractive Katie and her plump sister, Queenie (Babe London). Queenie's desperate struggles trying to reduce gets the big laughs.

UNDER COVER—2 reels. Fatal errors a young hospital intern makes when when he's too busy watching the pretty nurses. Probably the fastest action on record—with furniture turning topsy turvy and fleeing figures blurring before the eyes.

MY BOY BILL—2 reels. A human-appeal nature story, depicting in glorious detail the fascination of the sea. The story is of an old man who waits by the sea for his boy Bill who never comes back.

* * *

MY FRIEND—2 reels. Lloyd Hamilton's delicious comedy. A 100 per cent laugh-getter. One ludicrous situation follows the other in rapid succession.

ONE NIGHT IT RAINED—2 reels. Originality of treatment. Harry Tighe and Ned Soarks show the effects of eating lobster at night and husband's jealously. The sort of stuff that will make them chuckle rather than laugh.

CAVE IN—1 reel. Caveman stuff from the stone ages with Virginia Vance in a cute leopard skin dress. Fair entertainment mostly of the slapstick variety.

LIQUID LAVA—1 reel. Lyman Howe's sense and nonsense. Among numerous cartoons and schemes are some wonderful photographs of the volcanic eruptions in Java.

* * *

SNOOKY'S COVERED WAGON—2 reels. Enough good comedy material for ten two-reelers. In brief, the story concerns a haunted hotel; a reward to the one who can prove it isn't; and the whole animal kinbdom's crying need for good.

THE HOMEMAKER—1 reel. A simple yet powerful story told by a cast of real humans whom we all recognize. Like the rest of Bruce Wilderness Tales—simply told and harmonizing the natural beauty of the world we live in.

OH GIRLS—1 reel. A bathing beauty collection attending the Waverly School for Girls—giving lessons the cold shoulder and romance in any form a hearty welcome. The Cameo trio, Virginia Vance, Cliff Bowes and Syd Smith perform.

OVER THE FENCE—2 reels. Little freckle-faced roughnecks out-number the sissies in this juvenile crew, yet when it means party and cakes they all don "Lord Fauntleroys" for the occasion. Alas, clothes do not make the man—and Hades is no hotter nor more furious a place then the scene of the feast—in short, a riot!

* * *

FILM FOOLISH—1 reel. Cliff Bowes, Virginia Vance and Earl Montgomery as extras in a film studio. Here you see how the punch is put in a picture and what a perilous life a dummy leads.

JEAN OF HECETA HEAD—1 reel. A Bruce scenic. The very simplicity of these pictures makes for power. Highly sophisticated audiences will like these Big Little Features because they are true art.

CALL THE WAGON—2 reels. Neal Burns method of ridding Mary of superfluous suitors acts as a boomerang when Mary catches him in the act. In the end he barely escapes being taken off in the wagon. Of the slapstick variety, but all the funnier for that.

BIG LITTLE FEATURE

CLIFF BOWES is the fearless hero in this Educational Comedy of the West, entitled "Don't Hesitate." He'll probably take the loot to his "one and only," Virginia Vance, so that she can go to the big city and become educated.

FLYING FINANCE—2 reels. Neely Edwards, as the rich son "with not a brain cell working" and a weakness for watermelons, is excellent. He does his comedy tricks as well as any of our foremost comedians.

HAUNTED HILLS—1 reel. For this "Wilderness Tale" Bruce has gone to life. Not stage life. Not to the abnormal, the glittering, the pretentious, the false or the stagy—but to life as it is and as it is known to people. That's why these series are a credit to the industry and the exhibitor who shows them.

DON'T HESITATE—1 reel. The sheriff made the town so good, they decided to dispense with the sheriff. The unexpetced—that is unexpected only to the sheriff, happens for a fake hold-up turns into a real one and the sheriff makes a poor showing.

AGGRAVATING PAPA—2 reels. Peter the famous police dog is one of the main actors in this Christie Comedy and he's good. So is Jimmie Adams as a love sick druggist. Entertaining and fast moving.

# Terry Explains Why Aesop Fables Get Laughs

"IT takes about fifteen drawings to make the cat and dog fox-trot across the screen. Twenty-five drawings will make them waltz gracefully over the silver sheet. A complete Aesop Film Fable will take anywhere between four and five thousand hand drawn pictures."

It is Paul Terry speaking—Terry the pioneer in the film business of animated cartoons, and the man who probably gets more laughs per foot of celluloid than any other comedian in the world.

A consensus of opinion of the most critical experts in the world on moving picture comedies is hardly to be compared to the verdict of the regular motion picture audience, for it is the latter who actually support the industry. And whether it be in Squedunk, in Kalamazoo, or in Chicago, this verdict as to the merits of Aesop's Film Fables is usually the same—just a round robin of hearty, earnest laughs.

Exactly what is at the back of this distinctive success on the part of the Aesop little features is something that has made much material for some distinguished psychologists. However, Mr. Terry's personal version carries the stamp of authority, and it is that we will give here:

"There is no question but that all human beings—large, small, rich, poor, educated and ignorant—are fundamentally alike in one certain respect. Some years ago, I decided that this was in being peculiarly childlike. And I discovered also that the sort of humor that appeals to children, appeals practically to everyone. In other words the child is father to the man so far as humor is concerned.

"That gave me my cue in using animals in my animated cartoons. To see ourselves as others see us, in the form of animal caricature, is a successful form of satire that dates back to the days of Greek Mythology, and it was only a question of applying this time-tested form to the modern scheme of life."

Judging by every standard of measure—the box-office, the technical experts—and most important of all—the response of audiences, there is no question but that Paul Terry's idea has worked like a charm.

Mr. Terry is a soft-spoken person, who conveys his enthusiasm more by the earnestness of his expression than in the force of words. His entry into the film business was a natural transition for one who had served a motley apprenticeship as a newspaper cartoonist and court photographer on some of the biggest dailies in the United States.

Paul Terry was born in San Mateo, California, some thirty-seven years ago. He attended the elementary and high schools of San Francisco, and when hardly out of his teens was already at work on one of the 'Frisco papers as a cartoonist. The many years in this field of work and subsequent experience as a newspaper photographer gave him an intimate perspective of the petty frailities of human nature, which he now capitalizes so distinctively in his Aesop animal characters. He has his methods of knitting material together down to absolute checking precision. To quote him:

"I never fail to review my pictures, right in the theatre. In my lap I have a regular checking sheet, arranged to show the result (using laughs as a standard of measure) of this gag here, that funny stunt there, and the effect of the whole in general.

"Thus I carry away practically a tangible standard of what tickles the palates of the audience—something which can be actually used in my next production, needing only a slight change in story form to give the material the variety of newness."

Is it any wonder that Aesop's Film Fables are champion laugh getters!—M. L. S.

Is Your Wife
CYTHEREAN
or Indifferent?

# The Chronicles of America

YALE UNIVERSITY PRESS
*presents*

## The Chronicles of America

A Series of Photoplays in which is seen the making of a great nation

Pathé Distributors

# The Chronicles of America

## Yale University Press

*presents*

# JAMESTOWN

*(4 Parts)*

A dramatic and authentic visualization of the first permanent English colonization in the United States. Full of Realism.

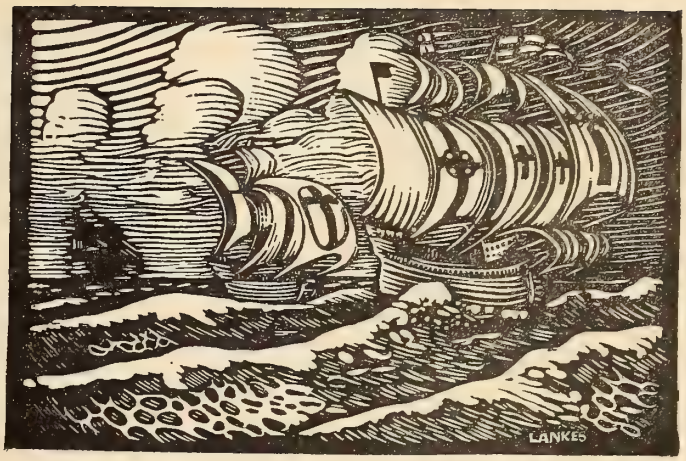
WHO hasn't heard of Pocahontas? or Powhattan, John Rolfe and all the rest?

This picture not only makes history clear but it makes it real. And it is splendid entertainment. Because it is adventuresome.

You will find it easy to get wonderful tie-ups with book stores; and enthusiastic assistance from every educator in your community. You can disarm every critic of the motion picture theatre; you can make many new friends for your house by showing these pictures. And with proper effort your business will surprise you the way it has surprised others.

*No Other Pictures Have Ever Received Mayors' Proclamations and Scores of Big Editorials!*

Pathé Distributors




# Truly Big Little Features

PRACTICALLY every producer in the film industry has at some time or other tried his hand in making really big features of less footage.

There have been many too, who have attempted specialization on the issue—with fair success.

It remained, however, for Yale University Press as motion picture producers, to reach the coveted goal in the making of the Chronicles of America now being distributed nationally through Pathe exchanges.

This series of epics in the complete picturization of the dramatic highlights of America's past fairly reek with showmanship opportunities and exploitation possibilities from limitless angles.

They stand out as cameos in the field of special attractions. Their length eliminates their possible classification with the so-called "feature" films, but in every sense of the word they are truly BIG LITTLE FEATURES.

Their precision and accuracy from the production standpoint make them distinctively of high standard in the critical public eye. Their romance and the vivid appeal of true Americanism they possess make them superlatively appealing and entertaining to a marked degree.

Yale University Press is especially due a great amount of credit and praise for their double-barreled foresight as revealed in the manner they produce and present the "Chronicles of America." From "Columbus," the first of the series to the thirty-third and last release they demand production quality. And what is equally illustrative of clean business methods and showmanship wisdom, the exhibition of these BIG LITTLE FEATURES is restricted to legitimate Motion Picture Theatres and removed from the non-theatrical field.

That last decision on the part of Yale Press was made unhesitatingly, but to the showman who knows his cards, it is easily understood that such a decision demanded an unselfish willingness to sacrifice additional revenue.

Such a move, however, was one that insured correct and proper presentation and, in the long run, will prove more profitable than a wide open policy enlisting school, church, and club exhibition, principally because it will eventually bring that class of patrons to where they should go to see pictures—in the motion picture theatre.

On the following pages you will read with admitted amazement of the almost remarkable exploitation and showmanship opportunities that prove the exhibitors booking-urge on the Chronicles of America.

## NEW PATRONAGE

FOREMOST among the highlights of interest that the Chronicles of America offer is new drawing power.

It will pay every showman to read all these 'Chronicle' pages carefully — follow out those suggestions which offer him most possibilities and get behind them with all the showmanship he possesses.

That will mean new patrons, who can easily be made steady patrons as the series progresses. It is an easy entree to greater future business.

Profit by the suggestions. Profit by the actual experiences of other showmen. They all stand for increased profits in the box office. They all stand for elevating the BIG LITTLE FEATURE to that high standard that this particular series especially deserves.

Best of all this series of short length special attractions carries with it the possibility of securing a new steady patronage—not only during the progress of the showing of the "Chronicles" but after the completion of the series. You will have proven to your formal patrons that you have the most interesting and appealing informal weapon in the world for the influence of knowledge. And they will realize that constant attendance is necessary.

You will have taught them the motion picture is the medium of the masses—and they will soon learn that they too are a part of the great mass of the same humanity they seek to uplift.

Render every possible aid you can with all organizations who seek it in conjunction with this type of attraction. There is no fear of religious differences of opinion. There is no worry about the variance of personal viewpoints and ideas—nationality or sex.

The "Chronicles of America" are pure American pictures, depicting true American ideals—and the problems and adventuresome trials and tribulations our forefathers underwent to help attain those ideals.

They offer an excellent opportunity of helping build up that spirit which stands for better citizenship, and also better community interest in better entertainment.

# *YALE UNIVERSITY PRESS ADVERTISING AIDS DIRECT FROM NEW HAVEN*

A NATION-WIDE movement behind the Yale University Press Pictures offers a co-operative advertising service to exhibitors, the magnitude and the like of which has scarcely been paralleled in film circles. The breadth and scope of this tremendous program incorporates a project which is intended to pave the showman's way for getting the support of editors, school authorities, city officials, club leaders, clergymen and prominent citizens to the showings of "Chronicles of America."

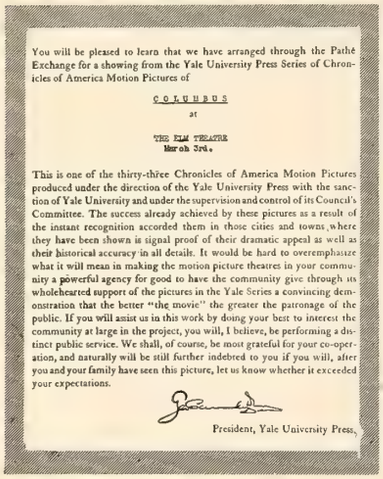
HOW this immense project works is partly explained in the invitation extended to all exhibitors to send their names, addresses, play dates and subjects to Mr. George Day, President of Yale University Press, New Haven, Connecticut, with the reminder that the information is final and correct. What the exhibitor then receives, for example, is, first, a letter from Mr. Day to the local editor explaining the purpose and importance of the "Chronicles of America," asking the editor's support on the basis of news interest, Americanization, good citizenship, and the various other angles which are expected to carry a journalistic message of appeal to any discerning editor, on the lookout for good feature material. With this is enclosed a specially prepared story pointing up the name of the picture and the local theatre.

A SECOND letter is scheduled to go to the local school superintendent. This outlines the "Chronicles" from the angle of educational appeal. It suggests that all the school children be informed of the showing at the local theatre and offers to circularize for him, all his principals, assistants and teachers, in the event that he cannot do the work himself and encloses a sample post card of notification for posting purposes and display.

SHOULD the showman desire, letters will be sent to city officials emphasizing the showing from the point of community interest and suggesting, also, the advisability of public proclamation. This letter will draw attention to action taken by mayors and other city officials of other towns. Judging by the most critical standards, it would seem that the Yale Press advertising and exploitation project already embraces enough exhibitor helps to call it a day, but the concern's campaign goes even further.

IF the names and addresses of prominent citizens are forwarded to the address given in New Haven, these individuals will receive impressive letters requesting their endorsement and co-operation, and outlining definitely the value and importance of the "Chronicles" to school children. The local Rotary, Kiwanis, American Legion, Elks, Knights of Columbus, and so forth, will also be circularized. In fact, all civic and social organizations will be solicited for co-operation and support.

THESE letters are facsimiles of the ones going direct from New Haven to the public, to city officials, school superintendents and all persons in a strategic position to help the exhibitor pack his theatre. The showman has but to furnish names. Yale Press does the rest.



You will be pleased to learn that we have arranged through the Pathé Exchange for a showing from the Yale University Press Series of Chronicles of America Motion Pictures of

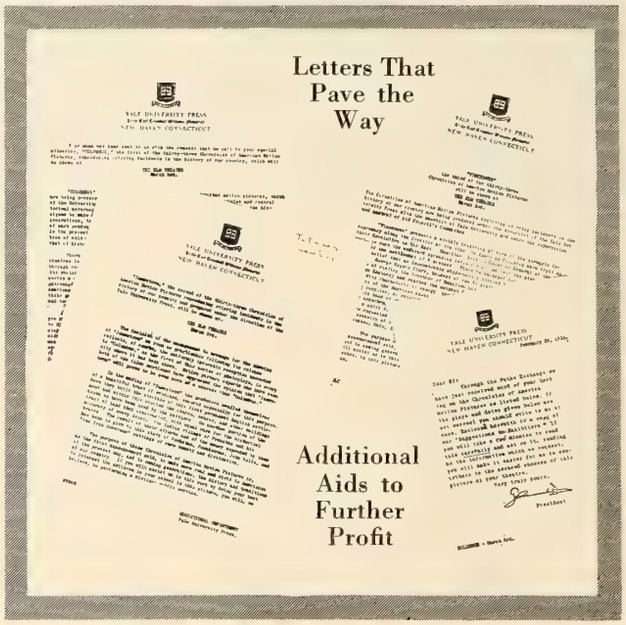
COLUMBUS

at

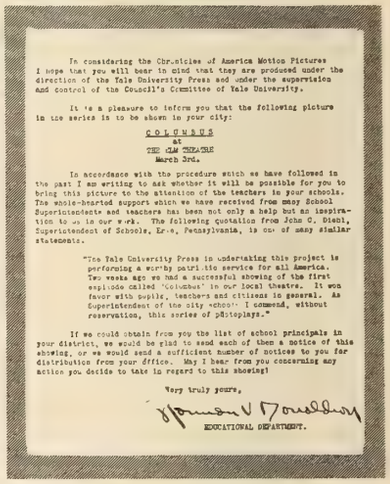
THE ELM THEATRE
March 3rd.

This is one of the thirty-three Chronicles of America Motion Pictures produced under the direction of the Yale University Press with the sanction of Yale University and under the supervision and control of its Council's Committee. The success already achieved by these pictures as a result of the instant recognition accorded them in those cities and towns where they have been shown is signal proof of their dramatic appeal as well as their historical accuracy in all details. It would be hard to overemphasize what it will mean in making the motion picture theatres in your community a powerful agency for good to have the community give through its wholehearted support of the pictures in the Yale Series a convincing demonstration that the better "the movie" the greater the patronage of the public. If you will assist us in this work by doing your best to interest the community at large in the project, you will, I believe, be performing a distinct public service. We shall, of course, be most grateful for your co-operation, and naturally will be still further indebted to you if you will, after you and your family have seen this picture, let us know whether it exceeds your expectations.

President, Yale University Press.




WHEN the showman approaches his local editor for publicity on his "Chronicles" showing, he will have such letters as are herewith depicted to thank for the ready cordial reception he receives at the hand of the newspaper executive. They are impressive advance agents.



In considering the Chronicles of America Motion Pictures I hope that you will bear in mind that they are produced under the direction of the Yale University Press and under the supervision and control of the Council's Committee of Yale University.

It is a pleasure to inform you that the following picture in the series is to be shown in your city:

COLUMBUS
at
THE ELM THEATRE
March 3rd.

In accordance with the procedure which we have followed in the past I am writing to ask whether it will be possible for you to bring this picture to the attention of the teachers in your schools. The whole-hearted support which we have received from many School Superintendents and teachers has been not only a help but an inspiration to us in our work. The following quotation from John C. Diehl, Superintendent of Schools, Erie, Pennsylvania, is one of many similar statements.

"The Yale University Press in undertaking this project is performing a worthy patriotic service for all America. Two weeks ago we had a successful showing of the first episode called 'Columbus' in our local theatre. It won favor with pupils, teachers and citizens in general. As Superintendent of the city schools I commend, without reservation, this series of photoplays."

If we could obtain from you the list of school principals in your district, we would be glad to send each of them a notice of this showing, or we would send a sufficient number of notices to you for distribution from your office. May I hear from you concerning any action you decide to take in regard to this showing?

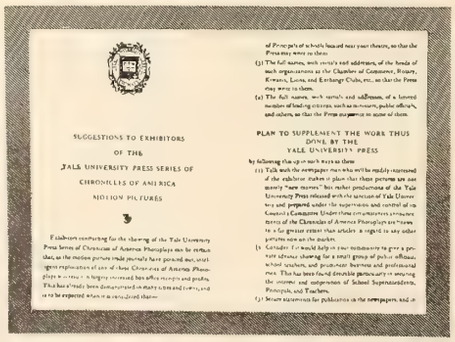
Very truly yours,

EDUCATIONAL DEPARTMENT.

PROMINENT citizen, social organization, fraternal society, in fact every social unit one can conceive, has been included in the field of contact which is to furnish the showman the broadest possibilities for profit when he plays the "Chronicles"

UNQUESTIONABLY, this campaign has all the ear-marks of a priceless, attention-commanding advertising aids project in which the term "co-operative service" veritably reaches the acme of perfection. It savors of the force which should set editorial wires buzzing from coast to coast.

ONE sees the enterprise, as something outlined by a magnificent, far-seeing gigantic mind. A mind that has visualized the real advertising aids spirit as something akin to a magic carpet which drapes itself over the big cities, small towns, rural communities, the nooks and tiny crannies of America, leaving not an inch uncovered in a vast effort to tie-up the showman's forces with every possible instrument that can bring additional dollars and cents into his coffers.



SUGGESTIONS TO EXHIBITORS
OF THE
YALE UNIVERSITY PRESS SERIES OF
CHRONICLES OF AMERICA
MOTION PICTURES

PLAN TO SUPPLEMENT THE WORK THUS DONE BY THE YALE UNIVERSITY PRESS

*THIS represents the magic little pamphlet which provides the key to exploitation tie-ups on the Yale Press photoplays. Not very legible, here, but oh what a stackful of real live, selling tips, for the showman who gets the original. They are being sent on request.*

ONE sees in this tremendous exploitation project all the interest-provoking elements for which real showmanship is noted. Has the showmanship millenium come? The Yale University Press campaign would seem to infer that it has. It reaches out a broad inviting hand which has its fingers on the pulse of practically every community in the nation.

AT the Yale Press headquarters, in New Haven, the advertising and exploitation brains are applying themselves with but one object in view—how to stimulate motion picture business through every channel that offers an opportunity for the showman's approach. That these are many, the Yale Press staff is willing to signify by sending every exhibitor who sends in an inquiry, two folders of direct suggestions for valuable exploitation tie-ups. It is an alluring invitation.

PLAINLY, the Yale Press organization merits commendation of the highest order, for evolving a showmanship scheme which runs to national proportions. The least the showman can do in manifesting interest to correspond with the inviting appeal of the whole proposition is to send an inquiry direct to New Haven and find out exactly what it is all about. The chances are friend exhibitor will get a new insight into the broad and hardly-worked real possibilities of showmanship.

It is plain to see that all the elements which advertising genius and brains can devise have been brought to bear in making this nation-wide campaign as complete as such a thing is possible. In every direction, in every method of approach to public appeal, official influence, and civic support one notices an underlying vein which has as its main and final object an instrument which will bolster up the box-office profits of the exhibitor playing any of the "Chronicles of America" series.

This is "advertising aids" with a vengeance. It is a supreme achievement in the constructive art of going over the top with the appeal of printers' ink. It is amazing in its scope. It is absorbing in its message. It is master-

ful in its functioning. It aims to miss not the slightest opportunity where a chance for business boosting is possible.

Personal contact is undoubtedly the most valuable instrument for achieving any object, and it is personal contact that is made easy for the exhibitor after the letter has paved the way for him to negotiations with editor, city official, clergyman, school superintendent, prominent citizen, social organization or fraternal society.

THERE is a quality about the Yale Press letters that begets serious attention no matter where they are received. Just the impressive imprint of the "Yale University Press" at the head of the neatly engraved letters is in itself something that attracts attention, for few people there are who do any reading at all that aren't aware of the firm's important position as a publishing and educational institution. Then, the quality of the letters is such as to fairly assure the kind of action for which the writers aim.

These letters have been done by experts who have reached the acme of perfection in direct-mail advertising. For, summed up in pure business vernacular, that's what this tremendous exploitation campaign amounts to—a gigantic, subtle masterful, direct-by-mail advertising campaign. With this qualification, who can dare limit the possibilities of direct-by-mail advertising. The answer is—no one. For the possibilities *are* limitless.

TO illustrate the character of the printed matter which the exhibitor would receive in connection with the campaign project in question, it might be well to describe one of the pamphlets which the Advertising Aids editor has before him as he writes.

On the cover piece we have the heading, "Suggestions to Exhibitors of the Yale University Press Series of 'Chronicles of America' Motion Pictures." The pamphlet goes on in a subhead to say that exhibitors contracting for the Yale University Press Series of "Chronicles of America" Photoplays can be certain that intelligent exploitation of these photoplays will result in largely increased receipts and profits. It tells also how this has already been demonstrated in many cities and towns, and is to be expected when it is considered that—

The "Chronicles of America" Photoplays:

(1) Provide entertainment which appeals to the patrons of theatres.

(2) Are of interest alike to men and women, to youth and children, because the incidents selected from the story of America, are in themselves dramatic and because the pictures have been produced in a manner to enhance their dramatic appeal.

(3) Will bring to the theatre new patrons who are interested in the "Better Films" movement and welfare of the community.

ON the third page of this four page folder, under the head, "Plan to Supplement the Work Thus Done by the Yale University Press by Following This Up in Such Ways as These;" we find:

(1) Talk with the newspaper men who will be readily interested if the exhibitor makes it plain that these pictures are not merely new movies, but rather productions of the Yale University Press released with the sanction of Yale University and prepared under the supervision and control of its Council's Committee. Under these circumstances announcements of the Chronicles of America' Photoplays are "news" to a far greater extent than articles in regard to any other pictures.

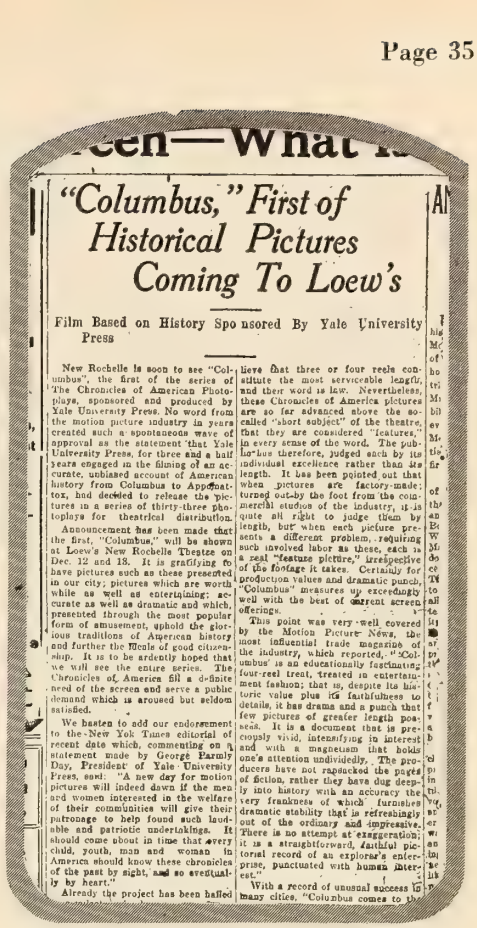
(2) Consider if it would help in your community to give a private advance showing for a small group of public officials, school teachers, and prominent business and professional men. This has been found desirable particularly in securing the interest and co-operation of school superintendents, principals and teachers.

(3) Secure statements for publication in the newspapers and in notices you may send out, from the mayor, school teachers and prominent citizens who may be at such a private showing.

TO give a simple illustration of how this process of advertising aids worked out in one city—in this city case, Cleveland—simultaneous with the showing of the story of Columbus, articles appeared in Cleveland News, the Cleveland Plain Dealer, the Cleveland Times, and the Cleveland News Leader. Each account was laudatory in its essence and carried an emphatic suggestion for fans to patronize the film. For example the News Leader carried a double column head which read, "Educators See Private Exhibition Here of First of 'Chronicles of America' Series."

This article went on to extol the magnificence of the project and the extreme fidelity to details as regards the scenic and dramatic quality of the film. The Times said: "It points to new possibilities in the realm of motion picture production." The Plain Dealer (one of the the most influential papers in the middle West,) had a three line double column head over an article which called the film a "Fine, Worthy Production." The News carried something equally commendable.

Thus it will be seen what the force of the Yale Press Advertising Aids project is. One instance might just as well be multiplied by hundreds. It is just such effective newspaper and exploitation tie-ups as occurred in Cleveland that every exhibitor in the land may expect to effect in his own local community, with the powerful instrumentalities that the Yale University Press will lend him as a pure service of co-operation and courtesy.



"Columbus," First of Historical Pictures Coming To Loew's

Film Based on History Sponsored By Yale University Press

New Rochelle is soon to see "Columbus", the first of the series of The Chronicles of American Photoplays, sponsored and produced by Yale University Press. No word from the motion picture industry in years created such a spontaneous wave of approval as the statement that Yale University Press, for three and a half years engaged in the filming of an accurate, unbiased account of American history from Columbus to Appomattox, had decided to release the pictures in a series of thirty-three photoplays for theatrical distribution.

Announcement has been made that the first, "Columbus," will be shown at Loew's New Rochelle Theatre on Dec. 12 and 13. It is gratifying to have pictures such as these presented in our city; pictures which are worth while as well as entertaining; accurate as well as dramatic and which, presented through the most popular form of amusement, uphold the glorious traditions of American history and further the ideals of good citizenship. It is to be ardently hoped that we will see the entire series. The Chronicles of America fill a definite need of the screen and serve a public demand which is aroused but seldom satisfied.

We hasten to add our endorsement to the New York Times editorial of recent date which, commenting on a statement made by George Parmly Day, President of Yale University Press, said: "A new day for motion pictures will indeed dawn if the men and women interested in the welfare of their communities will give their patronage to help found such laudable and patriotic undertakings. It should come about in time that every child, youth, man and woman in America should know these chronicles of the past by sight, and so eventually by heart."

Already the project has been hailed

believe that three or four reels constitute the most serviceable length, and their word is law. Nevertheless, these Chronicles of America pictures are so far advanced above the so-called "short subject" of the theatre, that they are considered "features," in every sense of the word. The public has therefore, judged each by its individual excellence rather than its length. It has been pointed out that when pictures are factory-made, turned out by the foot from the commercial studios of the industry, it is quite all right to judge them by length, but when each picture presents a different problem, requiring such involved labor as these, each is a real "feature picture," irrespective of the footage it takes. Certainly for production values and dramatic punch, "Columbus" measures up exceedingly well with the best of current screen offerings.

This point was very well covered by the Motion Picture News, the most influential trade magazine of the industry, which reported, "'Columbus' is an educationally fascinating four-reel treat, treated in entertainment fashion; that is, despite its historic value plus its faithfulness to details, it has drama and a punch that few pictures of greater length possess. It is a document that is precisely vivid, intensifying in interest and with a magnetism that holds one's attention undividedly. The producers have not ransacked the pages of fiction, rather they have dug deeply into history with an accuracy the very frankness of which furnishes dramatic stability that is refreshingly out of the ordinary and impressive. There is no attempt at exaggeration; it is a straightforward, faithful pictorial record of an explorer's enterprise, punctuated with human interest."

With a record of unusual success in many cities, "Columbus comes to the

*WHEN "Columbus" played New Rochelle, N. Y., an apt illustration of how the Yale University Press advertising aids project worked is seen in this excerpt from the columns of one of the town's leading papers.*

Card No. 1.

*If you wish to entertain a party of children without designating any particular school or institution, use this form.*

_____MANAGER
_____THEATRE
_____STREET
_____CITY

Enclosed find check for $..... to be used for the entertainment of a group of school or institutional children at a special performance of (*title of picture*), one of the Yale University Press Series of "Chronicles of America Photoplays." The group will be selected by a representative of the Superintendent of Schools and the ..... Theatre.

Checks sent with the above form will be promptly acknowledged and the sender informed as to the group of children made happy by it.

Card No. 2.

*If you wish to be host to a party of children of a particular school or institution, use this form.*

_____MANAGER
_____THEATRE
_____STREET
_____CITY

I should like to entertain as my guests ..... children of the
how many
at a special performance of (*title of picture*),
name of school or institution
one of the Yale University Press Series of "Chronicles of America" Photoplays.

Advise me of terms and other details.

*THIS layout gives an illustration of some of the cards and letters used by the Yale University Press in paving the way to box-office success for the exhibitor showing the "Chronicles of America" films. They comprise selling material and data of the highest order.*

It gives us great pleasure to call to your attention a showing of

COLUMBUS

one of the thirty-three

*Chronicles of America Motion Pictures*

depicting stirring incidents in the history of our country. The pictures are being produced under the direction of the Yale University Press with the sanction of Yale University and under the supervision and control of its Council's Committee. This showing will be at

THE ELM THEATRE

March 3rd.

YALE UNIVERSITY PRESS
Built by Edward Harkness Memorial
NEW HAVEN CONNECTICUT

February 29, 1924.

Mr. J. D. Stern, Editor
Camden Courier,
Camden, N. J.

Dear Sir:

Following the success achieved by "Columbus" and "Jamestown," the first two pictures in our Chronicles of America Photoplays, we have now arranged for the release of "Vincennes," the third episode in this great series, which will be shown at:

THE ELM THEATRE
March 3rd.

We can, I hope, count on your continued interest and cooperation in bringing this picture to the attention of your community.

The warm reception accorded to these pictures of ours is, we believe, proof of their dramatic interest as well as their historical accuracy. They appear to have won promptly the good will of newspapers, many of which have given splendid support to our work on their editorial pages as well as in their news columns. To the newspapers for their interest and cordial cooperation in endorsing as they have The Chronicles of America Motion Pictures, the Yale University Press is proud to make acknowledgment of its gratitude.

Faithfully yours,

President,
Yale University Press.

YALE UNIVERSITY PRESS
Built by Edward Harkness Memorial
NEW HAVEN CONNECTICUT

February 29, 1924.

Mr. J. D. Stern, Editor,
The Camden Courier,
Camden, N. J.

Dear Sir:

I write to invite your good cooperation in bringing to the attention of your readers, the opportunity arranged for them to see "COLUMBUS" the first of the thirty-three Chronicles of America Motion Pictures reproducing incidents in the history of our country, which is to be shown at

THE ELM THEATRE.
March 3rd.

The Chronicles of America Series is more fully described in the enclosed reprint from the YALE ALUMNI WEEKLY of September 28th. What the decision of the Yale University Press to release "COLUMBUS" and succeeding pictures in the series, through the motion picture theatres will mean to every community, and to our country as a whole, was emphasized in an editorial published by the WORLD'S WORK for December 1923, a copy of which I also send to you herewith.

Please be sure that for your cooperation in securing for these motion pictures, produced with the sanction of Yale University, the public attention which they deserve on their merits, we shall be most grateful.

Faithfully yours,

President,
Yale University Press.

GPD:H
Enc.

YALE UNIVERSITY PRESS
Built by Edward Harkness Memorial
NEW HAVEN CONNECTICUT

February 29, 1924.

Mr. John Doe,
The Elm Theatre,
Camden, New Jersey.

Dear Sir:

I am writing to acknowledge your letter of February 9th, in which you enclose a list of prominent persons to whom you wish us to send letters announcing the showing of COLUMBUS at your theatre on March 3rd.

We shall be very glad to cooperate with you in this matter and hope that with this help you may be able to create an interest in the Chronicles of America Motion Pictures which will result in your receiving the wholehearted support of the people of Camden in this showing of COLUMBUS and in the succeeding pictures in the series when they are shown at the Elm Theatre.

Very truly yours,

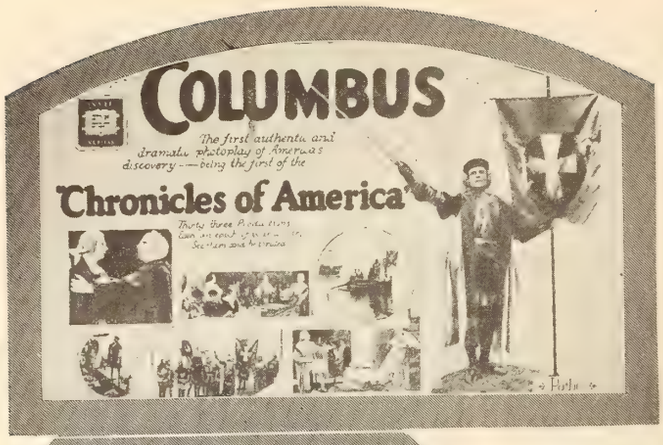
For the Yale University Press.

JMB/AD

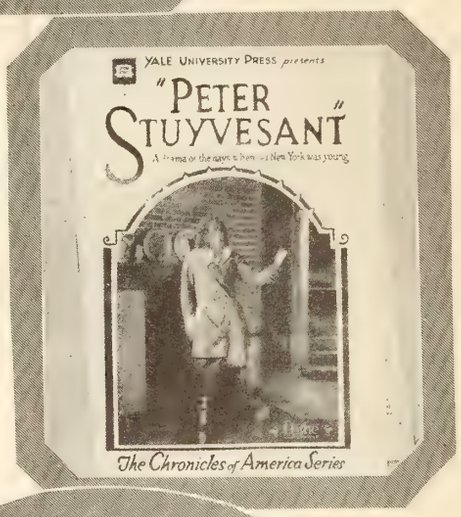
Direct From New Haven

# PATHE SHOWMANSHIP ADDS TO 'CHRONICLE' PRESTIGE

***Links Yale Press Direct With Exhibitors by Supplying Exploitation Material of Feature Calibre***



*THE center spread of rotogravure herald on "Columbus" is shown above. To the left is the slide available on "Vincennes." Below is first page of "Peter" Stuyvesant" herald, the back of which is blank for exhibitors message. Heralds are issued on each of the Chronicles and can be secured at all of the Pathe offices.*




*BELOW. Illustration such as reproduced in color in 22x28 lobby display cards. Sets of 11x14 lobby cards and black and white photographs for newspaper use are also available on the Chronicles. A specially arranged Thematic Cue Sheet is prepared on each individual picture of the entire series of thirty-three pictures.*

ALTHOUGH Yale University Press really does not cease operations at any time in supplying the exhibitor with exploitation material and general publicity suggestions between the booking and actual play dates of the Chronicles of America series, Pathe picks up the campaign proper and becomes co-operatively important directly after the Yale Press has supplied the theatre manager with the several new possibilities this elaborate series offers.

In reality, the New Haven bureau provides the advance publicity that is usually not forthcoming on the average picture or series of films, while Pathe provides the actual showmanship necessities and exploitation material that seldom, if ever, accompanies anything short of the five reel feature.

The combination is unique. Few producing companies, such as Yale Press is, have ever benefitted by a more thorough and consistently organized campaign of distribution and exploitation than that presented by Pathe. And certainly few distributing organizations, such as Pathe, have ever enjoyed the sales helps and advertising aids than those proffered by Yale Press.

### Exceptional Care Taken in Poster Preparation

THE appeal of the Chronicles of America is so distinctive, the background of accuracy and authority so unusual, and the opportunities so apparently limitless that it immediately becomes one of, if not the most, important series in the entire Big Little Feature field.

Pathe has accordingly given special care to all matters of exhibitor service on each release. Special posters have been prepared with the same fine hand of precision that supervises the production of the film itself. Each poster must be correct from the accurate coloring of the uniforms and wearing apparel of the periods to the apparently unimportant peculiarities of the properties revealed in the scenes.

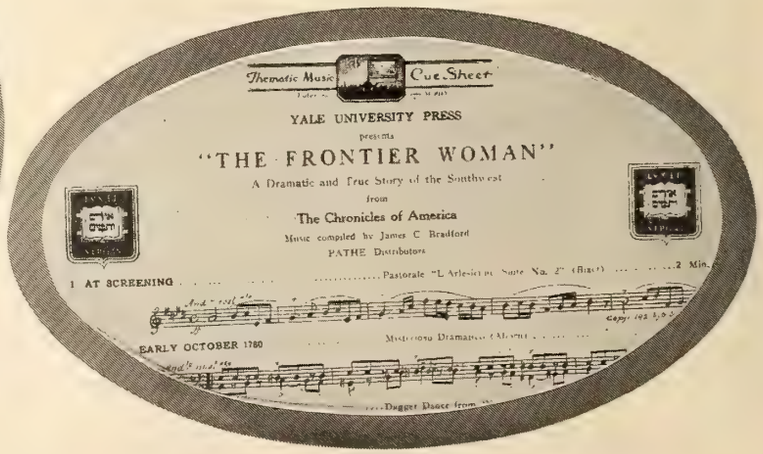
The special rotogravure heralds would almost lead one to doubt that one of the "Chronicles" was anything other than an elaborate special feature attraction. This is due to the fact that this series of pictures offers such a wealth of local color tie-ups as revealed on the following pages. There is a full page on the heralds left blank within a decorative border for the showman to imprint a new type direct message and solicit that class of patronage which usually is not classified as one hundred per cent screen fans.

### Pathe Stresses 'Feature' Classification on Series

THE lobby photos are presented in colors that set a high standard in this form of display. Following out the feature style of presentation there are the twenty-two by twenty-eight lobby cards in addition to the carefully chosen set of eight eleven by fourteens. And for the newspaper and special exploitation campaigns, Pathe provides just as extensive an array of cuts and mats as it does on any of the full length subjects.

Special thematic cue sheets give the showman a direct insight for his musical atmosphere, which literally "sets the stage" for the particular period or background revealed in each of the series.

No details are omitted in the general list of Pathe accessories. There are the usual slides for each picture and stock slides for the series, National Screen Service motion picture announcement trailers, black and white photos for newspaper reproduction and teaser campaigns and tie-ups almost too innumerable to describe.



## 'CHRONICLES OF AMERICA' EXPLOITATION SECTION

In short the Chronicles of America are truly Big Little Features with an accent on "Features" and Pathe has seen to it that the exploitation and showmanship material provided in all cases is in complete harmony with that idea.

### Service Men Arrange Endorsements

AN additional effective service is provided by each of the Pathe exchanges in the form of special representatives and exploitation men who confer with exhibitors on the various new angles offered by these American classics and acquaint them with the salient facts of all the profitable co-operation possibilities in the case of each locality.

Where it is desired, these representatives go directly into the exhibitor's own town or neighborhood and arrange his point of contact for the tie-ups and special exploitation support he may need. They secure the endorsement and support of his clubs, schools, city officials and whatever organization that would best benefit greater box office results.

The results have proven that, although this service is quite out of the ordinary in the field of short subjects, it is the most important factor in bringing about the almost amazing proof that a Big Little Feature series can and in many cases does easily outdraw the feature itself.

This form of Pathe service is, of course, not absolutely essential and necessary in every case or on every release of the series, but it is certainly a highly important adjunct possibility for a vast majority of showmen in the presentation of the first of the Chronicles of America series. It not only shows what can be done and how best to do it, but sets a pace which makes it easy for the exhibitor to follow on the subsequent showings of these unique featurettes.

### 'Book as Many as You Please' Plan

THE Pathe plan of booking the Chronicles of America is a wide open proposition. Any exhibitor may book the entire thirty-three pictures of the series or he may book any part of the series. He may even restrict himself to booking any of them individually. The real breadth of the possibilities of this plan is probably best described, however, by the fact that there is no necessary order in which the showman must play any of the Chronicles. Due to the fact that certain releases may have more or less exceptional exploitation angles from the local color historic value, the plan permits the booking of all releases in any order Mr. Showman sees fit to arrange.

In addition to such co-operation on the part of Pathe, it is ultra valuable to a theatre manager to know that the entire Pathe line-up of branch managers and special representatives proffer their already existing acquaintanceship with local editors, business men and organizations which quite frequently stand ready to assist the promotion of any such features as the "Chronicles."

### 'Truth Stranger Than Fiction' Used

EVERY detail in setting, every incident depicted, is broadcasted with proof as authentic. The public is besieged with impressive and interesting material that convinces—word and picture proof that every costume seen and every subtitle read on the screen is correct to the most minute detail.

That "Truth Is Stranger Than Fiction" and, in the case of the Chronicles of America, more adventuresome, is the underlying thought of all Pathe exploitation and that it is having remarkable effect in every locality where any of the series has been exhibited, is putting it lightly.

### Special Club and Society Tie-ups

THE advantages of arranging local tie-ups with prominent societies and exploiting throuh them has also been taken into consideration by Pathe and a great number of nationwide hook-ups, especially with the various alumni associations of Yale University, have been arranged for. But in addition to this, the local exhibitor will be taken care of in a local way by the Pathe representatives.

The Boy Scout Organization is recognized everywhere as a strong juvenile institution, besides which the members are zealous workers who can be depended upon to put over almost any undertaking they assume. Pathe has arranged for the general support of every local Boy Scout by means of a general tie-up with the organization.

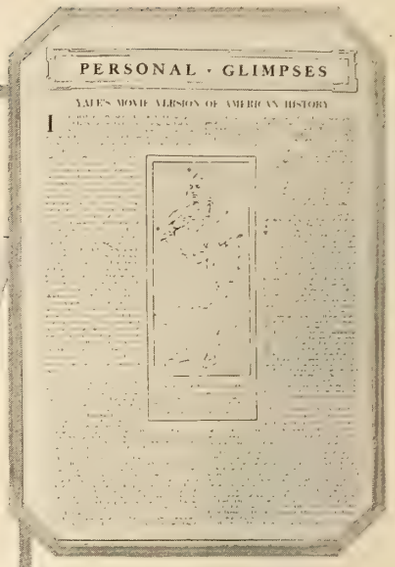
In like manner support of the Girl Scouts, Knights of Columbus, Rotary Clubs, Kiwanis Clubs, American Legion, and various women's organizations can all be enlisted to add their support, and Pathe has made provision for this sort of thing. For the purpose of making satisfactory arrangements with these organizations, and arranging the details for undertaking by any one or all of them, the local Pathe representatives are always available.

Briefly, Pathe has left nothing undone in planning a most complete campaign to help the exhibitor sell "The Chronicles of America" to his patrons.

*A COMPLETE selection of accessories from posters to publicity is available at all Pathe branch offices. A special exploitation sheet on each of the "Chronicles" outlines valuable local tie-ups and definitely paves the way for numerous highly successful showings.*

FEATURE story on the 'Chronicles of America' in Woman's World. An editorial in the same issue strongly urged thousands of women to support local showings of "Chronicles of America."

*In addition to these, World's Work, The Outlook, Arts and Decorations, and scores of other periodicals have carried the message of the "Chronicles."*




THE Literary Digest hailed the project of filming the Chronicles of America as one of the most important strides in the progress of the motion picture industry. A remarkable tribute.

# Elaborate Local Tie-Ups On 'Chronicles'

WHILE the Yale University Press offers what is, perhaps, the most comprehensive drive for local support and commendation ever rendered by a producing company, and while Pathe supplies exploitation and sales aids of distinctly feature quality, experience has proven that this service is one hundred percent effective only when the exhibitor energetically follows up the introductory campaigns of producer and distributor and personally takes advantage of the clear channels to local tie-ups made possible by them. How best can the exhibitor secure the maximum results?

In the first place, it is of supreme importance that a feature picture to accompany each of "The Chronicles of America" be a subject in keeping with the quality of these short subjects; a feature that will appeal to the people who come in response to the "Chronicles" exploitation. Secondly, since a big drive is being made on the "Chronicles," this subject should be given a fair "break" in the exhibitor's advertising and publicity, supported by a liberal use of posters and lobby aids. The Thematic Music Sheet, prepared on each of the "Chronicles" and available at all Pathe branch offices, should be used by all means. The entire program should be built to fit the people the exhibitor is going after. Then it's a question of going after them.

THE definite ways of securing local co-operation may best be explained by referring to actual cases where such arrangements have been made by the exhibitor to splendid advantage. The Governors of several states have already expressed their approval of "The Chronicles of America." Governor Donahey, of Ohio, for example, and Governor E. Lee Trinkle, of Virginia. State organizations of civic, social and commercial clubs have their unqualified endorsement. State Teachers' Associations and such bodies have agreed to support local showing of the "Chronicles." Every Pathe office is fully aware of all such actions taken in the various localities and will acquaint the exhibitors with the facts of such tie-ups. They have a distinct value in effecting local arrangements by presenting the proposition, first, from its national and state aspect and then centering the interest from a local viewpoint.

Showmen of many cities have found it highly advantageous to secure a public proclamation from the Mayor. In Seattle, for example, Mayor Edwin J. Brown took such action, saying, in part: "It will be the privilege of the people of Seattle to see this picture (Columbus) at the Liberty Theatre. I respectfully call your attention to this superb effort of Yale University Press and I sincerely recommend to all who can to *attend the Liberty and see this picture.* In doing so, everyone will be inspired for all will be benefited by its accuracy, beauty and unusual entertainment value." Such support cannot be beaten.

NEWSPAPER editors are particularly willing to co-operate on "The Chronicles of America." Undoubtedly, these authentic dramas of American history have received more space and greater praise than any short subjects ever produced. Literally, hundreds of editors have written special endorsements, urging their readers to support the theatres showing the series. Here is a sample of the way they are responding to the exhibitors' request for co-operation. It is from the Columbia, S. C., State, "The screen is now being used with splendid and impressive effectiveness in telling history in the most entertaining and enduring way through artistic, beautiful and authentic pictures." Another editor puts his recommendation this way, "Since it is the public that sits as final judge and jury in the matter of motion pictures, this newspaper feels amply justified in devoting the amount that has been taken to call the public's attention to the opportunity now presented for showing the local motion picture exhibitors that such *films are appreciated and will be supported* by something more than empty praise." It couldn't be put much more strongly than that!

Naturally, the school tie-up is highly desirable and effective and "The Chronicles of America" are attractions which particularly appeal to superintendents, principals and teachers. While the Yale University Press has received hundreds of endorsements from school heads, showing how practical is this tie-up, these few are quoted as typifying the general attitude.

E. E. Cortright, Superintendent of Schools, Bridgeport, Conn., "I consider it a privilege that more that *four thousand of our children saw 'Columbus'* at a special performance." John C. Diehl, Erie, Pa., wrote, "As Superintendent of the city schools I commend, without reservations, this series of photoplays." W. A. Mowry, Superintendent of Schools, Taunton, Mass., "I am asking the teachers to bring the showing to the attention of the pupils of the schools." W. J. White, Superintendent, Englewood, N. J., "I shall be glad to have your announcement made in my schools. We are *only too glad to co-operate* with you because of the high merit of the films."

CIVIC, social and business organizations are proving of great assistance as points of local tie-up. The Pittsburgh Chamber of Commerce, for example, has been very active in lining up the big industrial plants represented by its members. The New Rochelle, N. Y., Chamber of Commerce, representative of the help received in smaller communities, devoted much space to each showing of "The Chronicles" its its weekly bulletin. Cognizence of the showing of "Columbus" was taken on the Sunday preceding the opening of the first picture by several of the clergymen of Mount Vernon, N. Y. The Knights of Columbus of Indianapolis got behind the showings at that point. Women's Clubs, everywhere are actively interested in making the theatrical showing of "The Chronicles" big successes for the exhibitors. These few examples are but a suggestion of the co-operation which can be secured.

Many showmen are finding it particularly profitable to run a special showing for all of the city officials, school heads, editors, club leaders, clergymen, prominent citizens, etc., at which their endorsements are secured by providing blank forms upon which they are asked

# 'CHRONICLES OF AMERICA' EXPLOITATION SECTION

to record their impressions of the picture. Having secured these, it is a matter of detail to secure authorization to *use the testimonials* in newspaper displays, special lobby frames, programs and similar exploitation media. Other exhibitors are working up fine local interest through essay and poster contests for the school children. In ideas such as these, however, it is a matter of pure showmanship.

IN every phase of the local campaign, it is tremendously important to emphasize that "The Chronicles of America" are different, fascinating and vividly entertaining. It is obvious that they are enlightening. Make it plain that they are great shows, with rare drama, adventure, romance, suspense, human interest and the convincing quality of presenting the stories of real people living real lives in sequences as thrilling and absorbing as the best fiction. They represent the *newest idea in pictures.* Talk up this angle and regular patrons will be intrigued. Impress the public with the importance and prestige of this new series of photoplays. Make it plain that the theatre stands for the best in pictures, for community service and entertainment, plus. These arguments will win for any showman the active support of all classes of the public. They have never failed to be impressive. Work the local end of "The Chronicles of America" to the limit.

Summing it all up, the exhibitors of the United States have never had a series of pictures more perfectly adapted to local support and co-operation.

## At Your Very Door

THIS is not just a story of how editors, school heads and public officials can be asked to co-operate. It is an account of how they are now actually working for exhibitors and what is laying at the door of opportunity for exhibitors who book the "Chronicles of America" series being released by Pathe. It is an exceptional incentive for the showman who believes in going after a new patronage with a weapon that will hold them later as "steady" picture fans.

FIRST, they appeal on the all-important basis of entertainment. There is no doubt about this. Forget all about the historical background of "The Chronicles of America" and they will still be attractions which please and satisfy Mr. and Mrs. Theatre-Goer on the basis of romance, drama, adventure and thrills. To this angle can be brought the showmanship resources of lobby decorations, posters, publicity, newspaper advertising, merchant tie-ups, contest ideas, ballyhoo, program announcements, heralds, cut-outs and all the paraphernalia of showmanship.

Second, they appease the ever-present thirst for novelty; for something new and different. People will always flock to see "something new" and these productions represent the newest and most original trend in motion pictures.

Third, their inherant nature makes them worthy of the support of all the leaders in every community. The editor responds because the entry of Yale University Press into motion picture production is a story of news value and because "The Chronicles of America" mark the entry of the industry into constructive fields of Americanization and good citizenship. To him they represent a movement as much as they do a series of motion pictures.

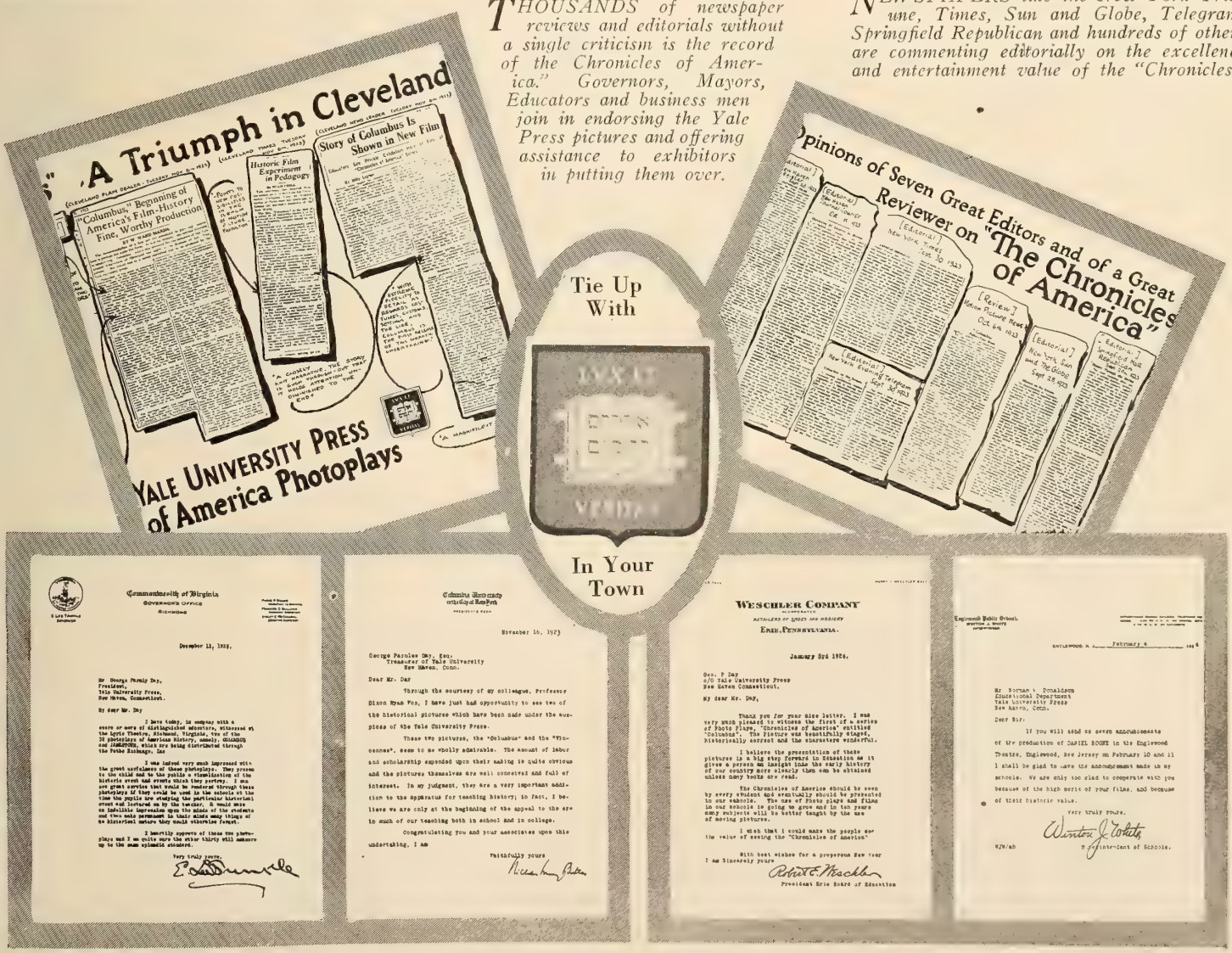
To the public official they stand as stimulants to community spirit; to a deeper regard and appreciation of American institutions; to a finer patriotism. To the educator they strike home as the standard-bearers of visual education; of a way whereby the American public may be inspired to further understanding of the vast store of learning which has heretofore been confined to the printed page.

To the club leaders, both men and women, they stand as representative of the screen's best efforts; better pictures at their best, and as furthering the ideals of their own organizations, whether fraternal, social, commercial or civic.

Not the least value of "The Chronicles of America" is the contact with these organizations which can be interpreted in terms of additional box office revenue through special performances or their attendance in groups.

*THOUSANDS of newspaper reviews and editorials without a single criticism is the record of the Chronicles of America." Governors, Mayors, Educators and business men join in endorsing the Yale Press pictures and offering assistance to exhibitors in putting them over.*

*NEWSPAPERS like the New York Tribune, Times, Sun and Globe, Telegram, Springfield Republican and hundreds of others are commenting editorially on the excellence and entertainment value of the "Chronicles."*



# Actual Production of 'Chronicles' As Vividly Romantic As Pictures Themselves

THERE is a subtle "something" about the Chronicles of America that reaches out and grips. Showmen have compared the keen attention on the part of audiences, to the interest aroused by the most talked-of shots in the weekly news reels.

The Chronicles have romance and adventure, suspense and action, and in addition, that indescribable something—the realism of reality; the feeling that here is something more than a motion picture, here is life as it would have been recorded had a news photographer accompanied Columbus on his voyage of discovery or traveled with Washington during the stormy days of the War of Independence.

What a fascinating vision this project suggests! One hundred reels revealing the inspiring story of America! Thirty-three pictures depicting outstanding events in the inspiring narrative of our national growth! A complete, authentic and dramatic account of our forefathers' struggles, sacrifices, and achievements!

And from the angle of entertainment. Nothing could be more dramatic than the career of Columbus and the bitter disappointments which preceded his triumph! Or more romantic than the love story of Pocahontas, the Indian maiden and John Rolfe, gentlman colonist of Jamestown! Or more inspiring than the mid-winter campaign of George Rogers Clark against the British at Vincennes!

Or more thrilling than the exploits of Daniel Boone and his adventuresome life among the Indians! Or more spectacular than Benjamin Franklin, John Adams, John Hancock, Thomas Jefferson and the rest of our country's fathers gathered to discuss the Declaration of Independence! Or more rousing than to see Colonel George Washington at Fort Necessity!

EVERY decade throughout our history has contributed a glorious chapter to the stirring story of our country! A story intensely dramatic because it deals with real people; wonderfully fascinating because based on facts and surrounded with the aura of authenticity.

And to visualize the project of filming this story suggests the romance which surrounds the work which the Yale University Press is doing.

Did you ever stop to consider that written history dismisses a situation with a word while the re-creators of history must provide for the correct presentation of a hundred and one details if the pictures are to be absolutely authentic—and absolutely authentic the Chronicles of America must be to pass the scrutiny of a distinguished Board of Editors, all noted historical experts, appointed by the Council's Committee on Publications of Yale University, under whose supervision and control the pictures are made.

Take, for example, the picture "Peter Stuyvesant," a dramatic account of the days when old New York was young. In it is shown the interior of Stuyvesant's house. What kind of food could properly be put on the table? Should the sanded floor be marked off in patterns? Could silver be shown? A coffee pot? A table cloth? Again, in a scene showing the fort of New Amsterdam, what was the stage in the evolution of gunnery in the trading post in the middle of the seventeenth century?

Or in the scenes showing the garden of Charles II of England, should the ladies wear jewelry, and if so, what? Did their gowns have trains in 1664? Was tea served? These problems, suggested by just a few scenes from only one picture reveals the tremendous amount of research work which must be done in filming the entire series.

BACK of all this is a story of months of painstaking research work. Producers who have claimed authenticity for their productions, and this is said with no reflection on the sincerity of their endeavor, have but checked the obvious points of their pictures compared to the exhaustive work which is done by the Yale University Press.

Matters of minute historical detail, matters of correct characterization, of actual speech, for even subtitles must be authentic, are analyzed, are checked to assure absolute agreement on the part of authorities before a single shot is made.

A large corps of research workers under the direction of noted historical experts are constantly at work in the libraries and institutions of the country. It is said that the preparatory work done on "The Gateway to the West," for example, represents what is equivalent to over eighteen months uninterruptd work on the part of one continuity writer.

THIS same care is exercised in every detail of production. Actors must be found who bear a resemblance to the famous people they portray. Costumes and settings must be designed by historical experts and executed by skilled people under proper supervision. Details of architecture must be correct to the last degree. Furniture, weapons, household implements, must be authentic.

Exterior locations must be found similar in appearance to the spot where the event took place. One of the Yale Press production units recently returned after five weeks in the South on "The Gateway to the West." The company worked at Chatham, near Fredericksburg, Va., Charleston, S. C., Asheville, N. C., and Esmeralda, N. C., from which point the company worked on location spread over an area of forty miles.

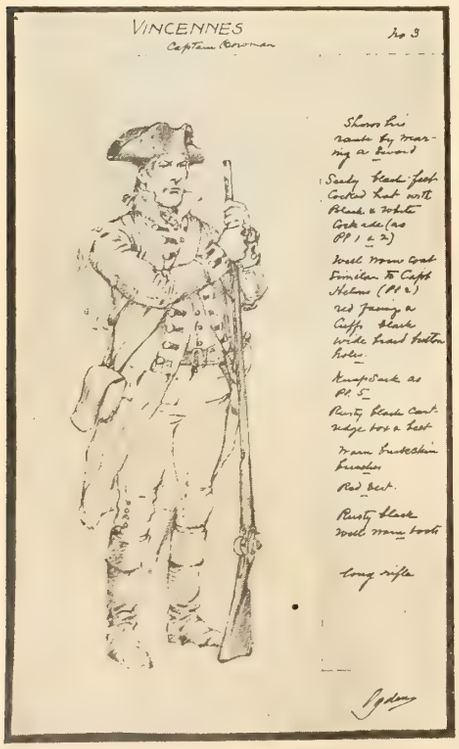
Returning North, the company spent several days on location at Long Island, and finally, about three weeks doing interior scenes at the Vitagraph Studio in Brooklyn. And all this for a three reel feature!

This one incident reveals the time, money, and energy that is expended in producing the "Chronicles of America." It has been stated that no short subjects ever made—bar none—can match the precision, accuracy and production values of these Yale Press films.

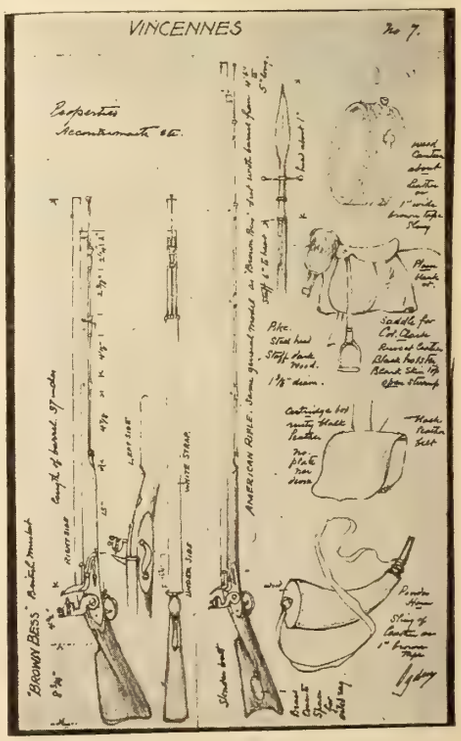
They are, in reality, short features. They represent as great an investment of money, as expensive a production program, as careful a selection of casts, as great a variety of settings, and as exacting a process of laboratory technique as the vast majority of regular length feature pictures.

Exhibitors are, indeed, fortunate that the "Chronicles of America" can be secured on the basis of Short Subjects, for if ever the term "Big Little Feature" was properly applied it is in speaking of the Yale Press "Chronicles."

*H. A. OGDEN, famous historical artist, supplies sketches similar to this for all of the costumes worn in the "Chronicles of America" photoplays. They are then especially made for the actors who are to portray the part. Even "extras" being provided for.*




*WORKING sketches of various "props" made for "Vincennes," one of the "Chronicles," showing the exacting care which is taken to have every detail of production authentic and correct. This is done on every picture by a special department of research.*



LVX ET VERITAS

# The Chronicles of America

## Yale University Press

*presents*

# VINCENNES

*(3 Parts)*

HERE is a *picture.* No one can see the sufferings and the heroism of that wonderful march through a flooded wilderness by George Rogers Clark and his little army of frontiersmen, culminating in the attack upon the British fort at old Vincennes and its capture, without being proud that he is an American.

Here are color, thrill, suspense, heroism, hardship and victory; here are also absolute Truth, splendid acting, great production and direction.

*When "Columbus" was shown in Springfield, Mass., Mayor Leonard issued a proclamation urging every resident to see every picture of this epochal series.*

A dramatic and authentic story of the expulsion of the British from the old Northwest—A picture of realistic adventure.

Pathé Distributors

LVX ET VERITAS

# The Chronicles of America

## Yale University Press

*presents*

# DANIEL BOONE

*(3 Parts)*

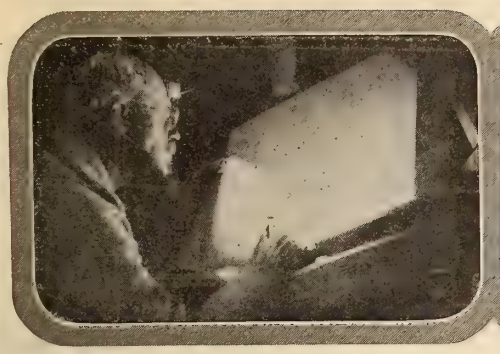
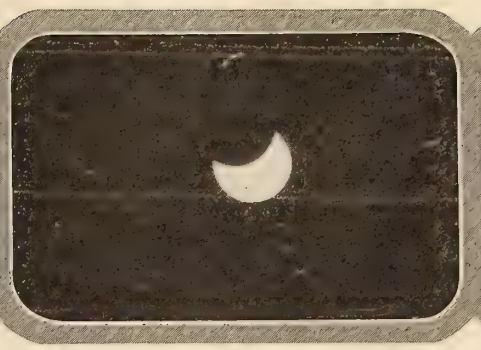
A dramatic and authentic romance of the pioneers of old Kentucky. A virile photo-drama that spellbinds all!

TRUTH is even more dramatic than fiction. There was so much that was stirring and sensational in the settlement of Kentucky by the whites, that if it were all put into a novel people would smile at the author's imagination. And yet it is history!

"Daniel Boone" is stirring, sensational; and it is also *true*. True is story, detail and atmosphere. That's why it is such excellent entertainment.

See the great pioneer carve out a big empire by sheer grit; by stubborn determination to be driven out by no force however big, Indian or British. See him battle with both, —and win!

Pathé Distributors

THE only news reel pictures of the eclipse of the sun is a Pathe achievement. Pathe cameramen are constantly getting views under almost insurmountable difficulties. They have a high record of achievement to live up to. Above is a spectacular picture of the burning of Smyrna.

# PATHE NEWS—A LITTLE SUPER FEATURE

## *'Around the World in Fifteen Minutes' No Idle Boast But Actually an Achievement of Camera Skill*

THE growth in scope and function of the news reel is an outstanding feature of the marvelous development of the motion picture industry within the last twelve years. When the wonders of Nineteenth Century inventions and improvements in transportation facilities brought within the realms of actuality all the fancies that the fertile imagination of Jules Verne visualized in his "Around the World in Eighty Days,' people gasped in sheer amazement at the celerity with which the barriers of time and space were being annihilated by human ingenuity.

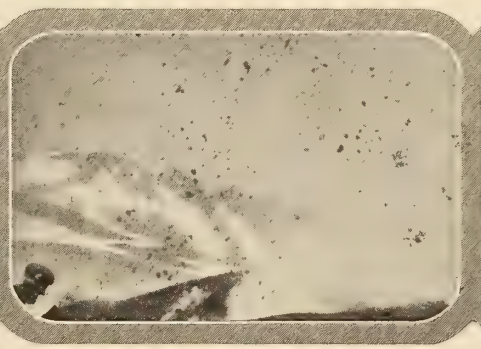
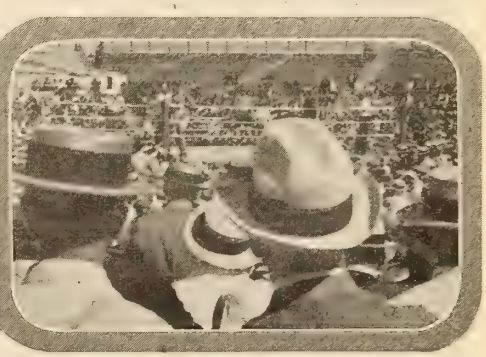
Pathe News, however, which has consistently maintained the lead in the steady development of the news reel, reduced the encircling of the globe from a matter of days to minutes. Supplanting the now antiquated record of the great French author, Pathe News has raised aloft a new standard, emblazoned with the slogan of—"Around the the World in Fifteen Minutes."

Behind this marvelous development of the present day lies a story of human enterprise, courage and skill, of mechanical ingenuity and efficiency, and of masterly generalship and co-ordination of effort that rivals anything to be found in the imaginative flights of a Jonathan Swift or a Jules Verne. The Pathe News reel, probably better than any other single project of modern times, crystallizes into one efficient whole, all the romance and adventure of the soldier of fortune with the science and craftsmanship of the modern inventor. In the laboratory of this great animated chronicler of current events, Adventure, Imagination and Practicability clasp hands in a perfect unanimity of purpose. And the results of this meeting are a compound of instruction and drama that have elevated Pathe News, in the estimation of thousands of theatre owners and theatre patrons, to a position of feature importance on the theatre program.

The scheme of organization and operation of the Pathe News enterprise resembles in a general way that of the newspaper. At the center of the system is an editorial staff under the direction of Emanuel Cohen, editor-in-chief. The "camera stories" as they arrive must be edited, captioned, and prepared for the great Pathe News "laboratory-press" at Bound Brook, N. J. From the Bound Brook "press" prints of the edition must be sent with the utmost speed to theatres everywhere for screen presentation to the millions of Pathe News "readers" all over the world. Such is the editorial and mechanical side of the project. It is in the other direction—the compilation of the actual news—that the romance and the adventure are mostly to be found.

From the central editorial bureau in New York. Pathe News repotorial ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too, the Pathe News camera staff is as well organized and equipped as that at home. London, Paris, Rome, Berlin, Vienna, Madrid, Athens, Copenhagen, the Hague—each has its Pathe News staff member. Scattered in the less populous centers are correspondents who cover their respective territories. Africa, Australia, South America, and the Orient have their quota of camera reporters ever ready to photograph happenings which will be of interest to the peoples of the other continents.

The work of the Pathe News cameraman differs in some respects, however, from that of the newspaper reporter. The latter can reach a point of activity after an event has occurred and still get a very graphic account from sightseers and authentic records. Not so the camera reporter. To get his story he must be in the very midst of things from start to finish. There are no rehearsals, no retakes; either the event is recorded in the happening, or lost forever to the camera's eye.

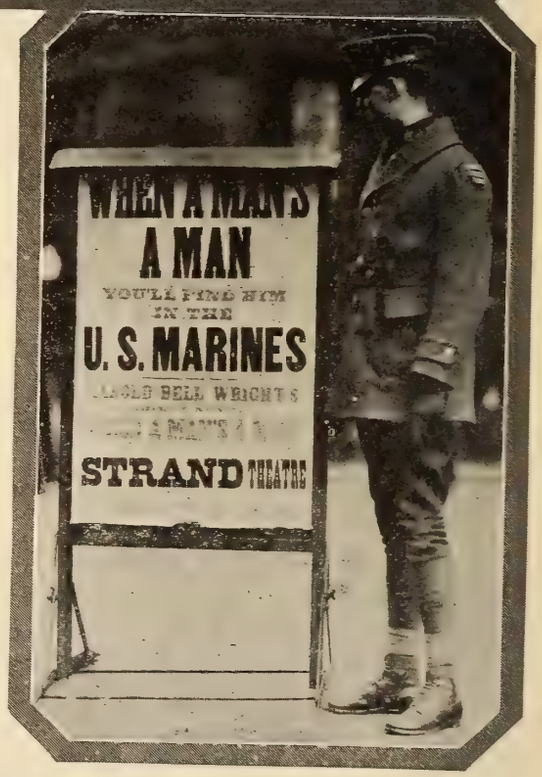
THE Spanish revolution, Mount Etna in eruption, the Dempsey-Gibbons fight. The audience is switched with lightning rapidity from Europe to America, down to Africa, across to Australia. That is one of the reasons for the great popularity of the Pathe News reel. Not a slow moment in the reel, constant changes, contrasts that get attention and lay hold of the mind. Pathe News reel is thoroughly entertaining as well as being educational.

* * *

FROM the communist revolt in Saxony, or a Chinese bandit raid, to a monarchist revolt in Bavaria Pathe News eliminates all the barriers of time and space. Unlike newspaper men, their cameramen must be there exactly when the thing is happening. An hour later is too late. The marvelous efficiency achieved by the Pathe organization has made this possible. The film must then be sent back with the greatest speed and the way Pathe company men do this makes thrilling reading.

*LOEW'S STATE THEATRE in Los Angeles prepared the public for "When a Man's a Man" by stringing huge banners across the street. The size of the banner alone would make an impression on the mind and make one think of a big picture. The sign gave the picture a great welcome and it played to capacity houses.*

*ARMY recruiting officers are usually placed on the busiest corners and the fact that "When a Man's a Man" ties up well with the marines made it possible for the picture to be exploited in Cincinnati with a tie-up. The one-sheet posters were placed in all the prominent places in the city. The Rex Theatre in Eugene, Ore., made a good tie-up with the book stores securing profit to all concerned.*




# Exploiting Principal's 'When a Man's a Man'

*How the Harold Bell Wright Picture Is Starting on Its Journey*

# SHOWMANSHIP

## Keeping the Showman in Mind in Making Shorts

### *How One Producer Decided to Make Short Subjects Because He Received a Million Dollars Worth of Advance Advertising Free*

*By* RALPH ROSSITER

*of C. B. C.'s Advertising Department*

THE success that has characterized the development of the short subject within the last few years and the position of vital importance it now holds in the exhibitor's program is a result of special pain and effort on the part of a few producers who had sufficient foresight to visualize the possibilities of single and two-reel pictures.

"Short Subject" meant more to them than two thousand feet of film, and held greater significance than the grinding out of slipshod pictures with too few good points to condone their production. Not until these men had come to realize that the same care used in taking the big picture had to be adhered to with the smaller one did their efforts begin to bear fruit. Undoubtedly one of the foremost exponents in this field is Jack Cohn of the C. B. C. Film Sales Corporation, who has been active in the motion picture business for well nigh twenty years during the most of which time his efforts have practically been confined to developing the short feature.

Mr. Cohn's endeavors have not been in vain, for he is producing to-day two of the most successful short pictures on the market: "Screen Snapshots" and the Hallroom Boys Comedies which have been very popular with the leading exhibitors of the country for almost five years. An enviable record, to be sure. The career of this pioneer contains interest worthy of comment.

"I joined Mr. Carl Laemmle about nineteen years ago," said Mr. Cohn. "In those days we developed and printed film in a small room and we were fortunate to make even a one reeler. Titles were decided upon first and the stories written around them because the advertising had to get into the trade papers long before a picture was even started.

"'Those were the happy days,' I have heard Carl Laemmle and the other big men say. They probably made more money then than they do to-day. There were no worries about stars and stories. Actors frequently went to see a play at night and made a picture in the morning. I recollect one set of actors who would go to Staten Island in the morning to make a picture and telephone about noon that it was finished. We'd give them an idea for another which meant two productions a day.

"As a good many of our pictures were too short we had to go out to find a little scenic to put on to it.

SIX or seven years ago I noticed the short picture was being overlooked. I fought hard to keep it before the public, but it seems the big pictures were crowding the little ones off the screen. I had been making quite a number of industrial pictures at the time, and these were very interesting. But we could never get a showing because there was no room for anything educational.

"About five years ago I decided to go out in the open market and make independent short stuff because the program and stars had no time to worry about the small picture. I started out to make the Hallroom Boys Comedies which I knew had been receiving millions of dollars worth of advertising that would benefit the pictures and aid the exhibitors. I contracted with Mr. McGill for the rights to these 'Hallroom Boys Comedies' and to-day they are a houseword among exhibitors."

THE phenomenal success of this comedy series is a result of constant and consistent effort on the producer's part. He always claimed that the one and two reelers deserved the time, attention, and forethought given to features, and he succeeded in making his weeklies, comedies and novelties the best of their kind.

It is interesting to follow the methods and principles used by Mr. Cohn in bringing about the present success of this comedy series. In the first place he maintains that comedies must be clean. It is his firm belief that vulgarity does not constitute humor and is totally unnecessary; the fact that cleanliness was used in his pictures from the very beginning is in great part the reason why they are so well thought of to-day. With the agitation for censorship and the necessity for "Censor-proof" pictures, even greater attention should be given this detail.

Editing a picture is the most important part of the whole process according to Mr. Cohn's viewpoint, which if improperly done may bring failure to a picture that had a sufficient amount of good material to make it a success. In fact he goes so far as to say that it is in the power of an editor to make a successful production out of poor material. Producing and directing should never be confused with editing.

WHEN the Hallroom Boys Comedies were started Mr. Cohn laid down four rules from which he says he has never deviated. While the very nature of a comedy picture leads to the ridiculous, oft-times, nevertheless there must be human interest, universal appeal, sympathy and no impossible situations. While it may seem a bit far fetched to expect the slapstick comedy to have appeal and sympathy, it is nevertheless possible and essential and is being done.

"The position our organization has attained justifies my faith," said Mr. Cohn, "in turning out comedies that are clean, funny and full of punch and pep."

The success of C. B. C.'s other short picture, "Screen Snapshots" has been remarkable when it is remembered that when Mr. Cohn originated the production the idea was entirely new and he was told by many that there would be no demand for it with the public. Working, however, on the same psychology as the printed "Fan" publications, he declared that the demand for this same kind of material visualized on the screen would be as great if not greater than in printed form—and the subsequent success of "Screen Snapshots" has proved this correct.

One of the innovations in Screen Snapshots was the installing of a regular scenario department which prepares original ideas for sketches which the various stars enact for the reel. Each idea applys to the particular actor or actress who is being photographed, and each is unusual for its story and continuity.

The first indorsement ever given to a single reel release by the Theatre Owners Chamber of Commerce was formally accorded to Screen Snapshots two years ago in a letter signed by Wm. Brandt of the New York organization. The letter in part read:

(*Continued on page* 56.)

*Lobbyology*

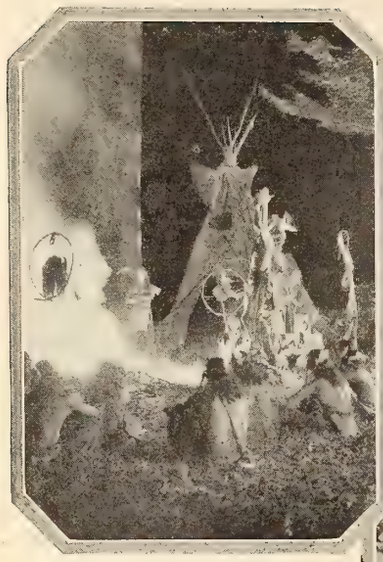
### The Fresh Objective Viewpoint

Mr. Rossiter, the writer of the accompanying article, is comparatively a new figure in the film industry.

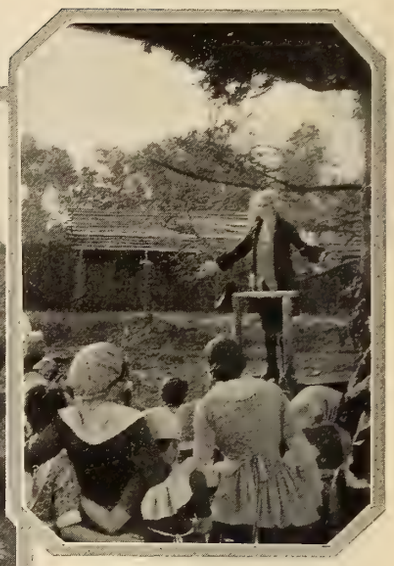
However, being a scholar by training and an advertising man by experience, his opinions even in a new field are well founded and constructive in import.

Film folk in general and showmen in particular will welcome the clear, dispassionate viewpoint of one whose thoughts are entirely free from the one-sided, biased judgment which occasionally afflicts the man who has seen life from a single vantage point all his life.

The accompanying article is worthy of the attention of all showmen.



THESE three pictures are scenes from "The Frontier Woman," which is one of the "Chronicles of America" series being released by Pathe



AN accurate historical story is told of the struggle of the early pioneers in their efforts to found colonies, and successfully to keep off savage Indians.

# PUBLIC EXPLODES SOME PET THEORIES

*'Chronicles of America' Series, Made by the Yale University Press, Proves Public Likes Instruction With Its Entertainment*

MR. PUBLIC and his Missus display from time to time a very disconcerting habit of exploding the pet theories of the industry's "best minds." Once it was maintained that the film's capacity to entertain could not extend beyond a reel or two. A few foreign importations of five-reel lengths ruffled the theorists' calm.

Then several daring spirits on this side of the water began to dabble in longer forms of photoplays. Mr. Public and his family actually sat through the show—all the way through, for five full reels—and then, to the complete rout of the "best minds," cheered for more of that long stuff.

Witness another upset in our own day and time! The trade savants agreed, in committee and out, that friend Public and his neighbors, had no darn use for costume productions, at all, at all. No sir! They belonged in the discard along with the war picture, they said.

Then somebody smuggled a "Passion" and later a "Deception" across the domestic trade line. Next came a "Three Musketeers" from the West Coast, and an "Orphans of the Storm" from the East.

Referee Public rushed up to the box-office and counted out another pet theory with the same motion that he laid down his price of admission before the smiling ticket-seller.

And just now the "best minds" are going completely blank on a new and unsuspected revelation of Mr. Public's psychology as regards his motion picture diversion.

Scandalous as it may appear to the experts, he, his wife, and his children show unmistakable symptoms of delight in being instructed as well as entertained by the screen.

YES the Public has already rallied in full force to the support of the heretic. Here's how:

Between 1918 and 1921 there appeared in libraries and book-shops a series of volumes, entitled "The Chronicles of America," compiled by foremost historians.

Late in 1921, Yale University Press, an auxiliary enterprise of Yale University, undertook to adapt the highlights of these fifty volumes to the screen, planning upon thirty-three subjects in all to be made in three and four-reel lengths.

TWO characteristics of the new enterprise distinguished it from all others of a similar kind. The pictures were to be authentic in every detail.

Instruction in the major events of America's development was to be a fundamental objective of the undertaking. There was to be no camouflage about its purpose.

The matter of distribution was laid before Pathe. Would Friend Public and his family support this type of screen entertainment in their theatre? Pathe's film review committee viewed the first finished product, "Columbus." The committee voted a decided "Yes!" to the question. And Friend Public proved the decision correct.

HEART interest and comedy touches are also present in this series. In "Vincennes" there is a wealth of humanness. In the center is an exciting scene from "Daniel Boone."

THE efforts of the British to enlist the aid of the Indians, and the subsequent wars and bloodshed are shown accurately in "Vincennes," one of the latest of this series.

# EXPLOITATION IDEAS

### Personal Appearance of Star

What was in effect the world's premiere showing of THE HOOSIER SCHOOLMASTER" with Jane Thomas appearing person, was given at The Isis Theatre, in Grand Rapids, and the presentation results in the fulfillment of every expectation of success.

A concrete, businesslike exploitation campaign conducted by Manager William Wehle of the Isis resulted in the most gratifying results in the face of the strongest competition from "The Hunchback of Notre Dame" and "Flaming Youth" at the opposition theatres.

The personal appearance of Jane Thomas the star of the production proved a drawing card in itself while paving the way for unusual publicity and advertising.

By consenting to her appearance in the rest room of Herpolsheimer and Company, the biggest department store in Grand Rapids, Manager Wehle secured a fine block of space in the full page advertisements of the store in which the show was boosted and the appearance of Miss Thomas at both the theatre and the store was announced.

There is no more sure or more direct way of reaching the women of any city than through the department store advertisements.

* * *

### Stuffed Eagle Draws Crowd

"Birds of a feather flock together. If I put a stuffed golden eagle in the lobby, why shouldn't it gather a few double eaglets around it to next in the box office?" Charles Creslein reasoned out.

Suiting his thoughts to action, he borrowed the biggest eagle in captivity south of Washington. It happened to be stuffed, but there was nothing the matter with its wing-spread. Six feet seven inches. By no means a sparrow.

As the bird was already mounted on a tree limb, it was easy for Creslein to pattern a card on the outline of a feather, and attach it to the bird's perch, with the title EAGLE'S FEATHER lettered on the card.

Since birds of this size are seen in Augusta as often as you find lions on the Boston Commons, there was a continuous crowd in the lobby of the Rialto.

* * *

### Special Imitation Stunt

One thousand process engraved cards which look like the real thing, if you don't look too closely, were mailed out to a selected list of announce the engagement of C SHARPE MINOR at the Missouri Theatre.

Herschel Stuart called a list of St. Louis music fans and checked against his own mailing list in order to compile one thousand names of people who were known to be fond of music.

Minor's organ repertoire is so finely balanced between classic, popular and jazz that in making a direct appeal to music patrons Stuart knew that they would be more than satisfied. They were. The special class appeal has had the effect of bringing in hundreds of people who are new to the Missouri. If they like music, its fine, and if they don't, it's very polite flattery.

* * *

### Free Ticket With Novel

Free tickets to those who bought the photoplay edition of WEST OF THE WATER TOWER, was the stunt that brought the Strand, Birmingham, considerable free space in the merchandise section of the News.

L. R. Towns did it. He tied up with Loveman, Joseph and Loeb, the big department store, and their book department in one instance took nearly a quarter of a full page ad to "plug" the special edition with the come-on line, "See the picture free." Towns supplied the free admissions.

* * *

### Rejuvenation Attracts Women

Guy Kenimer got two displays in one department store for BLACK OXEN, when it was showing at the Arcade, Jacksonville.

One was a big window flanking the entrance to the store in which Kenimer and the window dresser arranged a big card decorated with portrait pictures of Corinne Griffith and built up with stacks of the novel arranged to cover the entire floor of the window and support the big card.

The other display was in the cosmetic department where Kenimer had a sign on display reading, "An actual case of rejuvenation based on scientific methods is 'Black Oxen' Arcade, all week."

**FRENCH DOLL CUT-OUTS**

The Rialto Theatre of Atlanta, Georgia, used this elaborate lobby display to boost Mae Murray's Metro success, "The French Doll." Poster cut-outs were used to a distinct advantage.

### Ladders Reach to Success

Oscar White usually has original displays in the lobby of the Rex, Sumter.

His display for "The Wanters" was particularly good. White had two ladders built out of compo board. He stood one on each side of the lobby. On each rung of the ladders was a different sign such as, "Some Want Beautiful Clothes"; "Some Want Society"; "Some Want Pleasure"; "Some Want Money" and so on up the eight rungs of each ladder. Between the ladders he suspended a sign announcing THE WANTERS with the invitation to "Come inside and see what you want."

* * *

### Cut-Outs Boost Business

J. Fotheringham, Manager of B. S. Moss' Franklin Theatre, in New York, aroused a lot of preliminary interest in the showing of IN THE PALACE OF THE KING, as well as much comment among his patrons by using cut-outs from the posters for his lobby display.

He mounted a cut-out, life size, of a man in warrior costume riding a white horse with the figure of a woman standing by the horse. These were painted a very bright scarlet and blue and were visible for a block in either direction. They gave a good flash and are inexpensive to make. The cut-outs were modelled on the poster drawings painted on cardboard.

Over the entrance to the theatre was another large cut-out to show the life size picture of a kneeling warrior and a Moorish woman also modelled on one of the posters. The background of this cut-out was a bright red and the costumes were in blue and gold.

* * *

### Plastigrams Novel Stunt

A lobby card calculated to arouse curiosity and which can be used as an effective piece of exploitation material is being issued by Educational Film Exchanges, Inc., for use with the Ives-Leventhal Plastigrams, the "Third Dimension Movie," which will be released the latter part of March.

The card is 11x14 inches, and contains an illustration printed in a manner closely approaching the printing process used in making the motion picture. Two images differing only in the optical angle in which they have been photographed, are superimposed in red and blue ink. A pair of red and blue glasses accompanies the card, and by viewing the card through the special glasses a startling stereo-optical effect is obtained.

The card is intended for use in a lobby frame, with the glasses suspended near it for use of patrons or visitors to the lobby. It gives an idea of the effect obtained in the motion picture in a realistic manner.

* * *

### 'Black Oxen' Tie-Up

Going on the theory that the right clothes will make any one young, Loew's State Theatre, Los Angeles, was able to sell two stores on the idea of window tie-ups in connection with the showing of First National's BLACK OXEN. As further proof the original costumes were brought into play and placed around wax models. The costume worn by Corinne Griffith showed that other people too, could be young if they knew what to wear.

One tie-up was on the Broadway window of Hamburger and Company and the other was in the window of Vogue and Company. Elaborate drapings and ornate decorations completed the display of costumes and stills and attracted comment on what was regarded, in each instance, as an unusually artistic display.

* * *

### Philadelphia's Exploitation Stunt

What is generally conceded to be the most successful regular exploitation stunt conducted by any exhibitor in Philadelphia came to a close recently when "Miss North Philadelphia" and "The Famous Fifteen," elected in the Popularity Contest conducted by the Ritz Theatre, in which nearly one million votes were cast.

This contest, which is an annual affair, started with more than 100 candidates in the race and wound up with a whirlwind finish in the elecetion of Miss Claire Tabors as "Miss North Philadelphia" with 177,480 votes. Motion pictures of all the candidates were taken on the stage of the Ritz theatre at the start of the contest and flashed on the screen nightly while the contest was in progress. The patrons received a ballot with each ticket of admission. The winners were the recipients of many honors, all the Philadelphia newspapers carrying photographs and detailed stories of the election.

NOT a Musical Instrument
CYTHEREA

# *ADVERTISING AIDS*

### High Power Ads for Capitol

For the showing of its first Victor Seastrom production, NAME THE MAN! from Sir Hall Caine's novel, "The Master of Man," at the Capitol Theatre, New York, Goldwyn Pictures gave it a special advertising campaign in the New York daily newspapers.

S. L. Rothafel, presentation manager of the Capitol, for the first time in his regime, gave a signed statement reading: "I consider 'Name the Man!' a truly great picture. I recommend it to all patrons of the Capitol Theatre." This statement under Rothafel's signature was used in the daily papers for several days in advance of the showing. On Sunday the statement was reprinted in a two column advertisement.

In the Sunday Telegram was a full page advertisement of the showing of "Name the Man!" which was rather unusual in make-up. In the upper right-hand corner was a large box occupying nearly half the space of the page headed, "Were her parents too strict? If the daughter does not get some freedom, she may take it all." This was illustrated by line drawing from two of the stills.

* * *

### 'Great White Way' Press Book

A twenty page pressbook replete with information and suggestions to exhibitors has been issued by the Cosmopolitan Corporation on their smashing New York hit, THE GREAT WHITE WAY.

Particular emphasis has been placed on the exploitation value in the fact that this well known story of New York's main street contains the largest cast of notables in the newspaper, theatrical and sporting worlds ever assembled in one picture. This fact is played up in an unusual effective assortment of newspaper ads, posters and other accessories. Various means of capitalizing this angle for exploitation purposes are set forth comprehensively in one section of the book.

Much space is devoted to the newspaper campaign. Publicity stories and cuts are included in great variety.

* * *

### 'Marriage Circle' Press Sheets

Warner Brothers have gone out of their way to make an original press sheet for THE MARRIAGE CIRCLE, the Ernst Lubitsch production. The press sheet of newspaper size, contains a wealth of publicity and exploitation material. Reproductions are strikingly displayed, and the stories have the news quality that will get them over the city editor's blue pencil.

Especially deserving of comment are the posters, distinct departures from the average assortment of lithographs.

The herald is a remarkable piece of work, in its attractive layout and copy display; one of the achievements in herald work, it is bound to go far in arousing interest in the production, when distributed. The same may be said of the two half-sheets, two points in whose favor are inexpensiveness and the fact that the twin pair come together as a one sheet, so that they can be separated or used together. They make dramatic pieces of lithography and will be extensively utilized by exhibitors.

* * *

### News Kids Profit

A special performance with invitations to newsboys and carriers of the Washington Star, Post, Times Herald, and News was the exploitation plan employed by Sidney Lust, of the Leader Theatre, Washington, D. C., for the launching of the Patheserial, THE WAY OF A MAN, at the Leader. The special showing was held on Saturday morning, February 16, and was attended by hundreds of the capital's newsies.

Every day throughout the week, beginning Monday, February 11, the newspapers carried news items referring to the special performance, and following the showing the press devoted liberal portions of space to an account of the show, the serial itself, its adaptation from Emerson Hough's famous novel, and the leading players being prominently mentioned.

Mr. Lust's point of contact with the various newspapers was established mainly through the persons of the circulation managers, who co-operated in the distribution of tickets for the special showing to the newsboys and carriers of their respective papers.

* * *

### Takes 'Em at Their Word

Manager A. E. Weld, of the Strand Theatre, Waterloo, Ia., believes in giving his patrons what they want. Following the national howl about unclean pictures, Mr. Weld arranged to show STEPHEN STEPS OUT and JAMESTOWN on the same program. He inserted a ten inch ad in the paper stating that those who desire clean pictures should see these two productions and the box office would show whether or not it is the non-attending public that howls loudest. It brought results.

### 'White Sister' Press Book

Twenty pages of live "exploitation" aids, ample newspaper stories and ads, and a full line of advertising accessories, comprise the press sheet just issued by Metro on Henry King's Inspiration picture, "The White Sister." It is one of the most elaborate exhibitor's service books issued in the history of the Metro organization, a company that has always made a feature of press sheets on its productions.

Sixteen ad cuts, from one column and one inch slugs to a half-page, assure the exhibitor plenty of variety in his displays. The keynote of all the ads strike the dramatic chords of the picture, reproducing some of the exciting incidents from the production.

Metro has prepared a number of advertising novelties, including Lillian Gish souvenir postals, valuable for mailing lists and advance distribution; souvenir scenic booklets of sixteen pages, done in two colors; Mount Vesuvius "slidographs"; and Lillian Gish "moviescopes."

* * *

### Novarro Contest

Ramon Novarro, whose latest screen role Metro is in Fred Niblo's new production, THY NAME IS WOMAN has been chosen as the "best dressed man in the movies" by the Ohio Retail Clothiers Association which met in Cleveland recently.

Immediately after this decision the Allen Theatre in Cleveland began a newspaper contest with gold money prizes to winning letters of agreement or disagreement with this decision. Hundreds of people participated but Novarro prevailed against all opposition.

The Cleveland News, Plain Dealer and Press played up the contest, the Plain Dealer and the News assigning special writers to cover the contest from day to day.

* * *

### Special Edition Exploitation

A special edition did it in Oklahoma City. S. S. Wallace turned managing editor long enough to get out a four-page extra with a forty-point head that screamed: "Oklahoma City Overrun with Gold-Diggers!"

It was made up in good newspaper style complete with patent medicine boiler-plate.

For the greater part it was all GOLD DIGGER copy handled in a sensational expose style.

Five thousand copies were sold before the opening at one cent each.

'THE MAN FROM BRODNEY'S'

Vitagraph's new feature, lends itself well for advertising. The press books give many hints for advertising that will prove profitable for the exhibitor, and the cuts and mats service offered in connection with the picture are sure pullers. The group of ads shown above are good examples of business builders, and if followed should bring results. Many unusual and innovating tieups are also suggested.

Selznick Exhibitor Aids

# Producers' Press Books Great Aid to Exhibitor

*Suggestions Mean Money When Followed Out by Showman*

# Read what other Exhibitors say about these William de Mille winners:

## "GRUMPY"

with Theodore Roberts.—This is a dandy. Paramount has very good prints, good service, and advertising that brings the crowds in. Six reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.
with Theodore Roberts.—Exceptionally good picture. A very good cast with Roberts doing the best work of his career. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Also "Bought and Paid For"

## "CLARENCE"

with Wallace Reid.—Good attendance.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Also "The Lost Romance"

## "NICE PEOPLE"

with Wallace Reid.—Very good picture of its kind. Pleased about 95 per cent. Some came back the second night. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.
with Wallace Reid.—Very pleasing picture and good drawing power. Good comments from many.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood and farmers' patronage.

Also "What Every Woman Knows"

## "ONLY 38"

with Lois Wilson.—An excellent program picture. Much better than many of the so-called specials. Holds interest from start to finish. All characters fit roles to perfection. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Also "The Prince Chap"

## "THE WORLD'S APPLAUSE"

with Bebe Daniels.—This is a picture which will please your people. It can be bought reasonable. Seven reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Also "After the Show"

## "MISS LULU BETT"

with Lois Wilson.—This is an extra good feature. Interesting from start to finish. New print. Seven reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Also "Conrad in Quest of His Youth"

(Opinions from Exhibitor's Herald's "What the Picture Did for Me.")

—and the latest de Mille successes

"DON'T CALL IT LOVE" "ICEBOUND"

Fresh Prints and a Complete Line of Advertising Aids at Your Exchange

Paramount Pictures

Produced by Famous Players-Lasky Corp.

# Tried and Proved Pictures

## 'WHITE TIGER' CONQUERS BAD CONDITIONS

*Los Angeles Showing Successful Despite Bad Weather*

FOR a period of four weeks, Universal's "White Tiger," starring Priscilla Dean did a corking business, at Miller's Theatre in Los Angeles, and this despite the adverse conditions which accompanied the engagement. Bad weather added to poor picture business, generally, were the tunes to which the film was ushered in, but clever advertising and original exploitation carried the picture over with flying colors.

The underlying idea of the exploitation campaign was to inaugurate as many different stunts as possible so as to attract a great deal of attention. It was toward this end that Miller, who manages the theatre, worked unceasingly.

One of the outstanding stunts was a fake raid which was arranged for in co-operation with the police department. At a set time there arrived at a house in the busy district of the city, a patrol wagon and several policemen. The patrolmen entered the house and stayed sufficiently long to allow a large crowd to gather outside. Then they emerged carrying out a struggling girl dressed like Priscilla Dean, and holding on to several other characters representing the principals in the production.

As the crowds pressed closer to get a glimpse at the wagon and find out what was happening, a number of small boys passed out heralds announcing the showing of "White Tiger" at Miller's Theatre. A great deal of the credit for the success of the picture during its run is attributed to the publicity given the showing by means of this stunt.

* * *

## AUDIENCE IS ENTHUSIASTIC OVER 'MANSLAUGHTER'

"Manslaughter," starring Thomas Meighan, is still doing a great deal of business in various sections of the country, though it is a rather old picture. This is just another instance of the ability of a good picture to continue to draw crowds when newer films are booking in the same vicinity.

This is a Paramount Tried and Proved picture which is doing very well for those exhibitors who are wise enough to book it and take advantage of the many opportunities it offers to give patrons the sort of picture they want, at a greater profit to the exhibitor.

The film played recently at the Opera House in Mountour Falls, New York, and both the performance that was given as a church benefit and the other showings did exceedingly well.

The manager of the Pastime Theatre in Mason, Mich., was delighted with the way he fared with the film and took occasion to write and say so. In referring to it he said: "This certainly made the flappers think, blink and shrink. I got more compliments on this than on anything I have shown before in months."

* * *

## BIG CROWDS TURN OUT FOR 'MY OLD KENTUCKY HOME'

So much depends on the title of a picture, for it is very often the means of attracting attention to your theatre. Moreover, a title that is easy to exploit, is usually the one that gets across. This is particularly true of Selznick's "My Old Kentucky Home," whose name immediately suggests the popular song of the South to practically every one who hears it.

Exhibitors have been finding ever since the first release of the picture, that there are innumberable exploitation stunts which can be very successfully used on this picture, and the result has been a very gratifying amount of business.

The picture was recently run at the Vick Millward, Harris Theatre in Bancroft, Idaho, and according to the manager the title was largely responsible for the splendid business, although after the crowd once got into the theatre, the picture was well able to hold it. It was just the sort of thing a small town audience likes for substantial entertainment.

### The Tried and Proved Big Little Feature

NO program is complete without a Big Little Feature!

Every showman knows that. Patrons have come to regard the short—be it comedy, news, scenic, or what not—as an essential part of the show and audiences demand them. Thus every wise showman appreciates their value.

The Big Little Feature has long since been Tried as a program attraction, and has Proved almost from the start that it has decided drawing power.

Hence it's right to a place among TRIED AND PROVED PICTURES—the sound money makers of the screen.

BIG LITTLE FEATURE

"What are you going to be when you grow up?" someone asked Buddy Messinger, juvenile star of Century Comedies. "A director," Buddy immediately replied, and struck this attitude which is his idea of how a real director looks when he is trying to dope out his next picture.

## 'THE BIRTH OF A NATION' SWEEPS CHICAGO

*Three Week Engagement Not Enough to Accommodate Crowds*

WHILE D. W. Griffith's latest great photoplay spectacle, "Amercia," is playing to capacity audiences at the Forty-fourth Street Theatre, New York, his first great film spectacle, "The Birth of a Nation," which began breaking box-office records ten years ago, was playing to capacity business at the Auditorium Theatre, Chicago.

The Auditorium in Chicago seats 3,800, and by some is not considered the best of picture propositions. However, "The Birth of a Nation" was put into the Auditorium for a two weeks' engagement. Capacity business was the rule at almost every performance, even the fourth gallery being packed. The engagement was extended for a third week, and still this "first great Griffith spectacle" continued to fill the house.

At the end of the third week the demand on the part of the Chicago public was so great that it seemed best to transfer the attraction to another theatre, it being impossible to keep "The Birth of a Nation" longer at the Auditorium because of previous convention contracts. It was decided to put the Griffith picture into the Illinois theatre, a regular stage drama house, and this was done, despite the fact that conditions made it necessary to increase the price from that charged at the Auditorium. But the change of theatre and the increased admission seemed to make no difference at all to the Chicago public; they still kept flocking to see the picture—the picture which, though made some ten years ago, is today being used by motion picture critics as a basis for comparison in their reviews of the new Griffith spectacle, "America."

Mae Tinees, film reviewer for the Chicago Tribune, had this to say of "The Birth of a Nation" during its run at the Auditorium:

"Some ten years ago D. W. Griffith produced the greatest picture ever made. It was —and IS—'The Birth of a Nation.' It's just as great today as it was then.

"Everything that has been done since 'The Birth of a Nation' Mr. Griffith did IN 'The Birth of a Nation,' with the exception of introducing Russian wolf hounds and 'trick' photography.

"Actors? He had them. Sets? They were there. Scenery, pathos, humor, panorama, 'human' touches, all circling magically about the great, sweeping glory of Civil War days, which the producer transferred with such wizardy to the silver sheet.

"It takes a lot of people to fill the Auditorium, but if the public of this city will take my advice it will be filled at every performance."

* * *

## EDUCATIONAL SHORTS WELL LIKED BY PATRONS

Several Educational Shorts have come in for special comment by some of the exhibitors who have found that their audiences remarked specially on the selection. Perhaps the best liked are "The Busher" series which are baseball stories and seem specially to please all classes of audiences. These are comedies, calculated by some managers to be even more popular when the baseball season is in full swing, although the public takes to them readily now.

These Tried and Proved Shorts are becoming a real feature on the programs.

# Youth!
## Give 'em Youth!
## Eternal Vivid
## Flaming Youth!

with

PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR McINTOSH
RUSSELL GRIFFIN

The "World" Says:

"'Give 'em a theme to exploit and advertise' must be C. C. Burr's first rule. The second is 'Give 'em a cast.' On both points he has succeeded in his latest offering for the state rights market."

The "Trade Review" Says:

"This Burr production stands well above the average picture in point of entertaining values."

"Danny" Says:

"Should get over mighty well where they like 'Flaming Youth.'"

***and soon they'll all say:***

Where can we book this colorful, vivid, beautifully produced comedy drama?

The answer is: At all first-class Independent Exchanges where they give "an extra measure of service."

**BURR PICTURES, Inc.**

**135 West 44th Street**
**New York City**

Have You Played the Burr Specials?

"THREE O'CLOCK IN THE MORNING"

"THE NEW SCHOOL TEACHER"


## *TRIED AND PROVED PICTURES*

### 'The Veiled Adventure'

*Marriage Satire* *Released by Selznick*

BRIEF: Geraldine Barker, for a lark, decides to upset her brother's friend's code of principles. He says he would hate a woman who either lies or steals and would never elope with any girl. By a well laid plot Geraldine arranges to have him find her stealing, lies to him, and finally gets him to propose elopement with her. But it all turns out all right because the two find they really love each other and are married.

CONSTANCE TALMADGE demonstrates her remarkable capacities as a superb screen comedian, which is one of the basic reasons why this picture, originally released in December, 1922, is still so fertile as an unusual drawing attraction. It is a good, clean, wholesome comedy, full of life and romance whose charm it is hard to resist. It is, in short, the sort of entertainment that will find a ready reception with both sophisticated and simple audiences, because Constance Talmadge has the sort of appealing charm that captivates.

All that is necessary to make the picture a real money grabber is a strong exploitation shove. The big merchant tie-up is suggested in the story itself. Geraldine begins to doubt the man she is engaged to when she finds a veil in her pocket which she knows does not belong to her. Any department store or ladies' outfitter will probably immediately see the advantages of a window display in which there are featured a line of veils in conjunction with a series of stills from the picture which will supply the necessary background.

Another angle of attack is a tie-up with a beauty parlor in the neighborhood of the theatre. The veil that is found in Reggie's pocket is the property of a manicurist with whom he is carrying on a flirtation. Stills showing Harrison Ford seated at the manicurist's table have been incorporated into an attractive poster. Arrange to have several of these put in the window and then offer free admission tickets to all the manicurists in the shop for their cooperation in calling attention to the picture, by attacking it as a subject of conversation with customers. You should invite them to attend the opening performance so that they will be in a position to talk intelligently about the picture and can boost it with their customers for the other showings.

* * *

### 'What's Your Hurry?'

*Auto Picture* *Released by Paramount*

BRIEF: Dusty Rhoades, a racing driver, loves the daughter of an auto truck manufacturer, but her father will not consent to the marriage because he does no like racing cars nor racing drivers. Finally, however, Rhoades, with a fleet of trucks arrives just in time to rescue the girl and her father from destruction through a flood. This act not only wins publicity for the trucks, but the hand of the girl he loves, and a job as general manager for the father's factory.

THE humorous suggestion contained in the title and the fact that Wallace Reid is featured in the stellar role are two of the reasons why this picture has met with unusual box office success. The scene in which Rhoades rushes the trucks to the scene of disaster and saves the day by his heroism, is a humdinger. It is the sort of thing that gets audiences standing on their toes, and sees them leaving the theatre well pleased with the evening's entertainment.

That's the reason for the long life of this film. It has crowded many a house to capacity and is no where near the end of its rope yet. As a matter of fact it is perhaps more in demand now than ever before since it remains as one of Wallace Reid's best.

And the title! No one could ask for a more pertinent title for wide spread exploitation. In the first place it will stop anyone, anywhere by its very tone. Before you realize you have stopped you are actually reading the ad. Imagine the effect of placarding an entire town or community with signs which compel attention by a glaring "What's Your Hurry?"

Think of the great tie-up with the city, on a safety slogan, "What Your Hurry?" Why, you couldn't hope for better. Any group of city officials could appreciate the value of "What's Your Hurry?" signs at every street crossing and should readily consent to you placing them there. The signs should also bear the name of your theatre and the date of showing. It matters little that this is in smaller type since it is the effect of the unusual name that you want to get across. That will attract the eye and impress itself on the minds of the passersby.

You can stop them right at the entrance of your theatre with some such device as this. Get a twenty-four sheet and cut out the figure of Wallace Reid. Cut off the right arm and mount the figure on cardboard. The arm should then be replaced by a very long one set on so that it will move up and down by a string. This string can easily be worked by the man at the door or the ticket seller.

In the hand should be a large sign on which is printed: "What's Your Hurry?" If the figure is placed just in front of the theatre, it can be manipulated so that the sign will spring out to meet the people as they pass by. This will not only amuse, but will undeniably center attention on your showing.

* * *

### 'A Lady's Name'

*Love Comedy* *Released by Selznick*

BRIEF: A young authoress, a bit fed up with the routine of affairs, advertises for a husband. One of the candidates is a disguised butler who invites her the next day to tea. During the repast the master walks in. She caps the climax by marrying the master.

HERE is another Norma Talmadge picture with a title that is easy to exploit. Crowd in the name of Norma Talmadge wherever you can. Especially now that her latest picture has already become tremendously popular, it is a good time to show any of her pictures, since the public is keen to see her.

For this type of picture, which is comic in its make-up and whose name is interest arousing, the teaser ad is the best bet. Just get a good number of signs made such as these: "'A Lady's Name' is her fortune"; "The most sacred possession of all—'A Lady's Name"; "'A Lady's Name' has wrecked many a home." These should be widely distributed in the neighborhood several days or even a week in advance of the showing.

You might also be able to arrange a tie-up with the local engraver, whereby for the added advertising which you will give him by means of the scheme, he will consent to make visiting cards for a reduced rate. Then you can arrange with him to send out form letters to women on your mailing list announcing that they can have cards made at.....'s shop at a reduced price during the showing of "A Lady's Name" at the.....Theatre.

The merchant tie-ups may also be profitably worked in connection with some special window displays. The scene in the home of the man who finally becomes Norma's husband, shows a beautifully furnished drawing room. Stills from this scene would make splendid material for a background in a furniture window. You should have no difficulty in arranging this type of tie-up.

You might also try the stunt of sending out letters to the men on your mailing list, asking them to take the undersigned out on such and such a night. The place of meeting should be designed as your theatre, and the letter should be signed with a fictitious name. The men will probably soon start comparing notes, and what's more, some of the wives will undoubtedly get hold of these and that will start tongues wagging. The result will probably be increased business.

# Universal Releasing Great Variety of Tested Short Subjects

*And, judging by what exhibitors say of them they're winners, every one of them.*

"William Duncan's every appearance in the **STEEL TRAIL** was greeted with cheers. We played to over two thousand kiddies at a matinee. Give us more."
*LYRIC Theatre, East St. Louis, Ill.*

"Wm. Duncan in the **STEEL TRAIL** is breaking all house records. Used S. R. O. first time in three years."
*GRAND Theatre, Huntsville, Ala.*

"I think I have broken the house records for attendance with Wm. Duncan in the **STEEL TRAIL.**"
*ULMAN'S GRAND OPERA HOUSE, Salisbury, Md.*

"I find **INTERNATIONAL NEWS** so good that I am using as much newspaper space on it as I do on a lot of my pictures. I've used them all but this one tops the rest."
*PHOTOPLAY Theatre, Ashland, Kans.*

"Reel No. 81 **INTERNATIONAL NEWS** showing scenes of Tokio in flames received tremendous applause from our patrons. I am going to hold this over a second week, it being the first time we have ever held a newsreel subject for two weeks."
*BALABAN & KATZ Corp., Chicago, Ill.*

"Book **CENTURY**—and your comedy worries are over!"
*JEFFERSON Theatre, Huntsville, Ala.*

"Have run about every other kind and consider **CENTURY** the best of the bunch."
*VICTORY Theatre, Union City, Ind.*

"**CENTURIES** are the best two-reel comedies I have ever shown."
*U. S. THEATRE, Cleveland, O.*

"Pete Morrison in **THE GHOST CITY** becoming a great favorite. We really did bigger than expected. Offers big exploitation possibilities."
*WHITEHOUSE Theatre, Milwaukee, Wis.*

"**THE GHOST CITY** going fine. We advertised Pete Morrison as the king of horsemen. Our boys like him and that accounts for the box-office receipts greatly."
*CIRCUITO ALCAZAR, Chihuaha, Mex.*

"I opened The New Rex Theatre with a GUMP COMEDY and it was a knockout. It's what I call real comedy."
*E. HOEFER, Sheboygan, Wis.*

"Your one-reel **UNIVERSAL COMEDIES** are the equal of any of the two-reelers, just as funny, and they make me just as much money."
*The POLLARD Theatre, Guthrie, Okla.*

"**THE SOCIETY SENSATION** WITH VALENTINO A REAL SENSATION. It packed our theatre all week, played to more women first two days than we generally play to on entire week. Gave complete satisfaction to patrons and at box office."
*TOWER Theatre, St. Paul, Minn.*

**FOURTH SERIES LEATHER PUSHERS:** "Finest short feature on the market. Sullivan is a whirlwind. They're certainly a money-getter. Book them and boost them."
*PECK'S Theatre, La Salle, Ill.*

"**FOURTH SERIES LEATHER PUSHERS:** "If the rest of the series measures up to the standard of the opening round, 'That Kid from Madrid, Mich.,' will have no kick coming. This round is equal to any of the preceding series in which Reginald Denny starred."
*STATE Theatre, New Bedford, Mass.*

"The First Round of the **FOURTH SERIES LEATHER PUSHERS** went over very big. No one could be better than Billy Sullivan. You can't go wrong with him."
*WHITEHOUSE Theatre, Milwaukee, Wis.*

"**LEATHER PUSHERS** are the best short subjects on the market. Business increasing each round."
*REX Theatre, Albion, Neb.*

"**LEATHER PUSHERS** are the best buy on the market. Am waiting for more. Book them all!"
*PASTIME Theatre, Kansas, Ill.*

"**LEATHER PUSHERS** are the biggest hit of anything we have shown for months."
*MAJESTIC Theatre, Las Vegas, Neb.*

"**LEATHER PUSHERS** are a knockout. Should make money for any house."
*EAGLE Theatre, Baltimore, Md.*

"**LEATHER PUSHERS** are sure money-makers with a million different exploitation angles."
*GRAND Theatre, Coleman, Alberta, Can.*

"**LEATHER PUSHERS** are the greatest series of two-reelers ever made."
*PREMIER Theatre, Sherbrooke, Queb.*

"If there are any two-reelers on the market with as much pep, ginger and human interest as **THE LEATHER PUSHERS**, I haven't seen 'em.
*LINCOLN Theatre, Pittsburgh, Pa.*

"**LEATHER PUSHERS** get the crowds through rain and mud."
*BOYNTON Theatre, Boynton, Okla.*

**The LEATHER PUSHERS**

First, Second and Third Series featuring Reginald Denny. Fourth Series featuring Billy Sullivan

* * *

**CHAPTER PLAYS**

**The GHOST CITY**

Featuring Pete Morrison and Margaret Morris

**The FAST EXPRESS**

Featuring Wm. Duncan and Edith Johnson

* * *

**RUDOLPH VALENTINO *and* CARMEL MYERS *in***

**"A Society Sensation"**

A Two Reel de Luxe Re-issue

* * *

**CENTURY COMEDIES**

Two Reels each—one a week featuring

**Baby Peggy**
**Buddy Messinger**
**Jack Earle & Harry McCoy**
**Harry Sweet**
**Pal the Dog**
**Century Follies Girls**

* * *

**UNIVERSAL COMEDIES**

One Reel each—one a week featuring

**Bert Roach—Neely Edwards**
**Joe Martin**
**Slim Summerville**
**Alice Howell**
**Geo. K. Arthur**
**Chuck Reisner**

* * *

**INTERNATIONAL NEWS**

Released every Wednesday and Saturday

* * *

**GUMPS COMEDIES**

Two reels each—one a month Featuring Joe Murphy and Fay Tincher

* * *

**TWO REEL WESTERNS**

Fifty-two released one-a-week

*Check the subjects in which you are interested and mail to your Universal Exchange for complete information on them.*

## TRIED AND PROVED PICTURES

### 'The Flame of Life'

*Mine Tragedy* *Released by Universal*

BRIEF: Fighting against her environment, and seeking to place hereself on a higher plane, the delicately sensitive girl who toils daily in the coal mines, finds life almost unbearable. She finally proves a real heroine, when she does some brilliant rescue work when the mine blows up. Among those she saves, is an overseer whom she loves and finally marries.

THE purpose of producing this story was to provide the rather jaded fan with a real thrill, a satisfying love theme, and a heartfelt pathos. In none of these details has the film fallen short. Time has proven that the story, complete as it is in every detail, has a wide appeal and a satisfying interest, and that it has by no means exhausted its drawing power as yet.

Priscilla Dean probably does some of the finest work of her career in these few reels, and the public is dully appreciative of this fact. Hence the continued interest in a film that has been on the market a considerable length of time. And it still presents a wealth of new exploitation stunts which serve to give the picture a new aspect.

Merely using the title as a catch line you should be able to effect a number of clever stunts. Arrange with the city or town officials to allow you to place on every traffic sign or at each street crossing, a sign which reads: "Drive carefully. The 'Flame of Life is a privilege bestowed upon pedestrians as well as autoists. Give the man on foot a chance."

If any charitable organization is making a drive at this time, and there is one such at all times, you could give these organizations ideas for ads like this: "'The Flame of Life' is a precious thing. Help us to sustain it, and make life more livable for the less fortunate who are finding life almost too hard to bear, by contributing to the....fund."

Then, too, there is this rather unique scheme which should certainly attract attention to your showing. Costume a man in a uniform fashioned after the one worn by employees of the gas company. Have the words "Gas Tester" on his sleeve and his cap. Let him go from door to door and as each doorbell is answered have him ask how the gas is working. In most cases he will probably receive complaints on how the bills are over-large for the service received. Then hand the person an envelop in which is contained a facsimile gas bill on which is printed: "This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the.....Theatre (date)." This stunt is sure to get the housewives talking, which means the whole town will soon know of the coming attraction.

To attract attention to the theatre at the time the picture is running it is a good idea to burn vari-colored street torches, such as are used for political campaigns. These flares are visible for great distances and will bring a large number of persons to your door. Once you have them there it is comparatively simple to get them.

CERTIFIED, DEMONSTRATED, SURE-FIRE, BOX-OFFICE WINNERS.

The Talmadge Revivals

Procurable at—

Live-and-let-live Prices

Book pictures which leave something in the till after deducting your film rental and overhead.

Ask any

SELZNICK EXCHANGE

KDKA

BROADCASTING

"See Motion Pictures of this great Radio Station at all leading theatres showing International News."

That's what the Westinghouse Announcer at KDKA, Pittsburgh, is telling *millions* this week!

The Pictures Appear in

INTERNATIONAL NEWS NO. 23

Great Publicity for You and

International News

Made by International Released by Universal

### 'The Man Unconquerable'

*South Sea Drama* *Released by Paramount*

BREF: Robert Kendall is left a heritage of a pearl fisheries in Frenchman's Island. The property is being managed by Nilsson an unscrupulous rascal who, in league with several others, is stealing the pearls. Kendall is in love with a girl whom he meets on the island, but before he can win her he is forced to kill two of the gang that has been trying to ruin him. He thus rids himself of his oppressors and secures happiness for himself.

THE virile, red blooded type of picture which incorporates one or more hard hand-to-hand tussels, almost invariably gets across with the average audience. Add to that a bit of romance, a smattering of mystery, appealing scenery of the South Sea variety, and you have all the elements for a strongly appealing photoplay.

Since all of these are so inherently a part of this picture, all molded and seasoned together with an unusually fine direction, it is not at all surprising that it is numbered among the big successes. And it has proven its right among this class by its record at the box office. It has been a real money maker for so many exhibitors there is every reason to believe that it will pull well not only for a first showing but for a repeated showing.

Moreover, there are splendid possibilities in connection with this film for some fine exploitation tie-ups. In the first place it is essential to get the atmosphere of the picture across to the public. This can be readily done by means of fitting decoration of the lobby. Decorate the entrance with tall palms, and if possible, representations of cocoanut palms with real nuts. The box office may be made to represent a thatched hut and you might be able to induce the ticket seller to wear a headdress suggestive of the South Seas.

If someone in your vicinity has in his possession, some spears and knoberries, or perhaps a model of an outrigger canoe such as is used in the Southern Pacific, and he will lend them to you they will greatly help to create a wonderful lobby atmosphere.

If there is a health society near you there is a ripe opportunity of a tie-up with them on a campaign for better manhood. The title of the picture would make a splendid name title for the perfect physical man, while stills from the picture in which two or more of the actors are seen in a hand-to-hand encounter, would make splendid material for the society's ads.

If you stage prologues you might fittingly arrange for a Hula Hula dance or a small band of Hawaiian steel guitar players who will appear on a stage that has been decorated in a style suggestive of the South Seas. For this purpose you should use green material to decorate the entire stage which will also have the effect of making your screen stand out whiter in relief.

The title of this film is also valuable for a tie-up with the local gymnasium or Y. M. C. A. It carries with it the implication that if a man is physically fit he is "The Man Unconquerable." This can be further elaborated upon by the various types of ads in which the title of the picture is liberally used, and which mentions the play dates and the name of the theatre at which it will appear.

WHEN YOUR FEATURE FAILS, WHAT THEN?

Educational Pictures

"THE SPICE OF THE PROGRAM"

# Leaders All—David Wark Griffith

(*Continued from page* 21.)

of the Iroquois tribe, one of the powerful elements of that combination of redmen.

To this lake port come the vessels laden with iron ore. Here the future maker of "America" labored with his shovel many hours in a day.

From Tonawanda Griffith went to Canastota, where after undergoing a searching physical examination he went to work as a puddler in the mills.

After accumulating what in those days the young man considered a bank roll he proceeded to New York.

### A Life-Saving Poem

While waiting stage employment he did considerable writing—verses, essays, and short stories, as well as a serious poem enentitled "The Wild Duck." For this latter effort Leslie's weekly paid $35, a "life-saver" at the moment. Nevertheless the rank of the publication attests the quality that must have resided in the lines.

Although his success encouraged him to consider further and perhaps permanent work along similar lines he continued work on a play which was produced by Klaw & Erlanger with Fanny Ward in the leading role

Another play was submitted to William Winter, the famous critic of the New York Tribune and also a poet. Mr. Winter telegraphed the author:

"This is the most significant play written to date by an American dramatist."

Henry Miller on behalf of James K. Hackett accepted the play and paid the author an advance royalty of $2,000.

Because of happenings which will not be told here the drama was never produced. Nevertheless the two plays Mr. Griffith had written and one of which had received such strong praise from so eminent a critic as Mr. Winter were the vanguard of the "naturalist" productions which now are the accepted standard of the American stage and examples of which may be found in plays like "Lightnin'," "Rain" and "Seventh Heaven"—in other words, stories in which the characters act and talk like human beings of the day.

Journeying to Chicago Griffith saw a motion picture which did not greatly impress him. He believed he could write a better story. He went to his room and wrote out his idea of a motion picture tale. He returned to New York and submitted the effort to the Edison company. He has not heard from it yet.

### Scenarist and Actor

He wrote another and a better story and submitted it to the Biograph company in Fourteenth street. It was accepted and a check for $5 was written. Also the author was offered a job as a scenario writer and occasionally as an actor—which was accepted.

In the studio the new employe began to be looked upon as a pest by some of those in subordinate positions because of his continual suggestions that the manner of doing things could be improved. At that time the cameraman was a powerful factor in the making of a picture—as much so if not more than the director.

When one day a director failed to put in an appearance it was determined to put the new-comer to the test. The first picture was "The Adventures of Dollie." Instead of the usual fifteen prints the demand for the picture increased the sale to twenty-five.

So Griffith became a director—but under these conditions: The American Mutoscope and Biograph Company specialized in mutoscopes. The new director was told he would have to make two mutoscopes a day and each day before he would direct a picture.

Undaunted Griffith concentrated on the mutoscopes and produced in one day enough to carry his stint through the week, leaving him five days for the production of pictures.

For the making of these single reel subjects the budget at that time—this was in 1908—was $75. Griffith made "The Trust" in close to 2,000 feet at a cost of $180.

Following the flat refusal of Griffith to cut the subject the distribution authorities at the studio declared there was no machinery for the handling of any such length picture and the producer was discharged. There is a legend, too, that something was said about a "damned fool director." But later in the same day it was discovered there was a way of getting around the difficulty and the director was re-employed.

The picture would be distributed in two sections, the first half as "His Trust" and the second as "His Trust Fulfilled."

So the first serial, in two episodes of one reel each, was put on the market.

Reference has been made to the importance of the cameraman in the making of pictures. When Griffith attempted innovations he quickly discovered deep-seated prejudices on the part of the photographer.

### Just What He Wanted

The human figures were placed so far from the camera that it was the usual thing to attire the hero and the heavy in garb entirely different so that they might be distinguished. The same general rule applied to the two important women in a cast.

When Griffith sought to bring the camera nearer to the players so as to show by the faces of the actors something of the emotions that stirred the characters he was informed by the cameraman it could not be done. Nevertheless he insisted.

"Now this is what you had me do," complained the cameraman as he showed to the director a print with only the chest and heads of the players showing.

"And that is just what I wanted," was the reply.

The close-up has been a factor in picturemaking ever since.

In the early days it was the custom, for example, to show a girl floating down stream on her way to a watery grave without any interruption. Mother might be standing on the shore in helpless agony, but that factor would not be permitted to enter the drama until the swim was completed.

Griffith heightened the suspense by inserting in the scenes showing the drifting girl views of the mother. That was the "cut-back."

There was the same antagonism against the photographing of distant happenings, employed so effectively in the rides of Paul Revere and Nathan Holden and in the battle of Bunker Hill among other scenes in "America."

There were many screen classics produced by Biograph in the five years following 1908. To exhibitors and the public for the greater part of that time the former will tell you that a one-sheet outside their doors announcing a Biograph would be shown was sufficient to insure a full house for the day.

Old-time exhibitors will recall with smiles of satisfaction the comments of their patrons over such pictures as "The Battle," "Man's Genesis," "The Battle of Elderberry Gulch," "When Pippa Passes," "The Blot on the Scutcheon"—but why continue? Literally there were scores and hundreds of them.

### Judith of Bethulia

As a result of the desire of Griffith to extend the length of pictures he was authorized to make "Judith of Bethulia," which in four reels was looked upon as little short of revolutionary.

In October, 1913, Griffith joined Reliance-Majestic, distributing through Mutual. His salary was reputed to be $100,000 a year, and there is every reason to believe the figure was authentic. It was a salary at that period practically unknown, with possibly one or two exceptions.

Here in a little over a year he produced several marked successes, and then resigned to go to Los Angeles to make "The Clansman," by Thomas Dixon, later to be more generally released under the title of "The Birth of a Nation."

This production, which was shown for the first time in Los Angeles February 8, 1915, reached high-water mark in film returns. No other picture has approached it, not by a half.

Among others which have followed were "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm."

"America" is the last—and without hesitation we will say it is the greatest of Mr. Griffith's works. The production easily came within the classification of "great" as it was presented on its first night in New York.

As a result of the pruning and trimming which Mr. Griffith bestowed upon it in the succeeding eight or nine days its dramatic effect has been vastly enhanced.

"America" is its producer's greatest work—to date. For it is well to bear in mind that its creator is but forty-four years old. His career practically has just begun. What he has achieved in "America" is proof that his star is still in the ascendant.

And right here we will return to the point where we started. The success of David Griffith has been due largely to his personal contact with those less fortunately placed in the battle ranks of life. He knows what is in the mind of the man who works as well as of the man who thinks.

More than that, he has the capacity most vividly to dramatize everyday happenings, to reach the heart of the man in the street.

CYTHEREA

*Starts,* Where Language Stops

## Merchandising the Big Little Feature

(*Continued from page* 8.)

BUT, after all, we do not need to go out of the entertainment field to find the examples of 100 per cent advertising such as should be the general rule rather than the exception in the motion picture theatre's appeal. The original appeal of motion picture to the public was more like the appeal of vaudeville than of any other stage entertainment. Diversity has made and kept vaudeville the most popular amusement on the stage. Diversity made motion pictures popular in the first place. It will always be its biggest drawing power.

In vaudeville this appeal of variety has always been recognized, and vaudeville advertising shows it. Every vaudeville bill has it headliner. But practically every vaudeville advertisement not only tells about this headliner, but announces the other acts on the bill as well.

Certainly the feature picture is in most cases the biggest box office attraction on the motion picture program, and should be treated accordingly, being given the largest share of the newspaper advertising space and the first consideration in the "show window," or lobby, display. But at the same time the exhibitor who wants to make a 100 per cent appeal to his patrons must give adequate treatment to the comedy and the other units on his bill. This need not in any way detract from the force of the appeal made by the feature, but rather will add to this appeal.

We mentioned at the beginning the rare cases in which the value of the diversified appeal in advertising was understood. Fortunately some of the biggest representative theatres in the country are beginning to give more thought to the advertising of their Short Subjects—the first signs of understanding that the public which shops so carefully for its merchandise is going to shop just as carefully for its entertainment, spending its money where it has the best chance to get full value and where it runs the least risk of being disappointed.

* * *

## The Showman and The Short Feature

(*Continued from page* 28.)

length program that amuses and entertains and incidentally, at times, also, instructs.

We endeavor to present in interesting and entertaining fashion in Bray's Magazine, for instances, views and news from all parts of the world, scenics, scientific discoveries, nature studies, sports, thrills and comedies, carefully selected and arranged with the object of meeting the widest variety and entertainment.

In the Bray Nature Pictures, also, we endeavor to meet with a popular demand that we find is constantly increasing. These are rare and exceptional pictures of bird, animal and sub-sea life gathered by eminent naturalists, such as Professor Pycroft of the British Museum and the staff of the American Museum of Natural History, as interesting and novel as they are informative.

To return to my premise, while the comedy and cartoon will probably always be the leaders in popularity among picture-goers in the short feature field, I am firmly of the belief that the exhibitor-showman is going to realize more and more that he should give the most careful consideration in selecting his entire short program.

* * *

### Keeping the Showman in Mind In Making 'Shorts'

(*Continued from page* 43.)

"Every exhibitor should encourage you in your good work by running every issue of Screen Snapshots as this reel is not only excellent entertainment, but it is doing much to offset the unpleasant and untrue publicity regarding life in Hollywood, as it being played up in the daily newspapers."—

"There is a great need for good short material," says Mr. Cohn, "but it must be carefully selected. The day has passed when short subjects on programs were regarded as 'fillers.' It is now a definitely thought out part of a program, and is attracting the attention of the critics. The public and the exhibitors have been educated up to the feature calibre release."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*Charley Chase*

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With Chase and the "Dippy Doo Dads" you have diversity, novelty, pep, *fun.*

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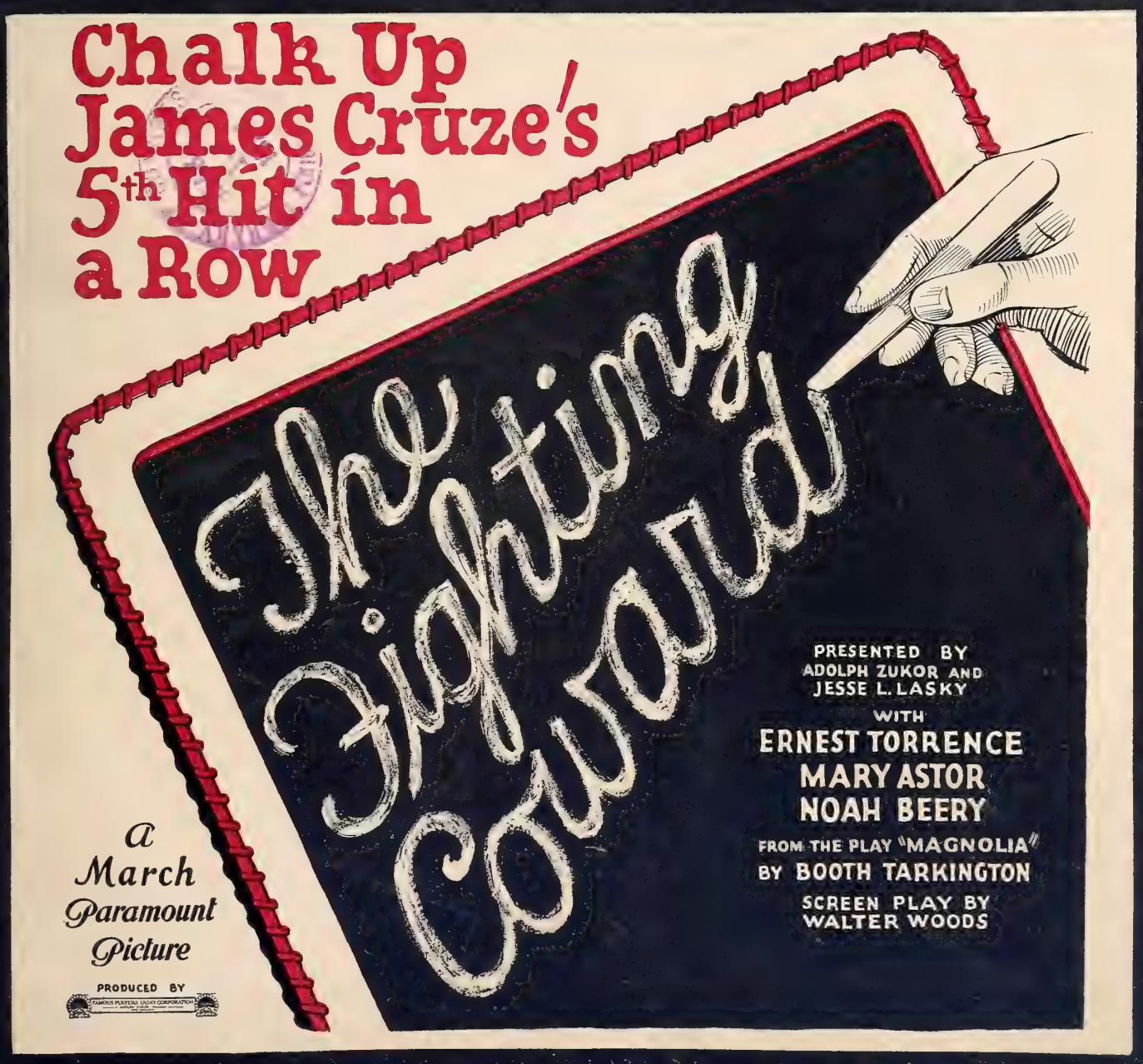
TRADE MARK

Round About the Studio *Number*

# EXHIBITORS *Trade* REVIEW

*The Business Paper of the Motion Picture Industry*



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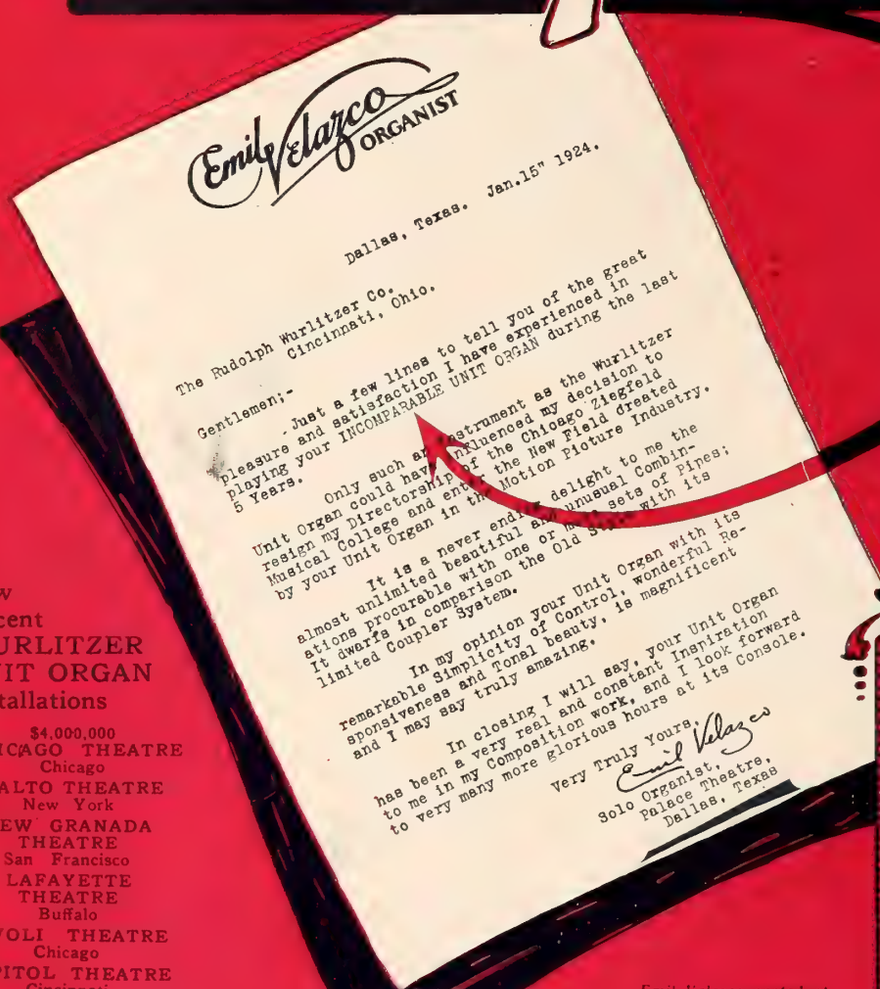
March 22, 1924

# Incomparable!



Emil Velazco
ORGANIST

Dallas, Texas. Jan.15" 1924.

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Gentlemen;-

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In closing I will say, your Unit Organ has been a very real and constant Inspiration to me in my Composition work, and I look forward to very many more glorious hours at its console.

Very Truly Yours,
Emil Velazco
Solo Organist,
Palace Theatre,
Dallas, Texas

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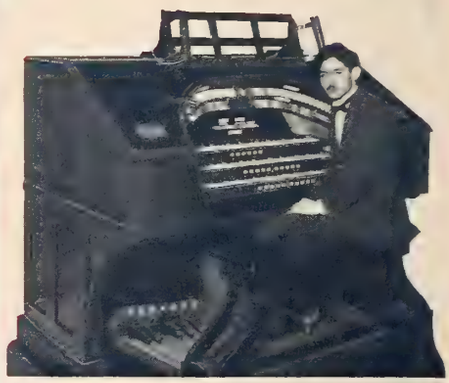

*Emil Velazco seated at the Wurlitzer console, Palace Theatre, Dallas, Texas.*

Here reproduced is the unbiased opinion of another of America's most brilliant and masterful organists on the supremacy of the Wurlitzer Unit Organ. Read the letter—then clip and mail the coupon today for full details of new selling plan designed to place Wurlitzer Feature Music in every motion picture house from coast to coast, regardless of size.

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in

## *"The Young Tenderfoot"*

Just the comedy to put new blood into your box-office, new pep into your program! Buddy's bubbling humor in this real American boy comedy will keep them in an uproar—and get the drop on all previous comedy business.

Play all the "CENTURY COMEDIES"—give them one on each program—it's the best way to insure pep and variety in your show. Give them Jack Earle, Harry McCoy, Al Alt, The Century Follies Girls and Pal, The Dog, in their original Century laugh and money-makers!

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"Consistently Good"

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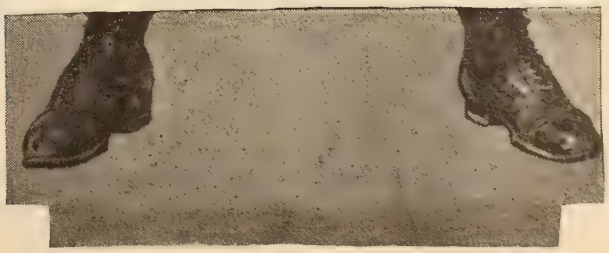

# Produced by Demand

## *of the Great American Public!*

### FACTS

"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

Popularity is king in this business. When the public wants something it's got to have it. The consistent interest in Elinor Glyn's undying romance heralded the great motion picture that is now ready to be shown. And what a glorious showing it will be, for the production is a classic, a gem of artistic portrayal. Can you think of a title off-hand that has the popularity of "Three Weeks?"

Elinor Glyn journeyed all the way from her beautiful manor in England to superintend the filming of her great story in Los Angeles. She picked the cast which represents her imagination's ideal. And they performed her miracles. We'll deliver some reels of celluloid to you in tin film cans, but it's just like handing you a gold nugget on a silver platter.

### THE CAST

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

*Directed by*
ALAN CROSLAND

*Scenario by* ELINOR GLYN

*Continuity by*
CAREY WILSON

*Editorial Director*
JUNE MATHIS

*A Goldwyn Picture*

# *Elinor Glyn's* THREE WEEKS

*Goldwyn-Cosmopolitan*

**Undoubtedly it is the BEST picture this organization has ever produced—Everyone who sees it says so—Registers on every count—Has all the elements—You can ballyhoo it and know it will stand up to everything you say about it!**

# "THE AVERAGE WOMAN"

**"The Average Woman"**
*Producer: C. C. Burr*
*Distributor: State Rights*

**As a Whole.....SHOULD GET OVER MIGHTY WELL**

**Cast** ..... Some good names for you to work with. Pauline Garon who again does excellent work as the flapper. Harrison Ford who has a somewhat boob part of a lover and David Powell who is the "mean willun." Others DeSacia Mooers, Burr McIntosh. Russell Griffin a smart kiddie.

**Box Office Angle**.... If you know your folks like cabaret scenes and a cute love story this one may fill their needs nicely. You know how flapper stuff gets over with your people and Pauline G[illegible] does it very well in this.

**Exploitation** .... You can tell them that this is based on a Saturday Evening Post story; that it has a good cast—mention the names—and that it is nicely produced.

**Direction**...William Christy Cabanne good.

**Scenario by** .. Raymond S. Harris Titles very good.

**Look what "Danny" says—**

**The News points out**

**The Average Woman**
(C. C. Burr-Mastodon Films—6500 Feet)
(Reviewed by Laurence Reid)

It is played with fine restraint by David Powell and Burr McIntosh a restraint which adds effectiveness to the denouement. The roadhouse scenes carry the dramatic punch—and most of the atmosphere. De Sacia Mooers as the vengeful hostess gives a vital performance. A simple story, treated with considerable discretion, smoothly and logically told.

SUMMARY. Should excite interest despite familiarity of plot, because it is developed in progressive and logical manner. Carries punch in concluding scenes.

**The World states—**

**"The Average Woman"**
**C. C. Burr Presents Real All Star Cast in Picture with a Theme**
**Reviewed by James Keane**

"Give 'em a theme to exploit and advertise" must be C. C. Burr's first rule. The second is "Give 'em a cast." On both points he has succeeded in his latest offering for the state rights market, "The Average Woman."

To back the exploitation up there is an acceptable production, with direction up to the standard by W. Christy Cabanne, and a cast of experienced players. There is something of suspense in the sequences feeding the belief that perhaps the Judge's dead wife, whose memory he reverers, had hidden a dread secret of illicit love from h[illegible]

COMPELLING TITLE
BIG SETS
EXPLOITATION
SATURDAY EVE. POST STORY
GREAT CAST
ENTERTAINMENT
DIRECTED BY Wm. CHRISTY CABANNE
SMASHING PICTURE STORY
YOUTH

**Pauline Garon**
**Harrison Ford**
**David Powell**
**De Sacia Mooers**
**Burr Mc Intosh**
**Russell Griffin**
**William Tooker**

Have you booked the BURR SPECIALS?
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"The New School Teacher"

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Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As published in Ainslees under the title "The Gray Path" by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C. Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post story by Dorothy Dix Jagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A sensational original and enthralling Drama — by Marguerite Gove
A great show for the silver screen
Scenario by Marguerite Gove

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IN "Flapper Wives" Laurence Trimble and Jane Murfin have created a distinctly different type of screen-play.

Flawless direction coupled with discriminating casting has made possible a production which, while tensely dramatic, is consistently convincing at all times.

Adapted from the play of the same name by Jane Murfin, the action carries just enough *true* comedy to act as an admirable foil to the dramatic situations.

*Portrayed by the following notable cast*

May Allison
Rockcliffe Fellowes
Vera Reynolds
Edward Horton
Harry Mestayer
William V. Mong

and

The Greatest Dog Actor on the Screen

Selznick Distributing Corporation

# FIGURES TALK

According to *Variety*, issued March 12th, the grosses of three Broadway, New York theatres for preceding week (first week of Lent) were as follows:

STRAND . . . . . $30,000
RIVOLI . . . . . $16,880
RIALTO . . . . . $18,855

Of course, the picture at the Strand was that phenomenal box office attraction

# *"DAUGHTERS OF TODAY"*

The above comparative figures again prove the drawing power of this remarkable picture.

Selznick Distributing Corporation

# Jack Pickford's "THE HILL BILLY" "Real Entertainment"

"Another good picture is 'The Hill Billy' in which Jack Pickford is starred," declares the New York Herald's film reviewer.

"Well directed, cleverly acted, intelligently cast and brilliantly photographed, it stands up with the very best offerings of the season.

"This is a picture well worth seeing and there is no hesitation in recommending it as genuine photoplay entertainment."

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# JACK PICKFORD

## in "THE HILL BILLY"

*Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson*
*Direction by George Hill*

**Allied Producers and Distributors Corporation**
**729 Seventh Ave., New York**

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange

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## March comes in like a lion – so do some pictures – but it takes METRO product to finish the same way!

Say Metro for March! and book these four live lion-sized hits –

**March 3**

Louis B. Mayer *presents*

**Reginald Barker's**

**"WOMEN WHO GIVE"**

*Based on* SARAH P. McLEAN GREENE'S "CAPE COD FOLKS." *Scenario by* A.P. YOUNGER. *Adapted by* BERNARD McCONVILLE *and* J.G. HAWKS

**March 31**

**"The Shooting of Dan McGrew"**

A ARTHUR SAWYER HERBERT LUBIN – SPECIAL

*Directed by* Clarence Badger

*Supervised by* Arthur H. Sawyer

*Picturized by* Winifred Dunn

*with* Barbara La Marr - Lew Cody Mae Busch - Percy Marmont

*From* "The SPELL of the YUKON" *by* ROBERT W. SERVICE

Metro Picture

REG U.S. PAT OFF

**March 24**

**VIOLA DANA**

*in*

**"Don't Doubt Your Husband"**

*Directed by* HARRY BEAUMONT

*Written by* SADA COWAN *and* HOWARD HIGGIN

*Now Playing* LYRIC THEATRE *New York*

Louis B. Mayer *presents*

**Fred Niblo's**

**"Thy Name Is Woman"**

*with*

Ramon Novarro & Barbara La Marr

*Adapted by* BESS MEREDYTH *from* BENJAMIN F. GLAZER'S *American Version of* KARL SCHOENHERR'S *play*

## – and every one of them has a roar that will raise the roof!

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BOSTON, MASS. ..... Fenway Theatre
INDIANAPOLIS, IND. ..... Palace Theatre
CINCINNATI, OHIO ..... Capitol Theatre
LOUISVILLE, KY. ..... Rialto Theatre
PROVIDENCE, R. I. ..... Victory Theatre
TAMPA, FLA. ..... Strand Theatre
HOUSTON, TEXAS ..... Capitol Theatre
OAKLAND, CALIF. ..... State Theatre
JACKSONVILLE, FLA. ..... Imperial Theatre
SANDUSKY, OHIO ..... Schade Theatre
CHATTANOOGA, TENN. ..... Rialto Theatre
WINSTON-SALEM, N. C. ..... Amuzu Theatre
SAVANNAH, GA. ..... Odeon Theatre
MIAMI, FLA. ..... Hippodrome
JACKSON, TENN. ..... Lyric Theatre
WACO, TEXAS ..... Hippodrome
COLUMBIA, S. C. ..... Imperial Theatre
MUSKOGEE, OKLA. ..... Palace Theatre
KNOXVILLE, TENN. ..... Strand Theatre
MACON, GA. ..... Rialto Theatre
ST. PETERSBURGH, FLA. ..... Phiel Theatre
SALT LAKE CITY, UTAH ..... Pantages Theatre
FORT WORTH, TEXAS ..... Phillips Egypt Theatre
SACRAMENTO, CALIF. ..... Liberty Theatre
DAYTON, OHIO ..... Keith's State Theatre
HUNTINGTON, W. VA. ..... Strand Theatre
SOUTHERN ENTERPRISES THEATRE CIRCUIT

# "LOVE'S WHIRLPOOL"

*with*

**James Kirkwood, Lila Lee and Madge Bellamy**

Presented by
REGAL PICTURES, INC.

Story by Martha Lord

Adapted by Elliott Clawson and Bruce Mitchell

Directed by
Bruce Mitchell

*Distributed by*
**HODKINSON**
Season 1924-1925
Thirty First Run Pictures

# They invested and got a gusher!

MARK-STRAND—New York City

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STRAND—Erie, Pa.

PRINCESS—Joliet, Ill.

MADISON—Peoria, Ill.

CAPITOL—Davenport, Ia.

STRAND—Des Moines, Ia.

STRAND—Milwaukee, Wis.

STRAND—Madison, Wis.

STRAND—Sioux Falls, S. D.

AMERICAN—Salt Lake City, U.

ORPHEUM—Ogden, Utah

BROADWAY—Charlotte, N. C.

BROADWAY—Columbia, S. C.

METROPOLITAN—Atlanta, Ga.

LA SALLE GARDENS—Detroit, Mich.

PANTHEON—Toledo, Ohio

MADISON—Detroit, Mich.

with

## RICHARD WALTON TULLY

presents

## REX BEACH'S "FLOWING GOLD"

*Directed by*
**JOSEPH DE GRASSE**
*with*
**MILTON SILLS**
*and*
**ANNA Q. NILSSON**

## A real story of the Texas Oil fields.

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

## A First National Picture

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL L. SIMMONS, Showmanship Editor
GEORGE T. PARDY, Reviews Editor


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*March 22, 1924*

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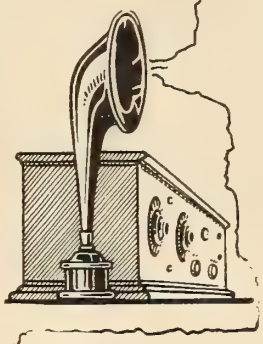
West Coast, Richard Kipling 1505 No. Western Ave., Los Angeles

# WHAT'S IN THE AIR



STATION E. T. R. presents its ROUND ABOUT THE STUDIOS NUMBER. A diverting program in which the exhibitor is taken to the backstage, so to speak, of the film industry.

Famous Players-Lasky Corporation, for example, has something to say of its production schedule for the coming season. On page 6, in "The Paramount Production Urge," one learns on what basis stories, directors and players are selected in order to insure pleasant box-office experience for the showman.

It's dollars to doughnuts that when the reader has absorbed the thought-provoking comments in "In and Around the Studio," by J. L. Warner, of Warner Brothers Productions, he will have a dozen refreshing opinions on production economy, where possibly only one existed before. This article, on page 7, will repay the reader's time with profitable dividends of interest and information.

Exhibitors Trade Review, desiring to secure expert opinion on the song tie-up in its relation to increased box-office receipts, considers itself fortunate in securing a man who digs deep down into his experience as a popular song writer and motion picture advertising man, to reach some scintillating conclusions. It is all there for the reading, on page 31.

STAND by for next week's Special STATE RIGHTS ISSUE. The status of the Independent will be presented from the Independent side.

Conditions, as they are today in a constantly changing field, will be dissected and sprinkled with expert opinions.

The element of surprise, to which human beings inevitably react with the pleasurable thrills that stamp them as human beings, will be found holding down the center of the stage. Keep an eye peeled for Leaders All. Don't miss the STATE RIGHTS ISSUE.

*DUSTIN FARNUM as the persistent lover in "My Man" accepts many rebuffs before he finally wins pretty Patsy Miller*

*PATSY is amused at her suitor's clumsy efforts at love making but in the end he is successful in his girl pursuit*

*TELEPHONE service is interrupted when Miss Miller wishes to have priority in conversation, and she wins*

# Vitagraph Features a Political Love Romance

***In the Battle of Wills, 'My Man' Uses Political Tactics to Win***

© CI B611439

MAR 17 1924



EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Is Radio Responsible for the Closing of Blank's Two Houses?

TWO of the theatres connected with the A. H. Blank Theatrical Enterprises have been ordered closed. They are the Capitol and the Rialto, both of Des Moines. The new Capitol, which is one of the largest and most elaborate houses in the Middle West, opened with vaudeville and pictures last August.

The slump in the amusement business in that general section which started just before the holidays and has continued despite unusually mild weather has resulted in the shutdown of the Capitol on March 14.

The Rialto, one of the company's most modern Des Moines houses, is set for closing April 1.

In a statement issued by Mr. Blank it is declared the action is indicative of the seriousness of the general amusement situation in Iowa and Nebraska, which he says seems to defy any attraction.

FOR the condition of which he so substantially complains Mr. Blank ascribes no reason. If in his opinion it is radio he does not say so. He merely recites what has happened and what steps he has taken to meet the situation.

Sidney B. Lust, president of the Super-Film Attractions and an exhibitor of the nation's capital city, in a letter to EXHIBITORS TRADE REVIEW agrees with William Brandt that "The radio is decreasing the patronage of the movies."

Mr. Lust declares his belief that he can speak with a fair amount of knowledge, having previously been in the radio business as well as being an exchangeman and an exhibitor.

"Since the question became the topic of discussion I have talked with a number of our residential exhibitors," says Mr. Lust, "and they are all complaining about their night patronage decreasing. Surely at this time of the year the moving picture business should be excellent.

"As an illustration at my home I have installed a very fine radio set and on Sunday evenings when 'Roxy' is broadcasting my wife and a party of friends sit around and listen in. Formerly they would go to the 'movies.'

"I am given to understand that there are 75,000 radio sets in this city. What is the conclusion or result? Multiply this by three, which is a low average for the listeners-in, and you have 225,000 persons staying away from the pictures.

"While it may not decrease the patronage of the first-run houses or the down-town houses, the community houses are suffering. You understand I have asked a number of exhibitors who conduct community houses and this is their version of the question.

"There should be a solution of the problem. Who will be the genius to uncover it? I might suggest that we are making a mistake by encouraging the radio and the exhibitors are making a mistake by allowing their soloists and musicians to broadcast their talent when it should be paid for at the box office."

From the town of Exeter, N. H., comes an interesting letter from G. W. Yeaton, manager of the Ioka Theatre, who takes issue with B. P. Schulberg, who in the columns of this journal recently said he did not believe radio was hurting the motion picture business.

SAYING the producer may increase the price of his pictures at will Mr. Yeaton declares the exhibitor has reached the limit the public will stand.

"Mr. Schulberg is a producer," says the Exeter manager, "and I will admit that his company makes some good pictures, for I have used every one of them, but I do not think he is as well qualified to judge of the effects of the radio upon the moving picture public as the exhibitor in daily touch with his patrons and who knows exactly the causes that keep them away from the theatres, especially in small towns.

"I know from investigation that I am losing a hundred or so each week from this one cause—'radio.' People who used to attend my theatre two and three times a week now seldom come at all, and if at all only on an average of perhaps once in two weeks. Knowing nearly every one in town I make it one of my rules to find out the reason for their absence, and I learn that in nine cases out of ten the cause is radio.

"The town is honeycombed with radio bees and radio clubs. I thought a year ago it was only a fad and would soon wear out. Not so.

"It is ten times worse now than it was a year ago.

"They first get a one-tube set, which starts the disease. Then it grows to a three-tuber and on to a five, and if the manufacturers could turn out the supplies fast enough I think it will run into hundreds.

"I know what it is, because I have got as far as the five-tuber myself and have the parts on hand to make a 'super.' My business compels me to be at the theatre or I would be at home listening in with the rest."

MR. YEATON says when he is "soft" enough to sit up until 3 o'clock in the morning at the end of his day's work he is not going to permit any one to say the radio does not hurt his business.

He says it is not that people necessarily prefer the radio to pictures every evening in the week, but the radio is best in the evening, and they choose the radio with slippers and shirtsleeves to a long walk in the cold.

Mr. Yeaton declares his intention to go out and fight the radio situation and he is going to make a "super."

"I am going to try to keep 'one jump ahead' of every radio fan in town," he says. He declares he is going to have the best receiving set in Exeter and is going to give his patrons a little radio with their pictures.

The exhibitor plans to have his fellow-townsmen coming to him for advice, to consider him an authority on radio as well as pictures.

He admits it means a lot of hard work, but he is convinced that if he is to stay in the small town picture business he has got to combine the two.

# The Paramount Production Urge

## *Box-Office Value of Story, Director and Player Is the Basis of Selection Before Pictures Go Into Production*

*By* CHARLES E. McCARTHY

*of Famous Players-Lasky Corporation*

BOX office value has been made the Paramount productions now one of the principal essentials in being made at the Long Island studio. Casts and directors have been carefully selected not only with an eye to their ability, but also after a careful survey of their records as attractions in theatres; and these directors and players have been assigned to stories the value of which has been established either on the stage or in book form.

The productions now being made at Long Island for Paramount are pointed to by officials of the Company as the type evolved by Jesses L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, during the brief shut-down period in the middle of the winter. At that time Mr. Lasky said that in the future every production would be thoroughly mapped out and carefully planned before work was begun, and that every effort would be made to make only those pictures which had a definite and assured box office appeal.

As evidence of this policy, the Company's officials are pointing to this group of pictures now being produced: Rudolph Valentino in "Monsieur Beaucaire," Thomas Meighan in "The Confidence Man," Gloria Swanson in "Manhandled," Herbert Brenon's production of "The Mountebank," and Alan Crosland's production "The Man Who Sold Himself" featuring Richard Dix.

In "The Confidence Man," one of the big box office appeals, aside from the presence of Thomas Meighan in the picture as star, is the fact that in this picture Mr. Meighan returns to the type of crook story which made him famous. The choice of "The Confidence Man" in which Meighan plays the role of a likeable swindler, was the result of a demand from Mr. Meighan's admirers and a number of exhibitors for another Tom Meighan crook picture, similar to "The Miracle Man," "The City of Silent Men" and "If You Believe It, It's So."

The vehicle for Gloria Swanson—"Manhandled" — was inspired and chosen by an expert in box office values—S. R. Kent, Paramount's distribution manager. Mr. Kent plotted out the story himself, chose the title for it and then got Arthur Stringer, a well known novelist and short story writer to write it as a serial story to be published in the Saturady Evening Post beginning next week. The picture is being produced by Allan Dwan, director of "Robin Hood," whose two latest pictures, "A Society Scandal" and "Big Brother" are proving immense successes.

Herbert Brenon's forthcoming production, "The Mountebank," has a quadruple combination of audience attractions—Mr. Brenon's name, which has been associated recently with "The Shadows of Paris," "The Spanish Dancer" and "The Breaking Point"; the story, which is by the famous English novelist, W. J. Locke, and Ernest Torrence in the featured role. Since "The Covered Wagon" every picture in which Torrence has played has been a big success. And he has become an individual attraction of the first order.

*RUDOLPH VALENTINO loses nothing of his natural attractiveness in donning the powdered wig and knee breeches for Paramount's "Monsieur Beaucaire." If anything his portrayal of a character in a day when Grandma was a girl adds to his many achievements in the photodrama. Bebe Daniels likewise shows to unmistakable advantage.*

# In and Around the Studio

By J. L. WARNER

*Production Manager Warner Brothers West Coast Studios*

IN and around the motion picture studio, almost any studio will do, but Warner Bros. studio particularly as it is the one I am best qualified to speak for the visitor unfamiliar with such surroundings is usually struck with the apparent disorder and hectic atmosphere, if the various companies are at work "on the lot" or the apparent quiet if everyone is away on location. Then perhaps the visitor, who may be a journalist, goes away and is later quoted with some very emphatic remarks on the "waste and inefficiency of the movies."

It all depends on where you sit as to how the show will look and sitting in the chair of the studio production manager (and very few of them sit for more than two minutes at a time) the view is entirely different. The disorder which impressed the visitor is nothing of the kind. The coiled cables around the lights are not carelessly thrown there but placed that way to instantly permit of the lamps being moved.

The odd shaped pile of lumber was not forgotten by a careless carpenter but most likely placed there so that a "parallel" or elevated platform might be erected quickly for an unusual camera shot.

Even the pots of paint in the corner are only waiting for a scheduled moment to perhaps change a "flat" from a garret to a ballroom, for the Louis XIV ballroom today may be an East Side tenement tomorrow.

When a theatrical production ends its run the "storehouse" is usually the mausoleum of the scenic equipment. Not so in the studio. Every stick of wood, piece of canvas and even the nails are made to do double and triple duty. Imagine a theatre trying to rehearse, stage and produce six different productions at once with varying periods calling for six different types of furniture, scenery and costumes.

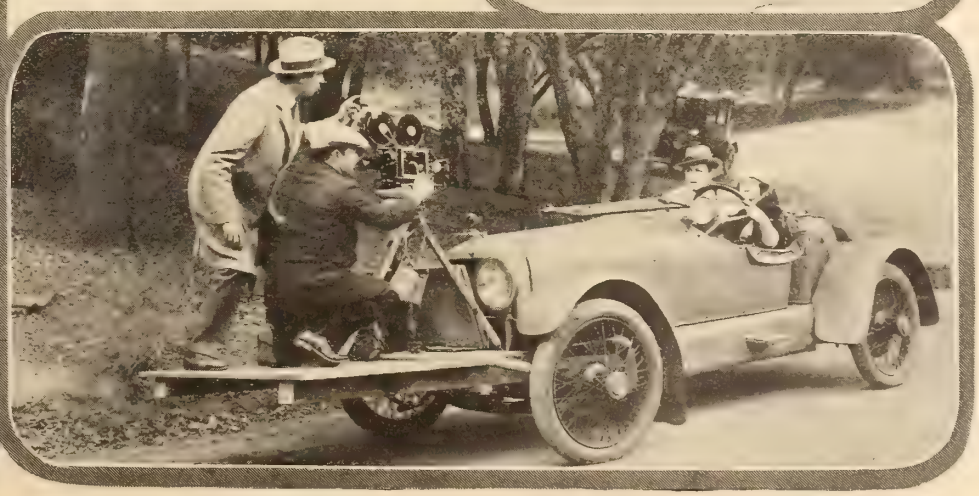
Take the situation when all companies are on location as sometimes happens. Quite true one may see only a few carpenters or plasterers hammering at some shapeless mass in a corner of the stage. The activity now is concentrated in other places. Look inside the carpenter shop, you will see the men busily constructing everything from furniture to carriages and houses. The scenic artists are working from miniature models of some future "set," the seamstresses in the wardrobe rooms are busily sewing costumes and the laboratory men are engaged in assembling the "takes" of the previous day.

RESOURCEFULNESS" is the watchword in our studio and if I may be permitted to say it, "The Warner Brothers studio has never yet been 'stumped' by a technical obstacle." We have successfully negotiated without leaving the grounds of the studio proper, earthquakes and volcanoes in "A Dangerous Adventure," a Northwest blizzard, ski-jumping contest and ice ring in "Main Street," a forest fire in "Lombard," the docks and streets of Calais in 1800 for "Beau Brummel," an ocean beach in "Broadway After Dark" and innumerable others which space will not permit mention at this writing.

Thus it easily might be inferred after the consequent light has been thrown on the subject that what may appear to the uninitiated as an extravagant waste of resources and material, is really at a last analysis a strategic arrangement in which valuable moments are gained, and contingencies most capably met when the fire of pressure is at white heat.

*WILLIAM BEAUDINE is seen here with his group of faithfuls during a respite from his direction of Warner Brothers' "The Printer's Devil," starring Wesley Barry. A case of the hectic "shooters" being "shot"*

*HOW is it done?" is fairly well answered in these pictures taken 'round about the studios. For one thing, the "shooting" of a fast moving automobile, seemingly so difficult, when seen on the screen, is made easy and accessible when one is let in on the "dark" secret here*



# Old Lady Astor Says

THE Quebec Board of Motion Picture Censors has discovered a new method of entertaining jurymen sitting on a murder trial. On a day when the twelve men were not busy hearing the evidence in the Father Delorme case they were invited by the censors to join them in reviewing the daily grind. The censors did more than that. They invited the jurymen to look at pictures which had been condemned for public consumption, which a usually truthful correspondent declares were enjoyed immensely. The court, it may be noted, with judicial foresight sent along a police escort. Canadian exchangemen may be pardoned for making facetious remarks about the proceeding.

BRUCE FOWLER, director of McVicker's Theatre of Chicago, accompanied by H. Leopold Spitalny, director of music and production, and Ed Olmstead, director of publicity, were in New York last week as guests of the Famous Players coincident with the Paramount convention.

EDWARD EARL, president of the Nicholas Power Company, is back at his desk after a siege with the doctors. If he is glad to be on the job his associates in the company and his host of friends in the industry are happy to have him again in the active circle. While the head of Nicholas Power is a man of many interests he is a consistent follower of trade functions, and he is always one of the real members of any party.

MARCUS LOEW cut short his golf at Palm Beach in order to get back to New York on March 10, so that he might be present at the opening of Loew's State in White Plains on the evening of that day. In the same suburb of the big town Loew's Strand, a recent acquisition and which has been thoroughly renovated, was reopened on the following Thursday.

UNDER the patronage of Barron Collier of the New York police and the New York state exhibitors, through President William Brandt, E. B. Hatrick, general manager of International News, incorporated in that publication in its issue of March 8 the first of a series of "Safety First" incidents showing the dangers to pedestrians on crowded streets. Not much footage is devoted to the particular bit, but it is graphically shown and carries a real thrill. The spot selected for the first demonstration is Forty-second street and Fifth avenue, New York, believed by many to be the most crowded corner in the world.

LEE DE FOREST'S latest phonofilm is showing at the Rivoli this week. Chauncey M. Depew, one of New York's first citizens and approaching the ninety-year mark, gives a short and intimate talk on Abraham Lincoln with whom he was personally acquainted. Dr. Frank Crane' essayist, talks on "Happiness." The synchronizing is complete, the voices are loud and clear and the general effect is almost uncanny.

DAVID WARK GRIFFITH, returning from Boston to New York following his great triumph there with "America," brought with him the bronze button of membership of the oldest military organization in the country, the Minute Men of Lexington. The honorary distinction was conferred upon the producer for the faithfulness with which he portrayed the battle of Lexington. The button was presented by Captain Breed, who was accompanied by fifteen members of the famous organization, on the stage of the theatre.

IT just happens that in casting "Along Came Ruth" for Metro all of the players with the exception of Viola Dana, who is the star, were born in small towns. As an example, Walter Hiers hails from Cordele, Ga.; Tully Marshall from Nevada City, Cal., and Gale Henry from Bear Valley. And so on with the half dozen others in the cast. Miss Dana is credited to New York, or Brooklyn to be exact and Flatbush to be even more exact. Now Flatbush as a part of Brooklyn was annexed to New York January 1, 1898, if our memory be reliable. Flatbush in those days had all the characteristics of a small town. So if—we said IF—Miss Dana will say she was born prior to the date mentioned she may qualify on that small town stuff, too, and make the cast 100 per cent truly rural.

THE producer of "The Uninvited Guest," J. E. Williamson, has again gone to the Bahamas, this time accompanied by two scientists of the American Museum of Natural History. While making the subject named he discovered some unusual coral growths, and he has returned to the islands for the purpose of photographing them.

THE Rockett Brothers have closed their run on "The Dramatic Life of Abraham Lincoln" at the Gaiety Theatre in New York. The final showing was on the evening of Sunday, March 9, to a full house. One of the unusual factors connected with the seven weeks' showing of this fine picture is the large proportion of men who visited the theatre. At the same time the women who have seen the picture have "raved" about it, representatives of women's clubs being particularly enthusiastic. George Billings, who so ably portrayed Lincoln, is returning to California to prepare for a long tour with the production.

IT is not often that a theatre celebrates its one hundredth anniversary, but that is what the Leland Theatre of Albany, N. Y., will do in May. The house was transformed for pictures several years ago while owned by the Proctor interests. It is in the business center and is regarded as one of the best moneymaking houses in the territory.

ERNEST TORRENCE is in New York to play the leading part in "The Mountebank," which Famous Players will make in the East. Mr. Torrence spoke from the stage of the Criterion on the opening night of the anniversary week of "Covered Wagon." The following day at the luncheon given to the reviewers at the Ritz-Carlton the portrayer of Bill Jackson again talked of the picture which just now is much in the limelight. Mr. Torrence is a finished speaker and always entertaining.

HELENE CHADWICK has been reading Samuel Goldwyn's declaration that there are only thirty-three extra good players appearing in western-made productions. She comes right back and suggests that in Hollywood there are only seven good directors. She also remarks that when an actor does a good piece of work the director is credited, but when a player is compelled to interpret a part contrary to his own good judgment and it turns out badly the actor bears the blame. Sic' 'em, Tige!

MARY PICKFORD has received another honor—the naming for her of the grand prize winning orchid bloom of the International Flower Show at the Grand Central Palace in New York, which she formally opened. Miss Pickford is the first representative of the motion picture industry to be so honored. Among her predecessors are Mrs. Harding, Mrs. Coolidge and General Pershing. The flower has been named the Cymbedium.

# United Artists Will Go Ahead Without Any Essential Change in Policy

## Merely Readjustment to New Conditions, Says Miss Pickford

OUT of the maze of conflicting newspaper statements regarding the affairs of the United Artists organization and the four prominent artists who form its backbone from the production side there is emerging a general clearing of the situation.

Many things have been said, that the United Artists are going to be absorbed by some other organization and that the four chief contributors to the distributing company—Miss Pickford and Messrs. Griffith, Fairbanks and Chaplin—were acting in concert looking toward a change of alliance.

One of the lawyers closely connected with the situation on the side of one of the "four" remarked on Wednesday that "The cheapest thing in the motion picture industry as well as the most damaging and most expensive is talk—loose, unbridled, and irresponsible talk by those who don't know what they're talking about."

Another person, possessing what may be described as at least accurate knowledge of the affairs of the distributing company, declared the company would continue just as it had in the past and that there was no tangible reason why it should not.

In the first place, it was pointed out, the company had made money in 1923 and there were even far better prospects that it would do the same in 1924.

One of the parties in interest declared that while he had read a lot in the press it was not based on fact. Asked if there were any difference in the major affairs of the company today and six months ago he declared emphatically there was not.

Hiram Abrams, president of the United Artists, has refused to be drawn into the discussion and has declared he would not dignify the alleged controversy by talking about the affairs of the company or its members.

### Satisfied, Says Miss Pickford

Miss Pickford, when asked regarding the way she viewed the situation, said the company stood essentially just where it always has stood.

The United Artists, she said, was formed five years ago, with the aim at that time of producing and distributing twelve pictures a year, three from each of the four principals.

"Of course," she said, "none of us has made that number, with possibly a single exception in one year. But all of us are trying to make bigger pictures all the time.

"We have decided that the product we shall distribute will be restricted to the work of just the four of us. We are simply readjusting our organization to new conditions.

"We are just the same to each other as we have been. There has been much exaggerated talk regarding the company.

"The United Artists made a large profit last year, and the company is in a fine, healthy condition. We feel very satisfied with it. What is taking place is merely a change of policy to meet changing conditions."

From conversation with those in a position to know it developed that each of the four have contracts with the distributing corporation for a minimum of three pictures a year and a maximum of four a year for a total of nine productions.

### Profit Last Year

Regarding the charge of high cost of distribution on account of the comparatively limited product the statement is made by a person who may be said to speak with authority that the United Artists in 1923 on a basis of 20 per cent for distribution made a profit of nearly $100,000.

It was further declared that the cost throughout the world, with every office owned outright by the distribution company, did not exceed 25 per cent. This, it was stated, was a showing which it was believed would be unmatched by that of any other distribution company now doing business.

One of the factors contributing to the discussion of the company's affairs has been the action of Douglas Fairbanks in employing Morris Gest to take charge of the exploitation of "The Thief of Bagdad," which is to open in New York next week.

Mr. Gest has made a sensational success with "The Miracle," the pageant showing at the Century Theatre in New York, and into which, according to his statement at the time, he invested his all. By common consent he will reap a fortune.

### Gest to Aid Fairbanks

There is no denial of the fact that Mr. Gest is a high-priced representative, but also it may be said that he will bring to the distribution of the great production rare skill in exploitation.

One of the representatives of United Artists, in reply to a question, said contracts with exhibitors already were being signed in large numbers for "Dorothy Vernon of Haddon Hall," which he said was considered by officials of the company one of the greatest pictures ever made.

What is described as one of the difficulties which has led to the present discussion and what is believed largely to be responsible for any controversy are the handicaps encountered by the producers in financing their productions, owing to the plan of one operating independently of the other on the picturemaking side. In that respect the company is different from its competitors.

### Griffith Gets Offers

It is known that Mr. Griffith is one of those who has felt that his attention has been distracted from production at inopportune times by reason of financial problems.

Perhaps it is on this account that he is reported to have given considerable thought to the increasing opportunities afforded him to make pictures abroad.

One offer was forcefully presented to him about the time that Ernst Lubitsch came to the United States. A large German concern was particularly insistent that Mr. Griffith return the international courtesy and come to Germany.

A representative of the Russian soviet has been in the United States for a long time and has brought to bear his best arguments in an effort to convince Mr. Griffith that a real opportunity awaits that producer in Russia. It is the desire of the officials to make Russian pictures, of a national atmosphere, showing the country and its people to the Russians and the world as they are and not as they have been caricatured.

Then, too, there has been a substantial offer from Italy, backed up by the highest authority in that country. Italy has ambition to be considered a motion picture country, just as in days past it has had rank in the automobile manufacturing field.

Of course, if Mr. Griffith goes abroad it is understood his releasing arrangements in the United States will continue just the same as if he were making pictures in this country—i. e., through the United Artists.

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## 'COVERED WAGON' MAKES BROADWAY RECORD

### *Ends First Year with Impressive Official Ceremonies*

THE COVERED WAGON" ended its first year on Broadway Monday night, March 10, with a special observance arranged by the Criterion Theatre management. Inasmuch as it was the first time any picture had ever had a year's run theatrical producers and a number of motion picture stars were among the guests.

To mark the event the big electric signs on the theatre were changed to indicate the opening of the second year's run, the interior of the theatre was decorated with flags and a special musical program which included "Covered Wagon Days" was conducted by Josiah Zuro.

The motion picture players present included Ernest Torrence, who played the role of the scout, Bill Jackson, in "The Covered Wagon" and won fame thereby. He made a short and effective speech.

Following the New York opening the picture was opened at Grauman's Egyptian Theatre at Hollywood on April 10. On April 22 a twenty-week run was opened in Chicago, followed by the opening in Boston on May 21. This run also lasted twenty weeks.

Despite the fact that the picture is confined to the epic period of American pioneering history it has been equally successful in Europe.

The London run began September 5 of last year at the Pavillion and is still continuing. On December 20 the picture was opened at the Madeleine in Paris and this is also still continuing. The Brussels engagement began February 15, and arrangements are now being made for engagements in Stockholm, Copenhagen and Christiana. Plans are under way, too, for openings in about a month in Mexico City, Rio de Janerio and Buenos Aires. The Havana engagement is scheduled to begin in a few days at the Fausto Theatre.

In Australia the picture was received with enthusiasm. Last September an extended run began at Melbourne, followed by another at Sydney which lasted two months and then road companies went on tour in thirty of the principal cities and towns of Australia and New Zealand.

As a special honor for all of those critics who reviewed the production at its opening showing at the Criterion in New York a luncheon was given Tuesday, March 11, at the Ritz by Adolph Zukor and Jesse L. Lasky.

## FIRST NATIONAL KEEPS COAST STUDIOS BUSY

### *Many Big Productions Now Under Way for Early Release*

THE present activity of First National's own producing units rivals that of any company on the West Coast, according to reports received from the United Studios. With four companies at work the First National production force is probably busier than ever in its history.

Last week Colleen Moore started filming on her next First National picture "The Perfect Flapper," under the direction of John Francis Dillon, who directed Miss Moore in her memorable success, "Flaming Youth." The star's supporting cast includes Frank Mayo—the leading male role; Sidney Chaplin, Mary Carr and Phyllis Haver. The picture is an adaptation of a magazine story, "The Mouth of the Dragon," by Jessie Henderson.

The completion of "The Woman on the Jury," featuring Sylvia Breamer, this week releases Frank Mayo for the leading masculine role of the new Colleen Moore picture.

A third production now in work is "Sundown," an original screen story by Earl Hudson, expected to prove one of the biggest outdoor dramas ever filmed. The company is now on location in Mexico, near the Arizona border, in an enormous ranch. One of the unique scenes of this production will show the passage of many thousand head of cattle across the Rio Grande. The picture is under the direction of Laurence Trimble, and the cast includes Hobart Bosworth, Roy Stewart, Mary Alden, Tully Marshall, Charles Murray and Bessie Love.

A fourth picture, "For Sale," will star Corinne Griffith under the direction of George Archainbaud. Casting is now in progress. "For Sale" is a society drama, also from the pen of Earl Hudson, First National production manager. It will be Miss Griffith's third picture under the First National banner, its predecessors being "Black Oxen" and "Lilies of the Field."

* * *

## NOVEL BEING WRITTEN FROM LOWELL'S 'FLOODGATES'

Following the announcement made last week by Lowell Film Productions, Inc., that its latest production "Floodgates" was to be syndicated in some fifteen hundred newspapers throughout the United States comes word that arrangements have been made for the story of "Floodgates" to be published in book form and that work on this is now under way.

The story was written by L. Case Russell and is said to be an exceptionally strong one which it is believed will have wide appeal to readers as well as motion picture fans.

Lowell productions point out that the publishing of the story in the leading newspapers of the country and also the book store tie-up that this gives the exchanges handling this picture makes excellent advertising and exploitation.

It is said to be the first time that a pictuer released on the independent market has had the story syndicated and novelized.

* * *

## CHRISTIE PLANNING STRONGEST ATTRACTIONS FOR SUMMER

The Christie organization is already planning its feature and two-reel comedy production schedule so that its best foot forward will be during the Spring and Summer months, and there will be no hold-out of what are termed the strongest attractions until the so-called strong season of the fall commences.

It is stated by Al Christie, production head, that the first of the feature productions now being made for distribution through Hodkinson will be ready for release late in May or early in June at the latest, which means that the bulk of the booking can be for the Summer months when exhibitors need good strong entertainment just as well as at any other time of the year.

As for the two-reel production, it is also stated that the entire program of the year of the Educational releases which the Christie organization is making has been leading up to a strong wind-up with the pictures to be released in May and June, which again means general bookings of these comedies for the Summer months.

JOHN LOWELL

His latest production "Floodgates" a rural drama, is ready for release. The picture is a thriller and full of human interest touches.

* * *

## C. B. C. PRODUCTIONS WILL BE CALLED 'COLUMBIA PICTURES'

After many months of careful study and investigation the C. B. C. Sales Corporation have decided that all of their own productions would hereafter be known as Columbia Pictures.

Joe Brandt and Jack Cohn of C. B. C. were at first adverse to calling their pictures by any other name than C. B. C. which has become very well known to the industry in general within the past five or six years. But they have finally decided, nevertheless, to adopt the new name.

The importance of a good trade-name, C. B. C. feels cannot be overestimated. This was proven with four of their recent features "Yesterday's Wife," "The Marriage Market," "Discontented Husbands," and "Traffic-in-Hearts." They went under the name of Columbia Pictures, and with good exploitation they brought excellent results.

* * *

## FAMOUS PLAYERS-LASKY REPORT SHOWS BIG EARNINGS

The Famous Players-Lasky Corporation in its Consolidated Statement (which includes the earnings of Subsidiary Companies), reports for the twelve months ended December 29, 1923, net operating profits of $4,245,783.93 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock the earnings are at the annual rate of $15.07 on the common stock outstanding.

On March 10, 1924, the Board of Directors declared the regular quarterly dividend of $2 a share on the preferred stock, payable May 1, 1924, to stockholders of record at the close of business April 15, 1924. The books will not close.

## NEW BILLS INTRODUCED IN STATE ASSEMBLY

### *Sunday School Association Protects Against Censorship Repeal*

ALBANY, N. Y.—Three bills of interest to the motion picture industry were introduced in the New York State Legislature last week. One introduced by Assemblyman Louis Schoffel, of New York, would make it a misdemeanor for a person, other than parent or guardian, or authorized adult, to secure or purchase a ticket, for or accompany a child under 16 years of age into any motion picture show, dance or theatre.

Two bills were introduced by Assemblyman Steingut. One amends the general city law by providing that miniature motion picture apparatus, use of which is permitted, must be of a type approved by the National Board of Fire Underwriters, or head of a fire prevention bureau of a municipality. The second amends the general business law relative to requirements for and approval of miniature motion picture machines.

Aside from an unofficial checking up on the attitude of Republican assemblymen in the New York State Legislature on the censorship repeal bill, nothing new developed during the past week at the state capitol. While there has been some talk of holding a hearing before the finance committees of both houses, the fact remains that no definite date has yet been named. Meanwhile, announcement has been forthcoming that the session will conclude on April 4.

Delegates to the New York State Sunday School Association, meeting in Albany last week, passed a resolution protesting against the repeal bill. Those who have checked up the Republican assemblymen declare that there are not sufficient votes to pass the bill despite the fact that Speaker Machold, of the lower house, has let it be known that every assemblyman can vote as he pleases regardless of politics.

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## 'MARRIAGE CIRCLE' ESTABLISHES UNIQUE RECORD

The judgment of screen producers in playing up to the level of the film public, instead of down to them, was never more brilliantly vindicated than in the phenomenal results of "The Marriage Circle" in Boston last week. This Ernst Lubitsch Production, praised for its deft sophistication and delightful comedy, played simultaneously in the Hub City at three first run theatres: the Fenway, the Modern and the Beacon, record attendance being reported in each.

The fact that conservative New England received the production as it did is compelling logic from which may be deduced the certainty that the picture will sweep the country like wildfire. Warner Brothers may well adorn their metaphorical hat with another feature as a result of this notable achievement.

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## BELMORE IN 'SEA HAWK'

Lionel Belmore, well known screen character actor, has been engaged by Frank Lloyd to play the role of Justice Baine in his First National picture "The Sea Hawk." Belmore was recently seen in support of Norma and Constance Talmadge.

The addition of Belmore completes the big cast of "The Sea Hawk." Others already announced are Milton Sills, Enid Bennett, Wallace Beery, Lloyd Hughes, Wallace McDonald, Albert Prisco, George O'Brien, William Collier, Jr., Hector Sarno, Otis Harlan, Marc McDermott, Meda Rezina, George F Romain, Fred De Silva, Frank Currier and Bobbie Bolder.

# Communities Will Resent Chain Control, Says Milliken

## Declares Country Cannot Be Cornered

CARL MILLIKEN, former governor of Maine and since its organization president of Pine Tree Pictures, was the star speaker at the luncheon of the Independent Motion Picture Producers and Distributors March 6. The Governor took for his subject "The Independent Market as Seen by a Tenderfoot Producer."

Mr. Milliken said one situation confronting the industry was that of chain control, which unless handled by men of great restraint would result in revolt on the part of the communities affected. Another condition for which there should be found a remedy is the writing off of some independent territories for which the others in the end have to pay.

The other speakers were Vincent Gilroy, chairman of the speakers committee of the Arbitration Society of America, who discussed "The Court of Arbitration, or a New Tribunal of Justice," and George Blaisdell, editor of EXHIBITORS TRADE REVIEW, whose topic was "Several Subjects, One of Them Short."

"The next speaker brings a viewpoint which for us is highly valuable," said President Chadwick in introducing Mr. Milliken, "that of the public man in the motion picture business."

The governor interspersed his talk with stories the application of which was clear, and he kept his auditors in most pleasant humor.

As an example, he referred to the dilemma of the independent producer when he is trying to learn how much money he shall invest in a production or after investing it how he can get any considerable proportion of it back. He said the answer to these questions was something like that to the question "How much whisky can a Scotchman drink?" The answer, he said, was "Not any given amount —all he can get hold of at the time."

"If we are to get along and let a little money percolate back to the producer," said Mr. Milliken, "and encourage him to keep in business then the independent market has got to hit on all cylinders. Territory is not played 100 per cent in the independent market.

"That is a problem in which all independent producers and distributors and I think all exhibitors, too, are interested—those of the latter who use independent pictures, at least. Because in the long run pictures cannot be produced unless money is made.

"If the poorer territories are written off the good ones have got to make it up. That is a problem to which I think the independent producers should address themselves and I believe they will.

"Another situation and one affecting the whole industry is that of the chain theatre, about which I have no words of wisdom or any particular remedy to suggest except this general one.

"Jim Hill said the most foolish man in America is the one who sells America short. One other man who is also foolish, more foolish than that if anything, is the man who tries to corner the United States and keep it cornered.

"There is an instinctive feeling in human nature that resents the thought something is being doled out in the proportion some one else determines.

"I have a notion that unless that situation is handled with great restraint by men who own the theatres that we shall find eventually and perhaps very soon a condition of revolt on the part of the communities affected. The fact is that things have moved so fast and people have been so busy trying to keep up with this moving picture industry of ours that they have not organized.

"Communities are not always going to stand for having their neighborhood sewed up by anyone unless the situation is handled for the good of the entire community." (Applause.)

Mr. Blaisdell referred to the apparent tendency on the part of producers in conformity with requests by exhibitors to get away from the extremely long features, and as an evidence of that quoted figures revealed by an examination of the footages of productions released during December and January last.

In December the average length of sixty features was 6,350 feet, while in January the average for sixty-nine productions was 6,130.

These figures indicated, said the speaker, there was a widening market for short subjects of quality, and that the situation warranted careful examination on the part of independent producers.

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## KANSAS SENATOR DECLARES HE FAVORS TAX CUT

Senator Charles Curtis of Kansas, who has received several heated letters from Kansas exhibitors following his proposed amendment to the Mellon plan, which would retain admission taxation to meet the demands for a soldiers' bonus, has shifted the blame to newspapers, alleging that he was misquoted.

A letter from Senator Curtis to Conrad Gabrial, Garden City, Kansas exhibitor:

"I have your letter of recent date and judge from what you write that the paper you read did not give my statement as I gave it out. My suggestions were only intended for consideration and I heartily agree with you that the smaller theatres should not be taxed and, so far as I am concerned. I would be willing to remove the tax on admissions below fifty cents. But my idea was to have them increase the tax on large admissions to prize fights, sporting events, clubs and other places of amusement where high prices are charged.

"I thank you for writing me and assure you that I always want to hear from my friends at home, and I have no desire to do an injustice to any industry."

J. E. STOREY

General Sales Manager of Pathe Exchange for whom the annual Pathe Sales Contest has been named this year. A record breaker is expected

## KANSAS CITY EXHIBITORS IN LEGAL BATTLE

### *Fight Case Against Music Companies to Settle Old Dispute*

THE case of four music companies against six Kansas City Exhibitors "went to bat" in the federal court in Kansas City, March 3 and a definite ruling now appears inevitable, following months of delay. The case was taken under advisement by Judge Arba S. Van Valkenburgh.

Witnesses for both plaintiffs and defendants were present, the exhibitors being represented by Samul A. Handy and, after a brief hearing and examination of witnesses, counsel for the defendants was given ten days by Judge Van Valkenburgh in which to file a brief, following which the plaintiffs will be given twenty days in which to file an answer.

The exhibitors are H. H. Barrett, Colonial theatre; A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A. and owner of the Broadmour theatre; J. T. Wilson, Queens theatre; J. Stockdale and E. F. Stockdale, Empire theatre; A. H. Boussad, World-in-Motion; Gillham Amusement Company, Gillham theatre. The music companies are Irving Berlin, the Broadway Music Company, Lee Feist and Stark & Cowan.

"A part of the complaint on the part of the music companies alleges certain music was played without the knowledge and consent of the plaintiff," Mr. Eisner said. "It is the contention of exhibitors in the case that circular letters were sent to theatre owners by the music companies, urging them to play the music; that the music could not have been played without knowledge and consent of the music companies under such circumstances."

The exhibitors, through Mr. Hardy, will base their defense upon the contention that the suits have not been brought by the real parties at interest, that the interests of the individual music companies have been assigned to the Society of Authors, Publishers and Composers of America, which, according to Mr. Hardy, is contrary to federal statutes.

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## STRONG UNIVERSAL PICTURES FOR MARCH RELEASE

Universal announces the release of one big Jewel production and four five reel features during the month of March. This schedule is the equal of any month's output made available to exhibitors by Universal in many months.

The Jewel production for March is "Fools Highway," the new Mary Philbin picture. The features, in the order of their release, are "The Phantom Horseman," a Jack Hoxie picture; "Stolen Secrets," with Herbert Rawlinson; "The Night Message," a special written and directed by Perley Poore Sheehan, and "The Galloping Ace" another Hoxie.

Prints of all these pictures are now in the various Universal exchanges and can be previewed by Universal's exhibitor patrons.

"Fools Highway" had its premiere showing in the Atlantic Garden Theatre, 50 Bowery, New York City. This place was chosen for a presentation because the picture is a Bowery story of 30 years ago, having been adapted from Owen Kildare's world famed novel "My Mamie Rose."

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## CLOAKLEY JOINS UNIVERSAL

Oral D. Cloakley, manager of the Regent Theatre, Ottawa, Canada, has resigned to accept the position of director of exploitation for Universal's West Coast theatres. He was in New York last Tuesday completing arrangements. He will make his headquarters in Los Angeles.

*THESE scene excerpts from Jane Murfin's "Flapper Wives," are fairly revealing as to the variety of emotional and dramatic interest of the Selznick feature. It is a happy blend of a powerful story, a rollicking idea, and the masterful strokes of laughs and tears. The cast is excellent, leading off with such sterling performers as, Rockliffe Fellowes, May Allison, William V. Mong*

*FLAPPER WIVES," from the play by Jane Murfin is a picture which has been built with an eye to its exploitation possibilities. Without question, its title is immediately arresting and its theme, is of tremendous interest to most moving picture loving mortals.*

# Selznick's 'Flapper Wives' Throbs With Heart Interest and Punch

***Its Appeal to Women—the Backbone of All Theatre Audiences—Endows Selznick Picture With Assets Which Should Prove Up at the Box-Office***

# Ohio M. P. T. O. A. Elects Officers At Annual Convention

## Many State Industry Officals Present

THE annual convention of the Ohio Motion Picture Theatre Owners' Association was held in Columbus, March 6 and 7, and was attended not only by members of the association but by a number of state and industry officials.

The outstanding development of the convention was the announcement of Michael J. O'Toole, chairman of the welfare committee of the Motion Picture Theatre Owners of America, that Sydney S. Cohen, president of the association for the past five years, would not be a candidate for re-election.

Immediately upon the announcement by Mr. O'Toole, a motion was unanimously carried praising Mr. Cohen's administration.

This is the third convention of the Ohioans and it was devoted to business concerned with the exhibitor at large. The convention was opened by an address of welcome on behalf of Mayor Thurber and was responded to by Charles L. Thurber.

Another prominent speaker was Governor Victor Donahey, who chose as his subject the importance of taxation. He expressed the belief that the problem would find a solution

ACTION IN METRO PICTURE

Action is the keynote of Metro's "Half-a-Dollar-Bill." William Carleton and Lewis Mitchell are shown doing their daily dozen.

in the issuing of bonds approved by a majority of the qualified voters of a sub-division and not by a majority of the others.

At the executive meeting new officers were elected. They are; President, Martin J. Smith of Toledo; vice-president at large, T. T. Harwood of Cleveland; first vice-president, J. A. Ackerman of Cincinnati; second vice-president, William James of Columbus; third vice-president, James P. Dunlevy, Akron; secretary, George M. Fengurg, Newark; treasurer, John A. Schulwalter.

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## M. P. T. O. HONORS SYDNEY S. COHEN

### *Set of Resolutions Adopted in Honor of Retiring President*

AT a meeting of the Board of Directors of the Motion Picture Theatre Owners of America, the board went on record with a set of resolutions, honoring Sydney S. Cohen, who for the past four years has been president of the organization. He has been head of the oragnization since its inception and been instrumental in building the organization to one of great strength.

He will retire from office during the annual convention to be held in Boston in May.

Following are the resolutions:

By the Members of the Board of Directors and Officers of the Motion Picture Theatre Owners of America, in meeting assembled at New York City, January 17, 1924, the following resolutions were unanimously adopted:

WHEREAS, The services given by Sydney S. Cohen, as President of the Motion Picture Theatre Owners of America and Chairman of the Board of Directors of the organization have been of a kind which merits the unqualified approval of all Theatre Owners because of the real constructive work he performed on behalf of this division of our industry, and

WHEREAS, Mr. Cohen has announced to the members of the Board of Directors his definite determination to retire from the presidency at the 1924 convention and thereby create a vacancy difficult to fill in a manner which will ensure the continuance of this great National work for the cause of the exhibitor.

*Resolved,* by the members of the Board of Directors of the Motion Picture Theatre Owners of America, that we sincerely desire to record our appreciation of the great work performed by President Cohen on behalf of our organization and its members, and regret that business necessities require his relinquishing the executive office he fills with such credit and dignity. We hereby heartily approve of the official acts of Mr. Cohen, realizing that at all times he had the interests of the exhibitors at heart and moved in a way which won for our organization and our business generally the very highest measure of official and public appreciation and support in nation, state and community.

*Resolved,* that our heartfelt thanks are hereby extended to Mr. Cohen for this fidelity to duty and painstaking processes employed by him in caring for exhibitors' welfare. We pledge to him our undivided and unwavering support for the remainder of his term and entertain the hope that in the future we will have the full benefit of his aid and counsel in all matters affecting the welfare of our organization and the motion picture industry generally.

*Resolved* that a copy of these resolutions be presented to Mr. Cohen and spread on the minutes of the Board of Directors meeting.

Signed by W. A. True, John A. Schwalm, Fred C. Seegert, George P. Aarons, A. A. Elliott, E. W. Collins, L. J. Dittmar, C. E. Whitehurst, Joseph W. Walsh, M. E. Comerford, Ernest H. Horstmann, A. R. Pramer, Joseph Mogler, G. G. Schmidt, Hector M. Pasmezoglu, R. F. Woodhull, A. Julian Brylawski, Edward M. Fay, Martin G. Smith, Charles T. Sears, C. A. Lick, Glenn Harper.

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## A. WARNER LEAVES FOR COAST FOR CONFERENCE

A Warner has left for Los Angeles for an important conference with H. M. and J. L. Warner pertaining to the program of twenty productions to be presented by their organization during the coming season, all of which will be made at the Warner Brothers' mammoth studios which are among the greatest in Hollywood.

Since Mr. Albert Warner's recent return from Europe he has been busy formulating plans for the distribution of next season's output and also outlining the sales policy of the Warner organization.

## PLANS COMPLETED FOR T. N. T. BANQUET

### *Publicity Men Set for Annual Frolic at Hotel Astor, March 29*

FOLLOWING the announcement that for the first time in banquet history there would be no speechmaking at The Naked Truth Dinner, annual gathering of the Associated Motion Pictures Advertisers, the imposing line-up of those who will tell Bedtime Stories in place of lengthy dissertation at the Hotel Astor on the night of March 29 is announced today by A. M. Botsford, chairman of the entertainment committee.

These notable Bedtime Story tellers will include: Mary Pickford, Douglas Fairbanks, Will Hays, David Wark Griffith, Samuel Rothafel, Rupert Hughes and A. M. Botsford.

Far and wide will these Bedtime Stories by Mary, Doug, Will and Dave be heard, for Station WEAF is to broadcast them along with the rest of the entertainment by wireless—to the W. A. M. P. A. S. in Hollywood, to every film club, to England and to the millions who wait breathless for the naked truth about the heads of the industry.

Further these Bedtime Tales will be limited to five minutes each instead of ten as

EDWARD EARL

President of Nicholas Power Company, is back at his desk after a severe illness. His many friends heartily welcome him back to the fold

previously announced and each will deal with Naked Truths concerning the motion picture industry.

Mary and Doug will detail some Naked Truths about the films as viewed from the actors standpoint. Will Hays, as director general of the motion picture industry, will lay bare the facts as he sees them. D. W. Griffith will relate the reel dope about directors. Samuel Rothafel will give the showman's angle. Rupert Hughes will give "the low down" on the author's viewpoint. That Big Personality will say something to make his hearers' ears burn.

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## BABY PEGGY AT WORK AGAIN

William A. Sieter has given the initial order to "shoot" on Baby Peggy's second production, "Helen's Babies."

The cast that will be seen in the starlet's support includes Gene Carpenter, Clara Bow, Edward Everett Horton, Claire Adams, Richard Tucker, George Reed and Mattie Peters.

The picture is being made at Principal Pictures Studios and is the second of the series that Baby Peggy is signed for.

## FUTURE ARLISS PICTURE FOR SELZNICK

### *The First Under the New Agreement Will Be '$20 a Week'*

BY the terms of an agreement just concluded, Distinctive Pictures Corporation will release future George Arliss pictures through the Selznick Distributing Corporation. The first of these will be a comedy drama, "$20 a Week," which will be ready about the first of April.

The picture is based on the Edgar Franklin novel "The Adopted Father." Supporting Mr. Arliss in this production are Edith Roberts, Taylor Holmes and Ronald Colman. Harmon Weight, who directed the previous Arliss pictures with the exception of "The Green Goddess" is responsible for this production.

The agreement was signed by Henry M. Hobart for Distinctive and W. C. J. Doolittle for Selznick. Negotiations have been under way between Mr. Doolittle and Mr. Hobart for the last six weeks.

The last Arliss picture was "The Green Goddess," which was placed first on the list of all great features of 1923 by F. W. M. Hall, critic of the New York Times, and was fifth in the symposium of national opinions gathered by Film Daily on the best pictures of the year.

The contract will not change in any way the existing relations between Distinctive and the Goldwyn-Cosmopolitan Corporation, it is said, by which the latter distributes certain other feature productions of Distinctive.

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## VIOLET MERSEREAU RETURNS TO SCREEN IN BURR PICTURE

Violet Mersereau, who has been vacationing from screen work for some time returned to the films recently when C. C. Burr engaged her for a leading role in "Lend Me Your Husband" now being produced by Burr Pictures, Inc., at the studios in Glendale, Long Island, under the direction of William Christy Cabanne.

Miss Mersereau makes her second appearance under the C. C. Burr management, having played opposite Johnny Hines in his popular melocomedy "Luck." Her most recent screen appearances have been in "The Shepherd King" and "Nero," both for the Fox Films. These productions were made in Italy and Miss Mersereau was the only American player appearing in the casts.

Beginning her career as a child player in stock companies, Miss Mersereau later toured with Margaret Anglin, playing Flora in the original company of "The Clansman." She attained stage stardom in the road company of "Rebecca of Sunnybrook Farm."

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## 'SIEGFRIED' GERMAN PICTURE HAS PREVIEW IN BERLIN

The first screening of the Decla super production of the Ufa, "Siegfried," the first of the two pictures in the Nibelungen production by Fritz Lang, was attended by representatives of the trade press not only of Germany but of Great Britain, France, Italy, Holland, Austria, Czecho Slovakia and Roumania as well. The opening performance took place at the Uta Palast, Berlin, the largest kino in the German Capital, last week.

The opening performance was a complete success. There was hardly an American or British correspondent stationed at Berlin who did not attend and for the first time in the history of the German film industry a film review was sent from Berlin to foreign countries by cable.

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## ENTIRE WARNER 1923 OUTPUT IN SELECTED LIST

All of the Warner Brothers releases for 1923 are represented in the ninth annual catalogue of selected pictures made by the National Board of Review of Motion Pictures and compiled by the National Committee for Better Films. The inclusion of their entire last year's output is a significant sign proving that Warner Brothers Classics of the Screen are wholesome, clean and fit for both general and special family audiences, including children.

The Warner quota includes: "Brass," "The Country Kid," "George Washington, Jr.," "The Little Church Around the Corner," "Lucretia Lombard," "Main Street," "The Marriage Circle," "The Printers' Devil," "Tiger Rose," and "Where the North Begins."

CELEBRITIES ON THE COAST

Two Independent First National producers and a First National star arrive in Hollywood from New York. They are, from left to right, Samuel Goldwyn, Norma Talmadge and Joseph M. Schenck

## BRAY STUDIOS MAY MAKE 'OUTLINE OF HISTORY'

### *John R. Bray Leaves for England to Confer With H. G. Wells*

JOHN R. BRAY, president of Bray Studios, Inc., pioneer producer of educational motion pictures and the originator and inventor of the motion picture cartoon, sailed Saturday, March 8 on the S. S. Berengaria.

While in England Mr. Bray will confer with H. G. Wells, the author, regarding the picturization of the "Outline of History," the screen rights of which Mr. Bray controls. Arrangements to begin actual production on this stupendous screen epic, it is expected, will be completed before Mr. Bray's return.

Mr. Bray goes abroad at the invitation of British Army Officials to arrange contracts with the British Government for a series of technical motion pictures to be designed for instructional and training purposes.

He takes with him several prints of a film prepared under his supervision and direction and already contracted for by the British War Office showing the mechanism, movement and operation of the automobile down to the smallest detail and constituting a complete course of instruction. The series will be used in instructing all ranks of the British Army in the operation and mechanism of the automobile.

Mr. Bray during his stay on the other side will also arrange for the introduction in the United Kingdom of his latest invention the Brayco, a novel and compact projecting machine, which it is predicted will revolutionize visual education and home entertainment, by reason of its absolute safety and adaptability to all conditions. The machine which is smaller than the ordinary desk telephone is designed to project motion picture film instead of the old fashioned slides.

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## CHARLES CHAPLIN CHOOSES NEW LEADING WOMAN

After deliberation that lasted for months and continued while the picture already was in production, Charles Chaplin has chosen a leading woman for his new comedy. In a wire to United Artists Corporation, the comedian announces Lita Grey as the girl who is to play opposite him in the Alaskan "gold rush" story, for which he has already made preliminary scenes.

Lita Grey is a discovery of Chaplin dating from a minor role which she played in his "The Kid." While the decision to feature Miss Grey next to the star himself in the first comedy to be produced by Chaplin in two years came suddenly, it was only after an exhaustive competition during the last two months among a dozen selected candidates. Screen tests and acting rehearsals were given all of the young women, all of the aspirants bing eliminated in the end by the superior attractions of Miss Grey.

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## VITAGRAPH PICTURE PREVIEW

President Albert E. Smith, of Vitagraph, upon his arrival in Los Angeles arranged for a preview of "Let Not Man Put Asunder," A J. Stewart Blackton production, at the Biltmore Hotel in that city on March 7. All of the Los Angeles critics were invited and greeted by Miss Pauline Frederick and Lou Tellegen, stars of the picture.

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## VACATION FOR CHARLES GOETZ

Charles E. Goetz, general manager of the Dependable Exchange of New York and Buffalo, distributing Warner Brothers' 18 Classics, will soon be on his way to Cuba for a well earned rest. He will sail from New York on March 15 on the S. S. Orizaba.

## PRINCIPAL PICTURES HAS STRONG LIST READY

*Five Big States Rights Productions for Immediate Release*

FIVE big States Rights productions, with stars whose names have great drawing power, are announced for immediate release, the distribution being through Principal Pictures Corporation. They are:

"Daring Youth," produced and presented by B. F. Zeidman. In the cast are Bebe Daniels and Norman Kerry, Lee Moran, Lillian Langdon, and Arthur Hoyt.

"The Good Bad Boy," another B. F. Zeidman production. This play is said to be as powerful as "Lightnin'" or "The Old Soak." Forrest Robinson plays a character similar to the ones seen in those big speaking stage successes. The principals in the cast are Joe Butterworth and Mary Jane Irving. Brownie, the famous "dog star," also has a big part. This production was directed by Edward F. Cline, who won laurels with Jackie Coogan in "Circus Days."

"Listen Lester," presented by Sacramento Pictures Corporation. A screen adaptation of John Cort's famous stage success of the same name which ran on Broadway for more than a year. In the cast are Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis, Lee Moran and Dot Farley.

"The Masked Dancer," produced by Eastern Productions, Inc., with Helene Chadwick and Lowell Sherman, supported by Leslie Austin, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Alyce Mills and Helen Ward. Adapted from "The Woman With the Mask," by Rodolph Lothar.

"Beggars on Horseback," a B. F. Zeidman production, starring Monte Blue and Marie Prevost. Distinguished cast, including Clara Bow, of "A Woman of Paris" fame. Directed by William Beaudine.

All of these productions are being distributed through Principal Pictures Corporation and are ready for immediate release. Preliminary reports from Branch Exchanges throughout the country are that bookings on "Daring Youth," the first production of the series are unusually heavy, and that there is a big demand for the other four.

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## FILM BOOKING OFFICE WILL DISTRIBUTE TRUART PICTURES

The Truart Film Corporation and the Film Booking Offices have consummated a deal whereby the latter firm have acquired for distribution the bulk of the Truart production in nearly all parts of the country. The contract does not take in the state of New York, Philadelphia, Chicago and New Haven territories.

The first productions to be distributed under the new deal are "Broadway Gold," an Edward Dillion feature starring Elaine Hammerstein, including in the cast Elliot Dexter and Kathlyn Williams; "The Empty Cradle," adapted from Leota Morgan's novel "Cheating Wives," and directed by Burton King, with Mary Alden and Harry T. Morey in the leading roles; "The Unknown Purple," and a Carlos production with a distinguished cast including Henry Wathall, Alice Lake, Stuart Holmes, Helen Ferguson and others; "Women Men Marry," with E. K. Lincoln, Florence Dixon, Hedda Hopper, Julia Swayne Gordon and other players of merit; "Let's Go!", a Richard Talmadge production directed by W. K. Howard with Eileen Percy, Tully Marshall and George Nichols in the cast; "On Time!", another Richard Talmadge picture, and Elaine Hammerstein's "Drums of Jeopardy," with Wallace Beery and Jack Mulhall in the cast.

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## DARMOUR IS TO ASSIST SELZNICK CHIEF

*Well Known Picture Man Chosen for Constructive Ability*

W. C. J. DOOLITTLE, President of the Selznick Distributing Corporation, announces the appointment of L. J. Darmour as assistant to the president. In accordance with the policy of the company, the appointment was made from within the organization, as Mr. Darmour has been connected with the Selznick company for a number of years.

In his new position, Mr. Darmour will work with all departments of the organization, at the same time giving special attention to the acquisition of new product.

Mr. Darmour has had an association of more than ten years with the motion-picture industry, and is thoroughly familiar with every phase of the production of pictures. For seven years before he joined Selznick, he was with the Gaumont Company. Among other posts he held in the Selznick organization were those of associate editor, then editor, of the Selznick News reel.

Following the war, Mr. Darmour was honored by being placed in charge of all the motion-picture work of the Peace Conference in Paris, for the United States signal Corps, and supervised the filming of the historic happenings there.

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## SONG 'YOLANDA' DEDICATED TO MARION DAVIES

A song entitled "Yolanda," written by Luther Reed and William Frederick Peters, has been introduced at the presentation of "Yolanda," in which Marion Davies is starring at the Cosmopolitan Theatre.

The song, which is dedicated to Miss Davies, was sung by Frederick Wheeler, baritone soloist, who has been specially engaged for the presentation which precedes the photoplay.

## PLAN HISTORICAL SERIES OF TWO REELERS

*Tefft Johnson Will Adapt 'Liberty Boys of '76'*

THE screen rights to "The Liberty Boys of '76," one of the most popular group of short stories has just been contracted for by Tefft Johnson from Harry E. Wolff, the publisher.

It is conservatively estimated that no less than two million readers are familiar with this series of Revolutionary War stories, and today the circulation of the weekly runs high in the hundred thousands.

There was considerable competition for the screen rights. The series is to be directed by Mr. Johnson. Historical authenticity will be stressed in every instance. The stories themselves are based on fact are are filled with the exciting adventures of those men who were responsible for the molding of the United States.

George Washington, Alexander Hamilton, Nathan Hale, Ethan Allen and a score of other heroic figures of early Colonial days form some of the prominent characters in the series.

Each story is to be treated in two reels. Preparations are now in progress for the production, work on which is expected to be begun during the current month.

It is likely most of the interiors of the productions will be made in New Jersey, with the exception of an occasional journey to a historical locale.

No expense will be spared in placing the parts of the heroic figures of the narratives in the hands of capable interpreters.

Tefft Johnson's admirable work on "Sonny Boy" series of films will long be remembered as a noteworthy achievement.

The world distributing rights for the films have been secured by the Kerman Film, Inc., of 729 Seventh Avenue, New York.

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## E. W. HAMMONS AT COAST

E. W. Hammons, president of Educational Film Exchange, Inc., left early this week for his annual early spring visit to Los Angeles, where he will confer with the heads of the various units producing short subjects for distribution through the organization.

SHRINERS VISIT MARY

A group of Shriners getting a close-up of Mary Pickford. Miss Pickford is in costume and on her left is Imperial Potentate C. V. Dykeman. The photo was taken during the filming of "Dorothy Vernon"

## JACK ARTHUR TO MANAGE COSMOPOLITAN THEATRE

### *W. R. Hearst Brings Him from Canada to Direct Broadway Theatre*

MOVING PICTURE men of Canada have been stirred by the announcement at Toronto, Ontario, of the appointment of Jack Arthur, director of music and productions of the Famous Players Canadian Corporation, Toronto, to the general-managership of the Cosmopolitan Theatre, New York, owned by William Randolph Hearst, at a very large salary. Mr. Arthur will assume the position May 1.

As general director of music for Famous Players in Canada Mr. Arthur has had supervision of music and specialty presentations in all of the sixty theatres of the corporation in the Dominion and he has had outstanding success in the producing of novelties, dances, prologues and other features of moving picture performances at the large theatres on the circuit. Since he became musical director of the Regent Theatre, Toronto, when that house was opened as a moving picture palace in August, 1916.

Mr. Arthur, who was born in Scotland about thirty-five years ago, went to Canada when he was thirteen and was in the show business at sixteen after he had won a musical scholarship at the Toronto College of Music. He returned to Toronto from Broadway about ten years ago, after having been musical director with George Primrose Minstrels for some time. During the time that he has been presenting many and varied divertisements in Famous Players house, his happy slogan has been, "Something just a little different," and that has been the key-note of his success.

His Toronto headquarters since the fall of 1922 have been at the Hippodrome, the manager of which is Clarence Robson. Here he has presented many production details and has directed the orchestra along with Lloyd Collins, with Ernest Hunt presiding at the immense Hope organ, reputed to be the largest organ in Canada.

Mr. Arthur is the second official to leave the Famous Players Canadian Corporation within recent months, the preceding departees having been Charles Branham, who resigned from the post of director of theatres for the corporation in order to become general manager of the Gordon theatre chain, with headquarters at Boston. Mr. Arthur is known by pratically every moving picture man in the whole of Canada, and he is never known to have made an enemy.

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## WARNER BROS. GET OPTIONS ON TWO BEST SELLERS

Warner Brothers are concentrating their energies in an intensive round-up of meritorious story material and are keeping their fingers on the pulse of public approval, standing ready to snatch up the prize as soon as country-wide demand singles out a book or a play.

Many best sellers of the year are possible Warner Classics of the Screen, options having been secured on those books and plays that have proven their appeal to the reading public, so that the schedule of production for the season 1924-25 promises to fulfill to the utmost, the higher and better pictures planned for the coming year.

To date, Warner Brothers have announced their purchase of two books. "The Dark Swan," by Ernest Pascal and "A Lost Lady," by Willa Cather, but rumor has it that several other popular stories, enjoying extensive sale, will soon be under the Warner banner.

JOHN M. STAHL

Few directors have turned out box-office successes with the consistency of John M. Stahl. According to all reports, his latest, "Why Men Leave Home," is an even bigger triumph than "The Dangerous Age." The picture will be presented by Louis B. Mayer through First National

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## FULTON THEATRE CHOSEN FOR RED SEAL FEATURE

Edwin Miles Fadman, president of the Red Seal, announces that arrangements have been completed for the presentation in New York, at the Fulton Theatre, of Maurice Feraudy, with a selected supporting cast in the series of spoken plays for which the star is famous. Feraudy's New York appearance will commence about March 10.

"Bill," the photoplay in which he appears, had its premiere at the Rialto Theatre, New York, and is now playing the Stanley Circuit, Philadelphia and Loew's Circuit, New York. It opens shortly at the McVickers Theatre, Chicago, for a first run. The Greiver Productions is the independent exchange handling the picture in the Chicago and Indianapolis territory.

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## WARDEN VISITS MEIGHAN

Warden Lewis E. Lawes, of Sing Sing, who probably knows more confidence men than any other person in the United States, visited Thomas Meighan at the Paramount Long Island studio and gave him some pointers on the making of "The Confidence Man," his latest picture. In the story Meighan plays the role of one of the smoothest confidence men in the game and Warden Lawes came in mighty handy as an authority on the technique of such individuals.

## COHEN NO LONGER HEAD OF T. O. D. C.

### *True Resumes Office of President of New Corporation*

THROUGH the incorporation of Theatre Owners Distributing Corporation in New York with papers filed at Albany on March 7, it became known that both Sydney S. Cohen and Harry Davis are not connected with the organization and that Willam A. True is president.

The organization of a Theatre Owners Distributing Corporation under the laws of New York State, according to the officers, became necessary for the protection of exhibitor interest and to divorce the idea of co-operative picture distribution from the handicaps and strangulation of exhibitor organization politics.

Previous to the annual meeting of February 13, a lawsuit was filed in the city court of New York City by Attorney Charles E. Thorne, acting on behalf of Harry Davis, vice-president of the Motion Picture Theatre Owners of America and one of the organizers of the theatre owners distributing corporation.

The action of the vice-president of M. P. T. O. A. immediately brought forth a statement by President Sydney S. Cohen, in which he claimed that it was the result of the desire of Davis to dictate to his fellow directors.

It seems that throughout all of this controversy William A. True held to his opinion that exhibitor politics had no place in the theatre owner distribution idea and that if pictures "by exhibitors and for exhibitors" were to be a success, all tie-ups or affiliations with organization politics must be eliminated.

Within a few days of the issuing of the Cohen statement in the Davis-Cohen controversy the incorporation papers were filed at Albany which show Sydney S. Cohen out of the new organization and William A. True once more presiding over the destiny of exhibitor-distribution along the lines of his original co-operative ideas.

The officers of the newly formed organization state that, in their opinion, politics threatened to interfere seriously with the very definite aims of exhibitors who are unselfishly interested in the acquiring and distributing of pictures for the real benefit of all theatre owners, and who hope to see an efficient organization developed along co-operative lines.

Mr. True says: "The new organization starts with a clean slate, having no liabilities or entanglements. Its sole purpose is to occupy a neutral position between picture production, distribtion and exhibition for the benefit of all concerned and the agrandisement of the industry in general."

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## BEAUTIFUL THEATRE PLANNED FOR MOUNTAIN, MO.

A new ground floor picture show and theatre will be one of the additions to the rapidly growing city of Mountain, Mo., in the Ozarks. A considerable amount of money will be spent in remodeling the Collier-Robertson building for a place of amusement, to be opened some time in April.

It will be modern, sanitary and fire-proof in every respect, with a lobby front, elevated seats, opera chairs, and motor-driven machines, and will be beautifully decorated and lighted.

Dr. F. M. Riley, of Mansfield, Mo., who has owned and conducted the Nugget Theatre at that place for a number of years, will be the owner and manager of the new Mountain Grove house, which is to be named by the public. At the new house all new pictures will be shown. There will be a stage equipped for vaudeville and theatrical troupes.

George Fitzmaurice — *Director*

CYTHEREA

# The Exhibitors' Round Table

### Bender Good Business Booster

Manager Robert W. Bender of the Columbia Theatre, SEATTLE, WASH., is going right out after the "fair' population of Seattle with the announcement that in connection with showings of Rodolph Valentino, in "A Society Sensation" he has secured 10,000 sepia autographed photographs of the "sheik" for distribution among the ladies attending performances.

In one of his confidential "Editorial Talks" to Mr. and Mrs. Seattle, which are becoming quite popular; Manager Bender of the Columbia, has offered five season passes, and twenty pairs of tickets to contestants who participate in his title contest. The contest is for a more appropriate title for "Fool's Highway" and the only condition that the contestant must have seen the picture which is in its second week at the Columbia. Successful titles will be forwarded to the producer, in the hope that a new title will be discovered thereby. The prospect seems alluring to many, who are mailing their titles and brief reason for same, to the Columbia. Every letter will be personally acknowledged by the management, and the winner notified when the title is accepted.

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### Rex Theatre Company Remodeling

W. H. Kindred has leased the ground floor of the C. B. Gardner Building at 1711 Live Oak Avenue, Dallas, Texas, to the Rex Theatre Company for a period of ten years with a total consideration of $66,000.

The Rex Theatre Company, owned by Mrs. Adeine Matthews and W. D. Crowell, has purchased the old Rex Theatre formerly located at 1510 Elm Street and will open in their new location in the near future.

Extensive improvements are being made and a new model front will be erected on the Pacific Avenue, giving an entrance on both streets.

* * *

### Still Causing Excitement

Federal Judge John H. Cotteral fined H. W. Houst of New York $100 in the United States Court at Oklahoma City, February 25, charging transportation of the Dempsey-Firpo Film Fight Pictures across the line into the State of Oklahoma. The film was sold to the Liberty Theatre at Oklahoma, where it was screened for four days.

ROUND ABOUT THE STUDIOS

Poor Charlie has to stay home in Hollywood and work on his new comedy of Alaska and here's Douglas Fairbanks bidding him good bye on the eve of his departure for New York

ROUND ABOUT THE STUDIOS

The art of make-up! You'd hardly recognize the dainty and pretty May McAvoy, in this scene with Richard Barthelmess from First National's "The Enchanted Cottage," soon to be released

## Round Table Briefs

J. William Houck, manager of the Tacoma Blue Mouse, has resigned. He is well known in this territory and considered an A-1 showman. Mr. Houck has not yet announced his plans for the future. He is succeeded by Fred Teufel, former manager of the Portland Blue Mouse.

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Rex Flint, owner of the Princess Theatre, TERRY MONT., reports that fire completely destroyed his house last week. He plans to reopen within a short time in a new building which is being remodeled for him.

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The Legion Theatre, WALLA WALLA, WASH., operated as a tax exempt house, by the American Legion, is at present under the management of a committee from the Legion who will appoint a manager to succeed M. C. Priddy, who resigned last week after managing the house for three years.

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Witt and George who recently re-opened the Dream Theatre, PORT ANGELES, WASH., have raised admission prices from ten to twenty cents top.

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H. H. Rike, operating theatres in KEMP, MABANK and MALAKOFF, TEXAS, has sold a half interest to Mr. Peppard of Terrell, Texas, and extensive improvements will be made. New houses will be built later to replace those now used.

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Fred Walton of the Bellingham Theatres Company, BELLINGHAM, WASH., has closed the Liberty for re-seating and extensive inlights, will be added. The house will open soon.

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A. Easton will operate a cinema theatre at BELLEVILLE, ILL. Pictures will be the opening policy of the new house.

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A. Kreamer has purchased the Rialto Theatre at STANTON, NEB., and will conduct same as a first class motion picture theatre.

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Purvin Connelly, R. and R. Manager at SWEETWATER, TEXAS, was severely injured in an automobile last week, the car turning over.

### Neighborhood House Sets Pace

The Apollo Theatre, Kansas City, in adopting a first run policy for a suburban house this week, has set a precedent which may bring about a great change in the motion picture industry in Kansas City, according to the opinions of several leading exhibitors. The theatre, owned by the Ralph Amusement Company, played to a large attendance for a week with a first run of "The Judgment of the Storm," and this was instrumental in leading the management to become convinced a first run policy would be successful.

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### Shirley's Celebrate Anniversary

Mr. and Mrs. William Shirley, of Schenectady, N. Y., will observe their thirteenth wedding anniversary on March 21. Mr. Shirley is managing director of three motion picture theatres in his city. The couple were married in Lockport, while Mr. Shirley was serving as manager of the Hodge Opera House there. The wedding came as the culmination to a friendship which started back in the days when the two were attending public school.

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### Let's Hope for More Unknowns

An unknown woman returned the mesh bag and the $2,000 in jewelry, which it contained, to Mrs. Anna Bender, of Menands, N. Y., two or three days after the woman had carelessly left the bag and its contents in the ladies' room of the Clinton Square theatre in Albany. At the Lincoln, in Troy, last week, a woman lost $29 in bills, and on the same night a patron of the Troy theatre, lost $25.

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### A Variation in Comedy!

A variation in "comedy" befell Frank Cassil, 2-reel comedy salesman for the Kansas City Pathe office, last week. The ol' "boat" became stuck in the mud and before it had left its "stand" both rear axles were broken, causing a delay in business, as well as a week's salary, for Frank.

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### Canadian Showman Recuperating

Manager N. K. Miller of the Pantages Theatre, Toronto, is now recuperating in Michigan following a recent serious illness.

ROUND ABOUT THE STUDIOS

Everyone around the studio got a good laugh watching Buster Keaton, he of the frozen face, at work on Metro's "Our Hospitality," controlling the traffic with his usual serious air

# The Editorial Page

## What of the Radio?

THE announcement of the A. H. Blank Theatrical Enterprises that it will close two theatres in one city brings to the fore the question which many persons in the motion picture business have been asking recently:

What of the radio?

Without in any measure qualifying for the alarmist group we believe nothing will be lost by indulging in a discussion of the situation.

There has been a tendency to ignore in a public way the question which in many minds has been gradually increasing in importance. That is the part of sanity and is the path indicated by sound judgment.

But the issue has been raised in letters which have reached us this week. They contain matters of news as well as of views and are legitimate objects of attention.

Mr. Lust in Washington, long time film man and exhibitor, admits that he is one of those who have fallen for the lure of "Roxy" on a Sunday evening and that usually he is joined by several friends.

He adds that it is estimated in Washington City there are 75,000 receiving sets and that conceding an average of three persons who listen in to an instrument 225,000 persons are staying away from the pictures on a Sunday night.

Mr. Yeaton, an exhibitor of Exeter, N. H., says he knows he has lost many patrons through the seductive influence of the radio.

The Washington exchangeman says many owners of community houses have told him their attendance has been decreased by reason of the growth of the radio influence. He says there must be a solution of the problem and asks who will be the genius to discover it.

Also he expresses the view that we are making a mistake by encouraging the radio and that exhibitors are making a mistake by allowing their soloists and musicians to broadcast talent that should be paid for at the box office.

In Peekskill, N. Y., on the recent occasion of the broadcasting of an address by the President a local theatre owner played to a practically empty house.

Mr. Yeaton boldly announces his intention of going after the situation by combining the two amusements. He is going to devote his time and attention to the end of becoming an authority on radio and of encouraging his patrons present and prospective to come to him for advice on the technicalities of the new amusement.

His experiment will be followed with close attention by his fellow-exhibitors, especially those in smaller communities.

A recent report estimated that in Des Moines there were about 1,000 receiving sets, which hardly would account for the closing of two houses in that city. One film man suggested that the town was overseated.

Other previous summaries have indicated that attendance at theatres was not being hit by radio. One of the best evidences was the increase in tax admissions, which after all is a most important factor.

Nevertheless the exhibitor should be alert to meet the issue if it is presented to him and quick to tell his fellows how he meets it.

## One Year, One House

THE completion of one year's showing of a motion picture in one house is an event in the motion picture world. It has been a long time coming, but the fact is so emphatic in its general aspects that it is of all the more significance.

In the first place, according to present plans, "The Covered Wagon" not only will complete a full twelvemonth in the Criterion but will extend its stay for several months.

Secondly, during all of the run the house has played approximately to capacity, so nearly so that such a claim is justified.

It is worth noting that the production is far from being one of the most expensive pictures ever made. Undoubtedly there is many a subject the cost of which has substantially exceeded that of this Paramount picture. We are indulging in cold-blooded comparison.

This is not to suggest that "The Covered Wagon" did not cost a lot of money. The picture itself proves that it did. But the money that was spent was expended on the screen—in panoramic impressiveness.

What is suggested is that in its power and appeal and magnetism the production possesses attributes that money cannot buy. If it could there would be unlimited sums available to provide its duplicate.

The picture is great not so much because of its heroic theme but rather because of its highly intelligent direction and remarkably keen interpretation.

In other words, it was a strong story, but it was not what is known as "actor-proof." It had to be played—and most gloriously it was.

"The Covered Wagon" will live as long as there shall be Americans or men and women in whose blood there remains a trace of the pioneer breed.

# LEADERS ALL

## Jesse L. Lasky, Showman-Producer

THIS week "The Covered Wagon" will complete one year in the Criterion Theatre in New York. It will be a record run for a motion picture. That this long time dream of the picturemaker is now an accomplished fact is due primarily to the following out of an ideal of one man, a man who worked on a definite principle.

When Jesse L. Lasky entered the picture business he laid down for himself the rule that no director should undertake the making of a picture unless the latter could "see" it.

"The Covered Wagon" had been practically assigned to one of the successful directors of Famous Players and a young woman had been notified she would play the feminine lead.

It was at this stage of the proceedings that James Cruze saw the story. His enthusiasm was marked. It was communicated to Mr. Lasky.

The result was that Mr. Cruze was named to direct the picture. Mr. Lasky sent for the young woman who had been chosen originally for the feminine lead and talked her out of the idea.

Under the original plan the picture might have worked out the way that eventually it did, but the chances are against that remarkable result.

As we see the picture today it is easy to believe nothing but intense enthusiasm could have achieved the end.

Speaking still of "The Covered Wagon" there is behind that masterpiece of dramatic simplicity a bit of company history not generally known.

LEADERS ALL—JESSE L. LASKY

BECAUSE before entering upon the production of motion pictures he had been thoroughly grounded in the science of showmanship, of outguessing the other fellow in what the great public will like; because steadily he has striven to reach the best type of citizen and with marked success; because of his adherence to the principle that maximum results are attained only by intrusting the making of a production to a director who is convinced of its solid merit as dramatic entertainment

MR. LASKY is a Californian. Not only was he born in the Golden State, but so was his father. In other words, he is a native son of the second generation. His grandfather was a forty-niner who traveled the rough trail of the goldseekers as outlined by the heroes and heroines of Hough's imagination.

Perhaps here is another factor of the more or less sub-conscious sort entering into the making of the great production: While it is true this story is to be about Mr. Lasky it may be here wedged in that Mr. Cruze was born in Salt Lake—and also the descendant of pioneers.

Mr. Lasky was born in San Francisco September 13, 1880. His mother was Sarah Platt, a native of Hamilton, N. Y., whose mother was born in New York City.

Shortly after the graduation of young Lasky from the high school in San Jose, Cal., his father died. Being an accomplished cornet player the lad, then eighteen years old, went to San Francisco and joined the musicians' union, and for two years played first in the orchestra of the Alcazar Theatre and then in that of the Columbia.

EARLY in 1900 came the gold rush to Alaska. The spirit of the pioneer came to the top, and the young man sailed north with the first hundred men to land at Cape Nome. The ship got away so unseasonably early it was necessary to break ice in Behring Sea, but all other craft were outdistanced.

While in Alaska the adventurer devoted his whole attention to mining, but six months later he was "Back Home and Broke."

He renewed his membership in the musician's union. There being no positions open in the city he accepted an opportunity to go to Honolulu and join an orchestra there.

A few weeks after he landed in the islands the theatre closed and the salaries went the same course. The young man was "up against it" and two thousand miles from home.

Offered a temporary position by Berger, the world famous leader of the equally famous Hawaiian Band, Mr. Lasky accepted it. Aside from the leader he was the only non-native member of the organization.

While playing in the park and in other public places Mr. Lasky frequently overheard between numbers heated arguments between tourists to some such effect as "I tell you he is," "No, he is not," and similar controversial expressions.

The musician remained with the Hawaiians until his bank roll was sufficiently replenished to return to San Francisco. Following a short experience as a reporter on a San Francisco newspaper he secured an engagement in vaudeville in a musical act.

The show was a hit locally, so pronounced that an engagement was offered it in Boston. Accordingly the long jump was made and the act went on at the Music Hall.

IN 1904 Mr. Lasky joined Herrmann the Great and toured the country. After two seasons as a member of the company the magician had controversies with his manager, and the former musician became in 1906 the executive head of the show.

At the end of that season Mr. Lasky opened offices in the Broadway Theatre Building. From this point he sent out vaudeville acts while still retaining the management of the Herrmann act.

As a vaudeville manager Mr. Lasky had an instantaneous success. Some of the more popular of the half hundred acts which went out under his name were "The Red Heads," "The Trained Nurses," "The Love Waltz," "The

(*Continued on page* 45)

*THE Red coated English Hussar in a thrilling dash in Goldwyn's latest "The Judge and the Woman."*

*VICTOR SEASTROM, noted Swedish director, tells his cameraman how to obtain results. Below Claire Windsor objects to the costume in her latest Goldwyn picture "Nellie, the Beautiful Cloak Model"*

*CLAIRE WINDSOR has a narrow escape when the "L" train is brought to a spectacular halt*

# Goldwyn Studios Are Active

***Work on Feature Productions Proceeds at Top Speed to Keep Up With Season's Schedule***

# Up and Down Main Street

## EPIC FILM WILL RELEASE HEPWORTH PRODUCT

*Obtains Rights for Entire Output for Year for Illinois*

EPIC FILM ATTRACTIONS, Chicago, and Hepworth Productions Inc., have just closed contracts whereby Epic will hold the rights for the entire Hepworth product to be released this year for Northern Illinois and the State of Indiana.

R. T. Cranfield, president of Hepworth, in commenting on the new arrangements said: "We believe that the seven Hepworth features to be released before August, 1924, will secure a solid foothold in the territory that Epic Film Attractions serves. Mr. Grossman of Epic is well known and very popular with the exhibitors, having attained this exhibitor good-will successively by his associations in the past while connected with Famous Players, Associated Producers, and very recently, with Preferred Pictures."

Mr. Grossman on his behalf said: "It is very gratifying to tie-up with an organization like Hepworth and handle a quality of photoplays such as they are offering on an equitable franchise plan. I am preparing to launch a campaign to thoroughly place Hepworth Pictures solid in my territory, and intend to circulate the first release, 'Lily of the Alley,' not later than April 10."

The seven productions mentioned are: "Lily of the Alley"; "Mrs. Erricker's Reputation"; "The Pipes of Pan"; "John Forrest Finds Himself"; "The Amazing Quest"; "Mist in the Valley" and "Justice Raffles."

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## 'HUNCHBACK' GETS GOOD SEND OFF IN PITTSFIELD

A week in advance of the appearance of the "Hunchback" at the Colonial Theatre in Pittsfield, Manager Powell with the aid of Richard Weil, exploiteer for Universal, started a far reaching exploitation campaign that brought the townsfolk out in all kinds of weather to see the film.

All the publicity which the picture had received through its showings in the key cities at the first run houses, and the special campaign which was launched were responsible for the very marked interest in the film. Since the first performance at this theatre, the manager has been forced to turn away hundreds every night, and he predicts that before the conclusion of the run all records will have been broken.

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## WIRES CONGRATULATIONS ON 'GAMBLING WIVES'

When "Gambling Wives," the Arrow production with Hedda Hopper, Marjoria Daw, and Edward Earle, had its premiere showing at the Rialto theatre in Providence, R. I., William Mahoney, owner of the theatre wired to the Arrow offices:

"Just closed very successful engagement 'Gambling Wives.' Third biggest week of the season. Comment of patrons, picture pleases very much. Congratulations to Arrow for producing such a magnificent production. More photoplays of this kind and the independents will have a big season before them."

The film has been booked in the U. S. Theatre in Paterson, N. J., for the week of March 24.

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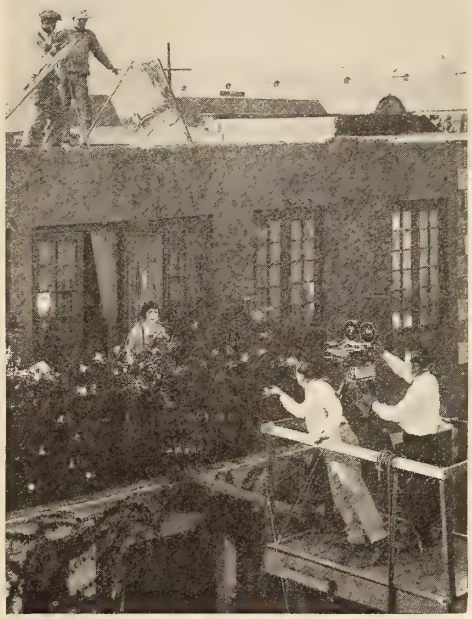
## 'NINETY AND NINE' CALLS OUT S. R. O. SIGN

S. S. Murray, owner of the Majestic Theatre, Woodhull, Ill., used his S. R. O. sign for the first time in weeks, when he played "The Ninety and Nine," an all-star Vitagraph feature. Mr. Murray gave a showing to the ministers of his town prior to the play date and on the Sunday before playing the picture announcements of it were issued from the pulpits of the churches. This co-operation brought to the theatre many new faces, people who ordinarily do not attend picture theatres.



ROUND ABOUT THE STUDIOS

Even a scaffold couldn't stop Ernst Lubitsch who found it necessary to hazard its dangers to get a good shot for "The Marriage Circle."

## METRO FILMS SCORING AT BOX OFFICES

*New and Old Releases Get Cordial Receptions Everywhere*

IT is but a few weeks since Metro assumed the distribution of "The White Sister," the Henry King production starring Lillian Gish, yet the number of bookings already secured includes cities from New York to California, and from Michigan to Texas. Exhibitors prompted by their patrons, are manifesting a desire to get the picture as soon as possible.

A great deal of the phenomenal booking interest is attributed to the successful six months run of the picture on Broadway. During its showing during this time it was the subject of much flattering comment which speedily reached the public ear and has made people anxious to see the film.

Another Metro release which is calculated to cause favorable comment is the new Laurette Taylor picture, "Happiness" which is playing this week at the New York Rialto. For many months Miss Taylor played the same role when the story was a popular Broadway stage production. It was written for her by her husband J. Hartley Manners, who is also responsible for the screen version.

The very latest Fred Niblo production which is also a Metro release is "Thy Name Is Woman," which had its Eastern premiere at the Lyric Theatre in New York, and its Mid-Western opening at the Capitol Theatre in Detroit.

The picture called forth the favorable criticism of both the reviewers of the New York and the Detroit papers, and according to them is worthy the attention of large audiences which it should have no difficulty in securing.

The film also had a first showing in Pittsburgh at Loew's Aldine Theatre, where it broke all house records and set up a new high mark for the entire city. Selling at a top of fifty cents, the film grossed $18,436 which is the largest amount ever taken at this top in Pittsburgh.

ROUND ABOUT THE STUDIOS

A behind-the-scenes snapshot during the making of some of the highlight scenes of Rex Beach's "Flowing Gold," a Richard Walton Tully production being released by First National. Tully may be seen on the lower parallel while Joseph De Grasse, the director of the film is seated beside him

ROUND ABOUT THE STUDIOS

Ned Wayburn is trying to convince Anita Stewart that she can dance as well as any of them, and there is no need to be shy with the Ziegfeld chorus. The scene is being shot atop the New York New Amsterdam Theatre for H. C. Witwer's Cosmopolitan feature "The Great White Way"

## 'NAME THE MAN' GOES BIG AT MOSS' BROADWAY

### *Surprised to Find That Majority of Patrons Are Men*

ALTHOUGH Victor Seastrom's "Name the Man" was predicted to be pre-eminently a woman's picture, it can and does attract the men. This, Manager MacDonald of B. S. Moss' Broadway Theatre, New York, avows with enthusiasm and bases his judgment on the fact that while the picture showed at the theatre it atracted as many men as women patrons.

The showing was not exploited in any unusual or sensational manner. As a matter of fact it was accompanied only by the usual newspaper advertising, and the painted signs customarily employed for each picture were placed above the entrance under the marquee.

Yet despite this meagre exploitation the film drew big crowds to the theatre. And among these there were mostly men. At the first showings each day the ticket buyers were almost entirely men. The manager was so impressed by the long line of men waiting to buy tickets that he had pictures taken. Not one woman can be seen in any of these photographs.

* * *

## JACK PICKFORD FILM 'HILL BILLY' IN NEW YORK

The evening of March 10 saw the New York premiere of Jack Pickford's new photoplay "The Hill Billy" at B. S. Moss' Broadway Theatre. This is Jack Pickford's second independent production and is being released by Allied Producers and Distributors Corporation.

The most notable incident of the opening was the presence of Mary Pickford and Douglas Fairbanks, both of whom had been too busy with their own new pictures to take the time to see this film at a pre-review showing.

The picture, which is to have a circuit booking through United Booking Offices, is a Kentucky mountain melodrama. Miss Pickford aided her brother in selecting the story for the film, but it is entirely his own production.

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## MIDWEST CIRCUIT TO PLAY 'AFTER THE BALL'

Through the announcement of Anderson Pictures that the whole Midwest Circuit would play "After the Ball" it became known that the thirty theatres in Illinois and Wisconsin booked by Midwest Theatres, Inc., have arranged for practically all of the pictures they can use until next September. According to W. D. Burford, who is associated with Frank Thielen, Charles Lamb and B. A. Lucas in the management of Midwest Theatres, Inc., the one hundred-odd days required to take care of "After the Ball" put the finishing touches to tieing up the entire circuit for at least six months.

* * *

## 'THE YANKEE CONSUL' SCORES HIT IN CLEVELAND

Douglas MacLean in "The Yankee Consul" has just closed a run at the Allen Theatre, Cleveland, where it packed the house every day. The Cleveland Plain Dealer said of this second of Mr. MacLean's independent starring productions for Associated Exhibitors:

"'The Yankee Consul' is funny throughout. Ever since MacLean made 'Twenty-three and a Half Hours' Leave' he has been hard put to keep up his speedy cadence. He succeeded in 'The Hottentot,' and he fairly comes in under the wire with this picture."

## 'MARRIAGE CIRCLE' PLAYS BOSTON HOUSES

### *Three First Run Theatres Play to Capacity Audiences*

THE success which is greeting "The Marriage Circle" in Boston is characteristic of the way it is being received everywhere that it has played. This Ernst Lubitsch production praised for its deftness and delightful comedy, played simultaneously at the Fenway, the Modern and the Beacon, three first run houses, and at each it drew a record attendance.

The turn away at each afternoon and evening performance was fairly astounding and was proof conclusive of the drawing power of this Warner Brothers' production. This hearty reception duplicates that accorded the film at its premiere in Los Angeles and its primary showing in New York at the Strand.

The fact that conservative New England received the production as it did, seems to be compelling evidence that the film will undoubtedly sweep the country like wild-fire.

Before its opening at the Orpheum Theatre in Chicago, a splendid advertising campaign and generous publicity paved the way for it with the result that the crowds just poured to the theatre to witness the showing of a picture whose worthiness had been heralded by its previous comments when it showed in other cities.

Hundreds of prints have been simultaneously released and from Main to California the millions will probably flock to see the picture that New York sophisticated reviewers so generously showered with their unstinted praise.

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## 'VIRGINIAN' BREAKS HOUSE RECORD IN SALT LAKE

Owen Wister's "The Virginian," a Preferred Picture release, recently established a new box office record for the Victory Theatre, Salt Lake City, Utah, and by so doing dethroned "Woman to Woman" which had, up to this time, held first place in theatre receipts at this house. Moreover it is stated, by the manager, that the record was broken by a wide margin, "The Virginian" playing to capacity at every performance.

This is not the only city in which the film has established a record. According to a number of other reports, it has gotten enormous business in every key city in which it has already played.

Its cast includes Kenneth Harlan, Florence Vidor, Pat O'Malley, Russel Simpson and Raymond Hatton.

ROUND ABOUT THE STUDIOS

Three big Cinema Guns—Frank E. Woods, Dorothy MacKaill and director John G. Adolfi, prepare to start work on their first release for Hodkinson at the Fairbanks-Pickford studio.

Joseph Hergesheimer — *Author*

CYTHEREA

# T. N. T.

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# BOX OFFICE REVIEWS

## SWANSON SCORES IN 'A SOCIETY SCANDAL'

### *'Glorious Gloria's' Gowns and Acting Form an Unbeatable Combination for Box Office Purposes*

*A SOCIETY SCANDAL. Paramount Photoplay. Adapted from Alfred Sutro's Stage Play, "The Laughing Lady." Director, Allan Dwan. Length, 6,433 Feet.*

CAST AND SYNOPSIS

Marjorie Colbert .....Gloria Swanson
Daniel Farr .....Rod La Rocque
Harrison Peters .....Ricardo Cortez
Hector Colbert .....Allan Simpson
Mrs. Maturin Colbert .....Mrs. Ida Waterman
Mrs. Hamilton Pennfield ....Mrs. Thelma Converse
Mr. Schuyler Burr .....Fraser Coalter
Mrs. Burr .....Catherine Proctor
Patricia DeVoe .....Yvonne Hughes

Marjorie Colbert and her husband disagree continually. She is compromised by an unconventional visit paid to her room by Harrison Peters. Colbert sues, and obtains a divorce, his success being due to the eloquent attack on Marjorie's reputation made by lawyer Farr. Marjorie plans revenge on Farr, vamps him and entices him to her apartment, where she screams for help. Farr's reputation suffers, but Marjorie suddenly repents when she realizes that they love each other. He forgives her and all ends well.

*By* George T. Pardy

THERE is every reason for believing that this picture will mark up a high score on the box office target. Since making its metropolitan debut at the Rivoli Theatre, New York, it has kept the S. R. O. signal flying and the chances are that it will pack 'em in at big and little houses alike

It was good judgment that dictated the selection of this adaptation of Alfred Sutro's stage play as a vehicle for Miss Swanson. For "A Society Scandal" possesses double appeal, the lure for feminine patrons of the gorgeous gowns worn by the star, and the charm of a well told, cleverly acted story for those who want something more solid than mere creations of the dressmaker's art.

Gloria Swanson was great in her previous screen contribution—"The Humming Bird," in which her ability as an emotional actress was thoroughly demonstrated. But during the major portion of that film she appeared clad in male Apache garments, there was no fashion display, and the enthusiasts who always associated the sobriquet of "Glorious Gloria," invented by canny press agents, with a dazzling exhibition of female attire, resented the lack of a clothing parade.

As a matter of plain fact, Miss Swanson in the past was exploited in a number of pictures which were "clothes crazy" enough, but had no more real heart interest or straight story value than a department store advertisement. Yet those who shaped her screen destiny knew that she could act if given the opportunity, and they have turned the trick neatly by putting her into this Marjorie Colbert role, which not only capitalizes her fame as a fashion model, but enables the star to shine brightly on the dramatic horizon.

Director Allan Dwan has handled the plot ingeniously, polishing situations which border on the risque with such delicate craft that the army of ultra-moralists, always on the watch for something to bombard, are left "up in the air," so to speak, without a definite object of attack. But in so doing he has not weakened the narrative's emotional sway.

The scene where Harrison Peters compromises the young wife is put over in trenchant style, and the trapping of Farr by the heroine, in her scheme of just revenge, which later turns to remorseful love for the victim, registers as a veritable cyclone of conflicting human passions.

Miss Swanson is at her best in this last episode, which furnishes a startling contrast to her work in the picture's earlier stages as the fascinating, butterfly young wife of flirtatious tendencies.

Rod La Rocque shares dramatic honors with the star and the other members of the large cast render efficient support.

The interiors are resplendent with superb settings, society atmosphere de luxe governs the entire production, there are many fine closeups and distinct lighting prevails.

In exploiting this feature, make the most of the ravishing gown display for which Miss Swanson and her feminine associates are responsible. Your women patrons expect great things of the widely advertised Gloria in this respect and they will not be disappointed.

Tie-ups with style emporiums are naturally suggested and should be easily accomplished. But don't forget to stress the story's dramatic strength and the acting of the principals, lest the fans should get the idea that they are about to witness only a clothes revue. Where possible a fashion show prologue might be arranged.

* * *

## TRUART HAS GOOD THRILLER

### *'Drums of Jeopardy' Exciting and Should Please Majority*

*DRUMS OF JEOPARDY. Truart Film Corporation Photoplay. Adapted from Harold McGrath's Novel of the Same Name. Director, Edward Dillon. Length, 6,529 Feet.*

CAST AND SYNOPSIS

Dorothy Burrows .....Elaine Hammerstein
John Hawksley .....Jack Mulhall
Gregor Karlov .....Wallace Beery
Cutty .....David Torrence
Olga Andrevich .....Maude George
Banker Burrows .....Eric Mayne

John Hawksley, confidential secretary to Grand Duke Alexis of Russia, is given on the death of the Duke, two jewels known as "The Drums of Jeopardy." The jewels are of great value and Gregor Karlov attempts to secure them. They are sent to the United States with a trusted friend who gives them to Banker Burrows for safe keeping. Karlov in an effort to steal them kills the banker and kidnaps Hawksley. Dorothy Burrows with Cutty, a secret service man, determine to bring the culprit to justice. He is traced to "Little Russia," a New York cafe, and in a fight is killed. Hawksley marries Dorothy and the jewels are returned to him.

*By* Len Morgan

THERE are no idle moments in "Drums of Jeopardy." It is a typical Harold McGrath story and moves at a rapid pace. Some of the scenes are somewhat incredulous, but these are overlooked in the excitement of the moment. It is an interesting, well-directed picture and should prove a good box office attraction.

The story is an international affair that carries swift action with a well developed plot. Action starts in Russia, where the Revolutionists are in power. The scene is then carried to America, where more or less blood is spilled and rescues are commonplace. Elaine Hammerstein is excellent as Dorothy Burrows.

"Drums of Jeopardy," although lacking in detail, makes very good entertainment and will please the large majority of theatre patrons.

In exploiting the picture, drums may be placed about the lobby or a man may be employed to carry a sign on his back and parade the streets with a drum. It might be possible to secure the services of a Boy Scout drum corp for the occasion.

## LIVELY WESTERN STARS CHARLES JONES

### *'Vagabond Trail' Has Sufficient Thrills and Enough Fast Action to Please All*

*THE VAGABOND TRAIL. Fox Film Adapted by Doty Hobart from George Owen Baxter's Novel, "Donnegan." Directed by William Wellman. Length, 4,302 Feet.*

CAST AND SYNOPSIS

Donnegan .....Charles Jones
Lou Macon .....Marian Nixon
Aces .....Charles Coleman
Slippy .....Frank Nelson
George .....George Reed
Lord Nick .....L. C. Shumway
Nellie LeBrun .....Virginia Warwick
Colonel Macon .....Harry Lonsdale

While playing with his younger brother, Lord Nick is the cause of his injury and when he learns the youngster will die he leaves home and becomes a vagabond. The boy did not die and when he grew old enough he set out to find his brother. He has a great number of thrilling encounters, among which is one with a bully who shoots him and wounds him rather severely. It develops after the shooting, that the man who has committed the crime is the brother for whom he has been searching. A reconciliation is effected which brings happiness to all concerned.

*By* Henriette Sloane

CHARLES JONES is Fox's favorite "Western" man, and in this newest film of the "great open spaces" he gets another chance to endear himself to that portion of the public which adores the hero and despises the man who makes life hard for him. That is why this picture will hit the right spot with this type of audience.

If your patrons like pistol play, physical encounters on the peak of a high mountain below which lies the dreaded ravine, if the simple little girl who is devoted to her crippled father, can wring tears from your patrons' eyes, then don't hesitate to book it.

It is the sort of film in which one exciting incident crowds in on the other; there is a colored lackey who provides a substantial comedy element; the heroine is easy to look at and the photography is capably handled.

Charles Jones is a delightful hero. The fact that at times he is made just a bit too god-like is counteracted by the virility and nerve which he displays when he is fighting off his enemies. All together his performance is genuinely delightful, and though the picture is in no sense a real feature, it should undoubtedly go well in neighborhood houses.

For purposes of exploitation the exhibitor will find that the picture is extremely easy to handle. In the first place the heroine and her father made the trip across the mountains in a Ford. This should give you the basis for a real tie-up with the Ford agency, with whom you might arrange for a street bally.

Then if any agency in your town carries a camp car trailer, you have an opportunity for another outdoor tie-up. Two banners have been prepared, one for each side of the trailer, with a poster cut-out of Charles Jones on the banner, if desired. It also carries copy similar to the following: "Take a trip with your family in a.....camp car trailer. The great outdoors awaits you along 'The Vagabond Trail.'"

A store selling bicycles or motorcycles should readily lend its co-operation. You should get several of these and have them ridden through the streets by men with signs both on the front and the back. One should bear the message "Follow the 'Vagabond Trail' to the.....Theatre." The other should be an ad for the bicycle shop.

# BOX OFFICE REVIEWS (*Continued*)

## OLD STAGE PLAY MAKES BULLY FILM

### *'Nellie,' the Beautiful Cloak Model, Revamped and Modernized, Should Score Heavily*

*NELLIE, THE BEAUTIFUL CLOAK MODEL. Goldwyn-Cosmopolitan Photoplay. Adapted from Owen Davis' Stage Play. Director, Emmett Flynn. Length, 6,098 Feet.*

CAST AND SYNOPSIS

Nellie ..... Claire Windsor
Nellie (Five Years Old) ..... Betsy Hisle
Jack Carroll ..... Edmund Lowe
Polly Joy ..... Mae Busch
Shorty Burchell ..... Raymond Griffith
Walter Peck ..... Lew Cody
Robert Horton / Thomas Lipton ..... Hobart Bosworth
Nita ..... Lillian Tashman
Mrs. Horton ..... Dorothy Cummings

Ill used by her father, Nellie Horton is taken in charge by Thomas Lipton and brought up in poor surroundings. When Lipton dies Nellie becomes a cloak model. She is continually persecuted by her mother's nephew, owner of the shop where she works. He endeavors to get rid of her so that he can obtain a fortune to which she is heiress. After many adventures, including her rescue from under an elevated train by the man she loves, the girl finds happiness.

*By* George T. Pardy

FROM the box office viewpoint this looks like a "can't miss" proposition. Director Emmett Flynn and his cast of clever players have done wonders in the shaping of this hoary old melodrama into acceptable screen entertainment. It's "hokum" of the most pronounced kind, all right, but put over with a bang, crammed full of thrills, comedy and pathos, moving at a mile-a-minute gait, so swift of execution and loaded down with colorful atmosphere that the illogical absurdities of the plot are lost in waves of pleasurable excitement.

This stirring tale of Nellie, her woes, persecution and ultimate triumph, is not, however, of the same vintage that tickled our fathers' palates in the good old days of the "ten, twenty and thirty cent melo." It's Nellie brought strictly up-to-date, struggling in the life vortex of modern New York, the ancient thrills and griefs are there, but staged against a 1924 background.

And very effectively staged too! You get flashes of Fifth Avenue in its busiest hours and other well-known points of interest, the elevated thunders along overhead, the countless throngs come and go, the traffic gets twisted and untwisted again under the watchful eyes of the traffic cops. It's all a great visualization of Gotham in its glory, something to minister to the native sons' pride and pique the curiosity of the outlanders.

Nor must the fashion show be forgotten. Here is where the women folks will enthuse rapturously over the varied display of gorgeous gowns, frills and furbelows of the latest style, set forth in backgrounds of dizzy grandeur.

The best of this film is that it offers a little something for everyone. Plenty of lively comedy, savage scrapping bouts, love, romance, hairbreadth escapes, etc. There is a bully fire scene, a kidnapping incident pulled off with spectacular ginger, a smashing auto wreck, and the big situation where Nellie is saved from an untimely demise under the flying wheels of an elevated train.

Of course, the highbrows here and there may handle Nellie and her doings the scornful ha-ha; but it's a safe bet that even the cynics will find lots of amusement in watching these reels unfold. It'll give 'em a good laugh, anyway.

Claire Windsor is a stunning heroine. She fits finely into the role of Nellie, which she plays with just the necessary mingling of pathos and strenuous "melo" punch. An easy part, this, to overdo and turn into burlesque, but Miss Windsor never exceeds its legitimate limits.

She is well supported. Mae Busch and Raymond Griffith are responsible for most of the mirthful comedy phases. Hobart Bosworth shines in a double role. Edmund Lowe, Lew Cody, Dorothy Cummings and others in the large and carefully selected cast contribute to the film's success. Exteriors and interiors are beautifully photographed and faultless lighting prevails.

Go as far as you like in advertising this as one of the big melodramatic hits of the season. It will please young and old. The title naturally suggests tie-ups with local stores on the fashion angle, and your feminine patrons should respond to the lure of the Fifth Avenue styles.

* * *

## JUGGLING JAZZ AND JAGS

### *'Daughters of Today' Frames Foolish Flappers in Fantastic Frolics*

*DAUGHTERS OF TODAY. Selznick Photoplay. Author, Lucien Hubbard. Director, Rollin Sturgeon. Length, 7,280 Feet.*

CAST AND SYNOPSIS

Lois Whittall ..... Patsy Ruth Miller
Ralph Adams ..... Ralph Graves
Mabel Vandergrift ..... Edna Murphy
Peter Farnum ..... Edward Hearn
Reggy Adams ..... Philo McCullough
Dick Vandergrift ..... George Nichols
Ma Vandergrift ..... Gertrude Claire
Lorena ..... Zasu Pitts
Maisie ..... Marjorie Bonner

Lois Whittall's wealthy father is interested in a blonde charmer. Lois and her college chums are out for a good time and en route pick up Mabel Vandergrift, a little country girl very strictly reared. A gay roadside party is wound up by a moonlight bathing frolic. The youngsters are scattered by the outraged villagers. The two girls get mixed up in a murder mystery, but all comes out right in the end and they find happiness with their respective lovers.

*By* George T. Pardy

BOOZE, jazz, indiscriminate love-making and moonlight bathing, with a murder mystery thrown in for good measure are the principal ingredients of this film dish, cooked especially to please the appetites of the sensation-seekers. Yet, after all, it isn't half so wicked as it reads in print. There's plenty of risque suggestion and doubtless the censors in certain states will demand that it be pruned good and plenty. But when you come to analyze the rather tangled plot, it's all a case of a lot of smoke caused by a very little bit of fire.

Reputations may be slightly smudged, but are rubbed bright again. The theme is supposed to work out as a sort of expose of the wild fly-by-night life of the modern American girl, but no sensible person is likely to accept it as such, or even take it seriously at any stage. When all's said and done, you get the impression of a bunch of flappers flapping fantastically with the aid of electric lights and moonbeams, trying to be real devilish and not accomplishing anything particularly hellish in the long run.

The story has nothing original about it, but the action is sufficiently fast and smacking enough of the spectacular to please those who want "peppy" stuff on their amusement bill of fare. For this reason it will probably score well at the box office in some localities. The exhibitor must decide for himself if "Daughters of Today" is the kind of picture likely to catch his patrons' fancy. If he caters principally to what is known in the trade as "the family circle" it won't suit his book. On the other hand, there are less particular folk who will "eat it up" and figure that they have received full value for their money.

The roadhouse party, the storm episode, the moonlight bathing frolic, and automobile wreck register as the most effective scenes. A sentimental squirt is injected when the carousing youngsters combine to keep the truth about her daughter's "goings on" from the slivery-haired old mother," the murder mystery, which isn't so awfully mysterious, is solved and a happy climax achieved.

The photography includes many handsome interiors, the exteriors offer a variety of fine long shots and close-ups, and good lighting prevails. You can play this up as a sure-enough jazz picture. The title has strong drawing power, and the players are worth featuring.

* * *

## A REALLY GOOD PICTURE

### *'Love's Whirlpool' Far Above Usual Crook Melodrama*

*LOVE'S WHIRLPOOL. Regal Pictures Photoplay. From a Story by Elliott Clawson and Bruce Mitchell. Directed by Bruce Mitchell. Length, 6,028 Feet.*

CAST AND SYNOPSIS

Jim Reagan ..... James Kirkwood
Molly ..... Lila Lee
Larry ..... Robert Agnew
"Pinkey" Sel'ers ..... Mathew Betz
Richard Milton ..... Edward Martindel
A Maid ..... Margaret Livingston
Nadine Milton ..... Madge Bellamy
A Lawyer ..... Clarence Gilbert
"Parson" Monks ..... Joe Mills

Jim Reagan, a master crook, tries to force his young brother to go straight. The lad, however, attempts to bunco an old man in a bank lobby and is arrested. Jim asks the banker to get Larry off from a jail term but the banker refuses and the lad draws a ten-year sentence. Jim arranges for Larry's escape, but the boy is killed by the guards in the attempt. Jim and his wife save the banker's daughter from drowning and use her to try to break the banker's spirit by holding her captive. Molly is touched by the banker's kindness and returns the daughter to her father. Jim is made to see the right way to live and reforms.

*By* Len Morgan

LOVE'S WHIRLPOOL" is one of those pictures that make the exhibitors believe in Santa Claus again. It has all the earmarks that go to make up a box office hit. It abounds in excitement, humor and heart interest, and has an appeal that is far-reaching. It is head and shoulders above the average crook play and carries a well defined moral lesson.

James Kirkwood, when given a proper vehicle, can be sure to turn out an excellent picture. In this production he has found a theme that abounds in opportunities to display his versatile ability, and the result is an exceptionally entertaining picture. He takes the part of the master crook to perfection.

The outstanding scene of the picture is the sinking of an ocean liner. The panic among the passengers is thrilling, and the directing and camera work are of the best. The scene is not too long drawn out to spoil the effect.

Contrary to the usual run of crook plays there are no underworld scenes or anything that might prove objectionable. It is a strong, clean melodrama with all the sordid tricks left out.

Lila Lee as Molly, Jim's wife, is good. She is called upon in several scenes for real emotional acting and her work is all that could be asked.

Madge Bellamy, as the banker's daughter, wins the sympathy with her clever acting. She has a charm and appeal that make her stand out prominently in the picture.

The characters are all well cast and work hard to make the picture a success, and the exhibitor will reap the benefits of this entertaining picture.

In exploiting the picture it would be well to play up the names of the stars, as each has a large following. Go the limit there, and your patrons won't be disappointed.

# BOX OFFICE REVIEWS *(Continued)*

## FAIR PROGRAM ATTRACTION

### *'The Wolf Man' Has Leading Role Unsuitable to Star's Personality*

*THE WOLF MAN. Fox Photoplay. Authors, Frederick and Fanny Hatton. Director, Edward Mortimer. Length,* 5,145 *Feet.*

CAST AND SYNOPSIS

Gerald Stanley .....John Gilbert
Elizabeth Gordon .....Norma Shearer
Beatrice Joy .....Alma Frances
Lord Rothstein .....George Barroud
Pierre .....Eugene Pallette
Phil Joyce .....Max Montisole

Gerald Stanley, young British nobleman, believing that while intoxicated he killed a friend, runs away to Canada. Hearing of the marriage of his former fiancee, he goes on a spree, saves Elizabeth Gordon from assault by a drunken man, but carries her off into the woods. Pursued, he and the girl float down the rapids. He saves her from drowning. They are in love but Gerald is too ashamed to confess his passion. Suddenly he learns that he is guiltless of the murder that haunts him and he and Elizabeth face a happy future together.

*By* George T. Pardy

THERE are plenty of melodramatic thrills and good scenic stuff in this picture, which ranks as an average program attraction suited to the needs of neighborhood and smaller theatres. Considered as a vehicle for exploiting John Gilbert, it doesn't fill the bill, the role of hero Gerald Stanley being a trifle too "roughneckish" in parts for this star's polished personality.

The fact that the said hero is represented as a decent chap when sober but an untamed devil when soused, handicaps the character quite heavily so far as winning an audience's favor is concerned. He appears to be such an infernally uncertain quantity that you can't trust him, ready to break out of the Volstead reservation most any time on any pretense.

Indeed, Old John Barleycorn takes the lead at a good many stages of the production, the hero getting into trouble while jagged, hitting it up again furiously after he emigrates to Canada, beating bitterly another rum-hound who makes offensive proposals to the girl in the case, but kidnapping her himself for a change. Later, when his alcoholic spasms subside, he expresses gentlemanly regret and conveys Elizabeth back to civilization.

This sort of lovemaking possesses at least the merit of being a bit novel in conception, even if not particularly convincing, and of course, the situations which develop as a result of the flight of drunken swain and abducted maiden are sufficiently exciting to please all admirers of flashy melodrama. Among the big scenes are Gerald's savage combat with Pierre, the lumberjack, and the perilous voyage of the canoe down the foaming rapids, the overturning of the craft and rescue of the girl from a watery grave.

John Gilbert is at his best when portraying Gerald Stanley in the latter's milder moods, but he is not the kind of actor who shines brilliantly if called on to put over "cave-man" stunts or give a correct impersonation of a mad-drunk, scrapping wastrel. Norma Shearer is an extremely pretty heroine, Eugene Pallette plays the boisterous, brutal Pierre to perfection and the work of the supporting players is adequate. The photography includes strikingly beautiful forest and water shots, with excellent lighting.

Exploit this as a fast-moving melodrama, with thrills galore, a romantic love story and unlimited outdoor color. The names of John Gilbert, Norma Shearer, Alma Frances and Eugene Pallette are worth featuring.

* * *

## HIERS IN A RUSTIC ROLE

### *'Fair Week' Starring Rotund Comedian, Should Please the Young*

*FAIR WEEK. Paramount Photoplay. Author, Walter Woods. Director, Rob Wagner. Length,* 4,636 *Feet.*

CAST AND SYNOPSIS

Slim Swasey .....Walter Hiers
Ollie Remus .....Constance Wilson
Madame La Grande .....Carmen Phillips
Jasper Remus .....J. F. McDonald
Tinkle .....Mary Jane Irving

Slim Swasey of Rome, Mo., is guardian of Tinkle, a six-year-old girl deserted by some member of a traveling show. During Fair Week Madame Le Grande, balloonist, arrives. Kelly and Sherman, crooks, plan to rob the bank. When the balloon ascends Tinkle is its solitary passenger but is rescued by Slim. Later he foils the crook's plot and wins the girl he loves. Madame Le Grande turns out to be Tinkle's mother.

*By* George T. Pardy

THERE isn't much of a plot to this picture, which relies mostly for its amusement values on small town atmosphere and rural character sketching. The clever work of that very agreeable comedian, Walter Hiers, is responsible for the development of some extremely humorous situations, but the dramatic sequences seem forced. As it stands "Fair Week" will hardly find favor with sophisticated audiences. But the "kiddies" ought to enjoy it and as a program attraction it should bring good box office returns.

In the film's early stages the action moves at a deliberate pace, but speeds up toward the middle and swings into a rapid climax. Slim Swasey, the rotund hero, is a lovable sort of chap who wins one's sympathy and liking right away, a serio-comic character with a genius for making blunders and getting out of them; little Tinkle, the girl whose mother deserted her, is a darling and there are numerous other types which fit neatly into the rustic surroundings.

The big thrill of the feature is registered by the sudden flight of the balloon, carrying away Tinkle, Slim's rush to the rescue and the acrobatic stunts by means of which he extricates her and himself from the perils of a skyward-bound voyage. This ascent act is just the least bit obvious in its staging, but not bad on the whole.

Another highlight mixture of comedy and melodrama is the scrap between the hero and the crook who has robbed the bank. Earl Metcalfe impersonates the light-fingered gent and fights back in tiger fashion, until his canny opponent brings his bulk to bear on the enemy and crushes him into surrender.

There are many pleasing country shots, the ballyhoo scene as the fair opens is particularly well done and the grouping of the crowds very effective.

Walter Hiers is on view most of the time and plays the part of Slim Swasey in a carefree, unaffected fashion which makes that bucolic hero appear exceedingly life-like and appealing. Constance Wilson is pleasing as his sweetheart.

You can exploit this as an amusing rural comedy drama, with some love interest and an occasional thrill. Walter Hiers should be prominently featured in your billing.

## HAS GREAT SCENIC CHARM

### *'Damaged Hearts,' a Strenuous Melo-Drama Staged in Everglades*

*DAMAGED HEARTS. F. B. O. Photoplay. Author, Basil King. Director T. Hays Hunter. Length,* 6,154 *Feet.*

CAST AND SYNOPSIS

The Mother .....Mary Carr
David (The Boy) .....Jerry Devine
David (The Man) .....Eugene Strong
The Girl .....Helen Rowland
Sandy .....Tyrone Power
Celia Stevens .....Jean Armour
Edwina Winfield .....Sara Muilon
The Cripple .....Charles DeForrest
Hugh Winfield .....Thomas Gillen

Owing the entire world a grudge, a man immures himself in the Everglades. The wife of an enemy is kidnapped by him. They fall in love. Learning that her husband is suspected of having slain her, the woman returns to her lawful spouse, but finds him with another charmer. The husband seeks revenge, but is stabbed to death underwater by a hunchback. The Everglades hermit finds happiness with the woman he abducted.

*By* George T. Pardy

THE scenic charm of this picture can scarcely be overestimated. Its backgrounds consist almost entirely of views of the Florida Everglades, with their wealth of tropical grandeur, silver streams flowing through mysterious swamp lands, majestic forests and masses of overhanging foliage. The camera technique is admirable and fine effects of delicate lights and shadows are achieved, making the production an artistic delight.

The story is melodramatic to the 'steenth degree, so much so that the element of probability is completely lost sight of at times. For instance, the recognition of the missing wife through the medium of a photograph taken from an aeroplane hovering at an immense height in the distance, is an altogether increditible piece of "hokum," yet this incident plays an important part in the plot.

The hero is an orphan whose only sister, adopted by some wealthy folks dies. He is badly treated by the son of the family and later, in revenge, kidnaps the latter's wife. How his hate turns into love for the woman he has seized, forms the theme of the narrative. It is all very hectic stuff and rather artificial, but outside of critical audiences, will likely be favorably accepted.

The Everglades atmosphere furnishes peculiarly appropriate settings for such a tale of passion and revenge The surroundings are so eerie that you can't help feeling that people living among them are likely to be driven by subtle influences into the commission of most any sort of wild deeds.

The fight under water between the husband and the man who hates him, is a startlingly spectacular affair, all the more grisly and ape-like in its details because the combatants are clad in diving suits, which impart to the struggling figures the semblance of grotesque monsters from another world. The husband succumbs to a stab administered in mistake by a hunchback, who is jealous of the abductor and thus a climax of a decidedly effective nature is attained.

Eugene Strong plays the hero role of David, the recluse, when grown to manhood, and gives a capital performance, which stamps him as an artist of considerable dramatic ability. Sara Mullen is emotionally convincing as Edwina Winfield. Thomas Gillen is excellent as her husband, Charles De Forrest provides a grewsome character study of the cripple and the support is adequate.

You can exploit "Damaged Hearts" as a strong melodrama, replete with thrills and unique situations. Dwell upon the film's scenic beauty and give plenty of space to a description of the big fight under water. Eugene Strong, Mary Carr, Tyrone Power, Sara Mullen and Charles De Forrest are names worth featuring.

*A Superb Cast Interprets*

**CYTHEREA**

# The Big Little Feature

## A Word From Dr. Shallenberger On The Serial's Value

W. E. Shallenberger in speaking of the new Arrow chapter play says:

"My experience with serials, now called chapter-plays began with 'The Million Dollar Mystery,' the success of which marked an epoch in the history of screen entertainment."

"The really meritorious serial will bring in the audience week after week with a most gratifying increase in the box office receipts. Every exhibitor who has booked good serials and displayed any degree of showmanship in exploiting them will agree that they are consistent profit makers."

With this point in view, "Days of '49," based on the most dramatic period of Californian history (from 1847-'48 and '49) is now being made with the co-operation of the California Historical Society as to characters, locations, costumes and other data necessary to make the film correct in every detail.

The second chapter has just been screened by Arrow and the wagon train chased by the Indians looks as if the wagons were coming right out over the orchestra due to some nervy work on the part of the camera man.

* * *

## Alice Day Signed by Sennett For Leading Roles

Alice Day, who appeared opposite Harry Langdon in the two-reel Pathe comedy, "Shanghaied Lovers," has been signed by Mack Sennett under a long-term contract to appear in leading roles in productions made under the Sennett banner. Besides carrying the lead in "Shanghaied Lovers," Miss Day has also been seen in one of the important roles in "Picking Peaches," another Pathe comedy.

* * *

## Langdon Making New Comedy

Harry Langdon is busy at the Mack Sennett studio on his next comedy for Pathe, which will be known as "The Lady Barber." The comedy is described as pure farce and is stated to be a whirlwind of action in the course of which Langdon is subjected to some rough usage at the hands of strong armed Charlotte Mineau, who plays the "lady barber." Billie Beck, prominent terpsichorean, will do a specialty dance in one of the scenes.

* * *

## Bathing Beauties in Another

Following their successful debut in "Picking Peaches," a Pathe comedy, the Mack Sennett Bathing Beauties of 1924 are scheduled to make their next appearance shortly in "Adam's Rib," now in production. George Cooper and Madeleine Hurlock play the featured roles.

* * *

## Sounds Like The 'Sportlights'

Moving pictures will be used in the Baylor University summer school for coaches, at Waco, Texas, according to Athletic Director Frank B. Bridges, and all needed material and equipment will be on hand at the beginning of the school in June.

Pictures of most of the world's famous track and football stars will be used in which slow motion films will be shown so that those seeking to perfect form and style in athletics may see how the noted athletes handle themselves.

Much experimenting has been done lately with pictures in different branches of sport and the results attained has been wonderful.

* * *

## Stanley B. Waite Reports Good Conditons in South

Stanley B. Waite, sales manager of Pathe's two-reel comedy department, returned recently to the home office from a tour of the Pathe exchanges in the South, radiating optimism over the outlook for 1924.

"The basic industries of the South have shown a decidedly upward trend, and the motion picture industry being directly dependent upon general conditions for its own prosperity is reflecting the improvement in the general industrial situation.

"In states where the cotton crop is a vital factor the outlook is brighter than at any time since the conclusion of the war. Many new cotton mills have been built, and theatres have been springing up catering to these mill-workers."

ROUND ABOUT THE STUDIOS

Ernst Lubitsch, director of Warner Bros' "The Marriage Circle," is seen here putting Monte Blue and Florence Vidor through one of the most important scenes in the picture.

* * *

### 'Long Ago'—Educational

Sing Them Again Series 1 reel

Annie Laurie is the featured song of this series, with all the beauty of Maxwelton's bonny braes pictured. Also a new twist to get them to sing, impressing on audiences that when they sing Annie Laurie, they are really thinking about Mary or Edith or Sadie or the girl who happens to be the beat girl at that particular time. An old plantation song and "Just a Song at Twilight" completes the program.

## Harry McCoy Making First Starring Vehicle

Under the direction of Noel Smith, Harry McCoy is appearing in "Stranded," the first Century Comedy in which he solely is starred. The picture is being made from one of the European stories Century's vice-president, Abe Stern, brought back with him.

A perfect cast has been assembled to support McCoy in his first featured production for the Century organization. Among those who have already been engaged for important parts are Betty Young, McCoy's leading lady; "Fatty" Karr, erstwhile Fox star; Al Alt, who recently joined Century's permanent stock company, and Herbert Sherwood.

McCoy had been appearing as the "short" of the Earle-McCoy team, but it is the intention of Stern Brothers to make fewer of these "team comedies," letting Harry slowly branch out into a Century star in his own right. If "Stranded," which deals with the happenings of a theatrical troupe in stranded straits, proves successful with McCoy carrying the bulk of the comedy honors, Julius and Abe Stern intend to let Noel Smith continue producing others bought "across the pond," which are admirably suited for McCoy.

* * *

## Wilderness Tales Recommended

"Easter Bonnets," Educational-Tuxedo Comedy "Aggravating Papa," Educational-Christie Comedy, "The Homemaker" and "By Lantern Light." Bruce Wilderness Tales, are included in the current bulletin of the National Motion Picture League as recommended for showing to adults and young people. The Wilderness Tales being particularly stressed because of their beauty and artistry.

* * *

## Four New Century Comedies

Universal announces the release of four new Century Comedies for the month of February. The first of these is "Keep Going," a two reeler featuring Jack Earle, Harry McCoy and Marjorie Marcel. Henry Murdock, William Irving and Helen Stocking will appear in "You're Next," which is the story of a traveling barber shop. Buddy Messinger, the boy star, is to have a part with Sadie Campbell,, Joe Bonner and Fred Spencer, in "Quit Kidding." The last of the four is titled "Peg O' the Mounted" and features Baby Peggy.

* * *

### 'Hard Knocks'—Pathe

Average comedy 1 reel

In this Hal Roach comedy, starring Charles Chase the hero is invited to attend a birthday party and causes a furor by arriving at the formal function dressed in riding togs—because his rival told him R. S. V. P. meant "Riding Suits Very Proper." You'll sympathize with the timid hero when he is talking the boss' empty chair into giving him a raise just as the boss walks in.

* * *

### 'The All Star Cast'—Pathe

Film Fable 1 reel

This Aesop Film Fable points the moral —never trust a woman with your watch —or words to that effect. The animals stage a vaudeville show at the Jungle Opera House. Dogs jump through dough nuts. Mice demonstrate the latest steps and the cat gets away with a goodly number of the audiences watches. Highly diverting with many funny and original touches.

## 'Plastigrams' Likely to Set Whole Town Talking

If you think a spectator wouldn't be silly enough to duck when a character on the silver sheet aimed a pistol directly at him and fired—you're wrong! It's been done.

The Ives-Leventhal "Plastigrams," being released by Educational brings to the screen the Third Dimension in photography. And by the use of this method and the aid of "glasses" with green and red lenses, the man shooting off a gun and the kid squirting a hose, seemingly are brought out to the spectator's very nose—producing a startling and highly laughable effect on said spectator.

Well worth giving some good advance publicity and sure to cause a lot of discussion —and incidently convince your patrons of the great strides being made by experimenters in motion picture photography and printing.

* * *

### 'Nobody to Love'—Universal

Neely Edwards and Bert Roach 1 reel

A bachelor's life isn't always to be desired. Maybe the fair sex after seeing this will be a little more lenient with the next masher encountered and give him credit for a heart a shade less black than darkest Africa. He may be following the advice of a friend and looking for a better half to care for him and sew buttons on his clothes where they are needed most—just as Neely Edwards does here. Anyway they'll get a good laugh watching the troubles he gets into.

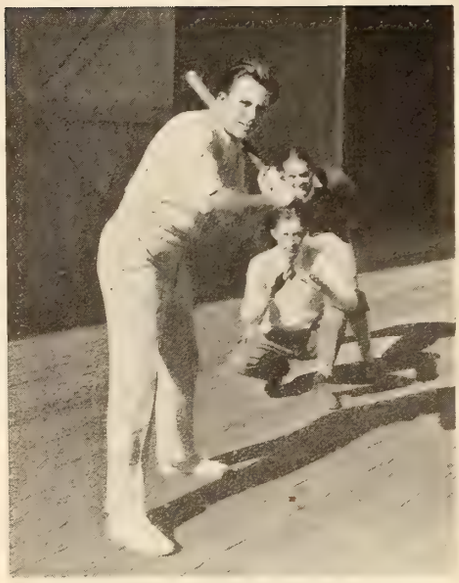
* * *

### 'Wolfe and Montcalm'—Pathe

"Chronicles of America" 3 reels

Deals with the historic struggle of the British and the French for supremacy on the North American continent. A highlight of the action is a reproduction of the famous Battle of the Plains preceding the fall of Quebec into the hands of the British.

Our ex-doughboys will get a certain amount of amusement out of watching the seemingly amateur methods of warfare in those days. And those who appreciate the educational qualities will not only delight in the correctness, even of the most minute details, but will be sure to notice with pleasure that types suitably to the parts are carefully chosen.



ROUND ABOUT THE STUDIOS

Batter up! King Vidor, who just completed directing Laurette Taylor in "Happiness" for Metro, is getting a bit of light exercise. Lest you forget this is in the balmy air of Hollywood

### 'Midnight Blues'—Educational

Spooky doings 2 reels

Lige Conley is exceptionally good in this latest Jack White Comedy; the slapstick ditto, and the titles excellent. All about a night spent in a factory, where spooky and weird looking creatures are made of papier mache. When they start walking around life becomes to hectic for the night watchman. There are too many comedy bits introduced to tell of here but each one is a good laugh-getter.

* * *

### 'Fields of Glory'—Pathe

"Sportlights" 1 reel

Grantland Rice presents a very good argument for the promotion of friendly rivalry of nations in the field of sports and substantiates such argument by showing various international meets—on the polo field, the skating rink, etc. The slow motion camera is again used to good effect, showing how the most difficult strokes in polo are accomplished.

### 'Hunters Bold'—Pathe

"Spat Family" spatting again 2 reels

Mr. Spat with that silly lost look would get the proverbial laugh out of a Sphinx. And when the trio take up the rod and gun as a means of diversion he naturally does everything that no good huntsman should do—such as jumping up and down in the brook when he gets a bite and then after carefully landing the fish, opening his hand and letting it slip back into the water. Which quite naturally makes brother and fond wife a bit peevish and out of patience with him!

* * *

### International News Reel No. 22

Have you seen the "Safety First" International News Reel No. 22, mentioned in the Big Little Feature Number? It was a happy thought picking Fifth Avenue and Forty-second Street—there may be busier crossings, we doubt it. It makes the lesson very realistic.

* * *

### Pathe Review No. 9

Pathe Review No. 9 includes: "Photographic Gems," a collection of picturesque views of Bermuda; "Heads and Heels"; a slow-motion novelty showing a daring trapeze performer in action; "A Lost Art Revived," a highly interesting insight into the methods of petal painting as practiced by the Leonardo da Vinci Art School, New York; and "The Canyon Country," Pathecolor views taken in and around the Grand Canyon of the Colorado.

* * *

## Short and Sweet Program Suggestions

### Universal's

CHASING WEALTH—2 reels. Bert Roach and Neely Edwards. Only in dreams and comedies do such hectic things happen —but dreams and comedies are funny—so why not? Action is fast and the comedy gags well worked out.

YOU'RE NEXT—2 reels. A barber shop built on an old motorcycle—succeeds in getting customers on the chair in spite of the fact that the shop moves along at a zippy pace.

WHY WAIT—2 reels. The subject plays around a "Pay as you weigh" restaurant, where they weigh the patrons before and after the meal and charge them for the difference. No dragging spots. Can be depended upon to provoke a continuous string of laughs—the test of a one-reel comedy.

### Pathe's

TIRE TROUBLE—1 reel. The Our Gang kids treat the richest and sickest man in town to a ride on their speed wagon and insist on his playing leader in their diversions at the Amusement Park. Titles as good as action is funny—up to the Our Gang standard of good comedy.

VINCENNES—3 reels. The story dealing with the famous expedition of George Rogers Clark during the Revolutionary War, which resulted in the capture of the British fort at Vincennes and the saving of six states. Instruction cleverly handled by the Yale University Press. Action and drama and thrills!

A PERFECT LADY—1 reel. Charles Chase impersonating a leading woman and rebuking the town flirts.

### Educational's

HERE AND THERE—2 reels. Sid Smith, Cliff Bowes and Virginia Vance make this a live one. Action develops along the best approved slapstick lines with clever titles to brighten the comedy.

THE SPIDER—1 reel. Tolhurst's microscopic subject which is given the same entertaining treatment given to the series, "The Ant."

BUSY BUDDIES—2 reels. Neal Burns and two buddies stony broke, trying to get something to eat. A few new ideas in collecting bad accounts are shown here. Bright and rapid moving.

ROUND ABOUT THE STUDIOS

Eileen Sedgwick, Universal serial star and members of "The Riddle Rider" company taking a rest, between thrills. Wm. Desmond, the co-star in the picture is hiding behind the cameraman. How come?

# HAROLD LLOYD

in

# GIRL SHY

will be released

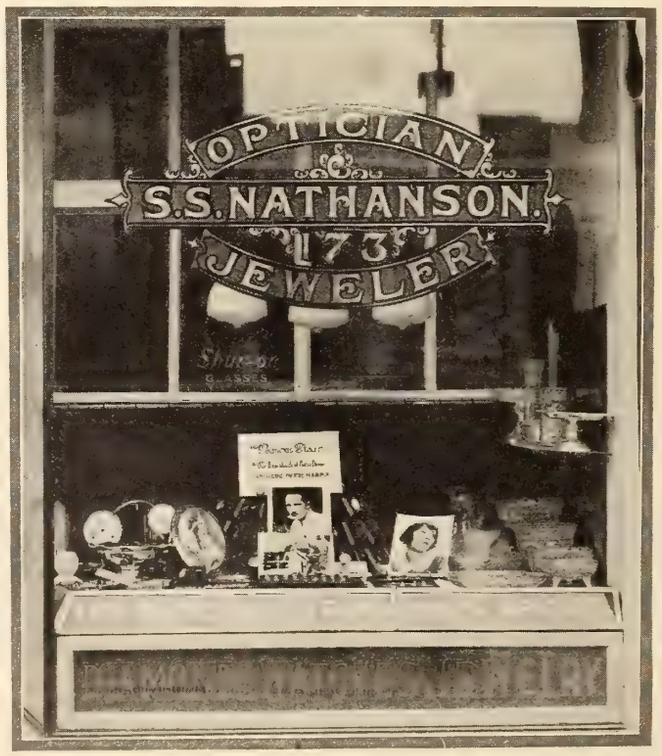
## APRIL 20

Hold the date open!

*A Pathe Picture*

# Turning 'Window Shoppers' Into Movie Patrons

***Window Displays Give the Showman a Highly Productive Medium of Advertising at Little or No Cost to Him***




*WHEN Loew's Ottawa played Universal's "White Tiger," Liggett's Drug Store proved an enterprising co-partner in bringing the public's attention to the show. Each puppy had a letter attached, and, when spelled out in proper order, gave the name of the photoplay. Interest ran high*

*S. S. NATHANSON, Optician and Jeweler of Asbury Park, N. J., was not loath to attract folks to his window through the urge of co-operative window display. So Universal's exploiteer took advantage of the opportunity "to tell folks all about "The Hunchback" at the Strand*

# SHOWMANSHIP

## Does the Song Tie-up Strike a Box-office Note?

*One Expert in Adopting Movie Titles for Songs, Says It Does, But Only Under Circumstances Described Below*

By FRED RATH

*Of the Advertising Department of Famous Players-Lasky Corporation and Co-Author of the Current Song Hits, "Just a Girl That Men Forget," "Big Brother," etc.*

YES, the song tie-up does help the exhibitor—sometimes. When the song itself has merit and the publisher and the producer join hands to put it over.

Under these conditions, the song tie-up offers unlimited possibilities and opens up any number of channels which unquestionably lead to the box-office. Done well, you can't beat it. Half-baked, it's practically useless. The best you might get out of it is a window display or two—but that's only the start of a good song hook-up.

Mention song tie-up to the average music publisher and he suddenly becomes hard of hearing. No, sir, no more picture songs for him. Didn't he publish "'Remnants of Revenge' inspired by the Gondola epic of the same name?" And didn't he lose he-doesn't-know-how-much on it? So he tears his hair at the very thought of another bloomer and stays picture-shy.

Any exploitation stunt can be killed by too frequent repetition, and that's what's wrong with the song tie-up. "Remnants of Revenge" is absolutely worthless as a song title, doesn't interest the people who sing and buy popular music, and just helps to poison the minds of producer, publisher, exhibitor and public against picture songs in general.

But take a title which lends itself to successful song transformation—there are plenty in any company's releases—and you have the foundation without which no tie-up can hope to bring good results.

Granted, then, that the song is good, what can be done with it to help the exhibitor?

Teaser stunts.

It can be played or sung in the theatre in advance of the showing, coupled with an announcement about the picture. It can be introduced at local affairs—dances, club shows, etc., with program mention of the picture, theatre, play dates. It can be radioed. It can be made a part—and a big part—of almost any ballyhoo stunt you can think of. And every time the title of the song is heard, the title of the picture is being exploited. In a way that makes people remember it!

Store tie-ups.

You get a certain amount of publicity, of course, out of every window display—shoe store, millinery shop, what not. But the music dealer not only can give you an attractive window display, selling the title on every cover, but can also make it 100% effective by having the song sung in his store—a sure attracter. Thus the song has both an eye and an ear appeal. No other song tie-up can give you as much.

Every copy sold goes into the home and is played and sung, so that the whole family hears it. A constant reminder of the picture; an advertising medium which carries its own follow-up.

Aside from the regular exploitation angles, and the prologue and theme-song possibilities which tend to enhance the picture itself, the film song opens up an unending flow of special stunts like these.

Ed. Olmstead, publicity man for McVicker's, Chicago, tied up with the "Chicago Evening Journal" on "The Spanish Dancer" song, published in connection with the Negri Paramount picture of the same name. For five nights the paper ran a double-column spread announcing a $50 cash prize for the best additional lyric written to the melody. Thousands of lyrics were submitted and on the last night of the run the winning one was featured in the theatre. Two hundred regular copies of the song were given away to the writers of the best two hundred. The stunt proved itself at the box-office.

IN Salt Lake, groups of girls, costumed as Spanish dancers, were sent out on a ballyhoo, singing the song and actually selling copies. Fourteen hundred copies were sold and there wasn't a single person in Salt Lake who didn't know about the picture. The stunt was engineered by Renaud, Paramount exploiteer, and the manager of the Paramount Empress Theatre. In Portland, Oregon, the leading hotel staged a special revue. "A Night in Spain," featuring "The Spanish Dancer" song. The backs of dummy song covers were used as menus. A girl dressed as Pola Negri did a Spanish dance. The whole thing was tied up tightly with the picture and the theatre.

On the "Big Brother" tie-up song, an unprecedented amount of good publicity was secured, with the returns still coming in strong at the time this is being written.

In Memphis, Manager Waugh, of Loew's Palace Theatre, had a song radioed from two different stations, secured big window displays and a lot of co-operation from the music stores, had it sung in the theatre a week in advance of the showing, prologued it with a special setting and made it sell plenty of seats for him. A thousand copies were sold—worth mentioning because it indicates the interest which the song had aroused.

MICKEY BENNETT child actor in the "Big Brother" picture, radioed the song twice from WOR, Newark, the announcer stating that the song was inspired by the Paramount picture. Hundreds of letters were received from all over the country, expressing appreciation for Mickey's part of the program and in particular praising the song.

In Los Angeles, the song was turned into a good seat-seller. Aside from the regular run of stunts, special slides were flashed in the theatres announcing that Mickey Bennett was to radio the song and the music stores went in for big displays. It showed at the box-office.

Even in New York where tie-ups are hard to effect, all the Loew theatres had a singer do the song, together with an announcement heralding the coming of the picture. Incidentally, this singer—a high-class, high-priced man—was especially engaged and paid by the publisher. This brings up the question: Just how much can the publisher do to help the exhibitor?

The big publisher, with his chain of branch offices, can do a vast amount. Working from a list of play dates supplied by the home office, the branch manager can keep in close touch with the theatre and work jointly to mutual advantage.

If the services of a singer are desired by the theatre, the publisher's nearest branch will supply one. And if it's a high-class theatre, the publisher will send a man with a worth-while voice—not just a mere "plugger." If a prologue is to be staged, the music house then will lend its expert assistance in framing and staging it. In fact, many times the cost of building the set is met by the pub-

(Continued on page 48.)

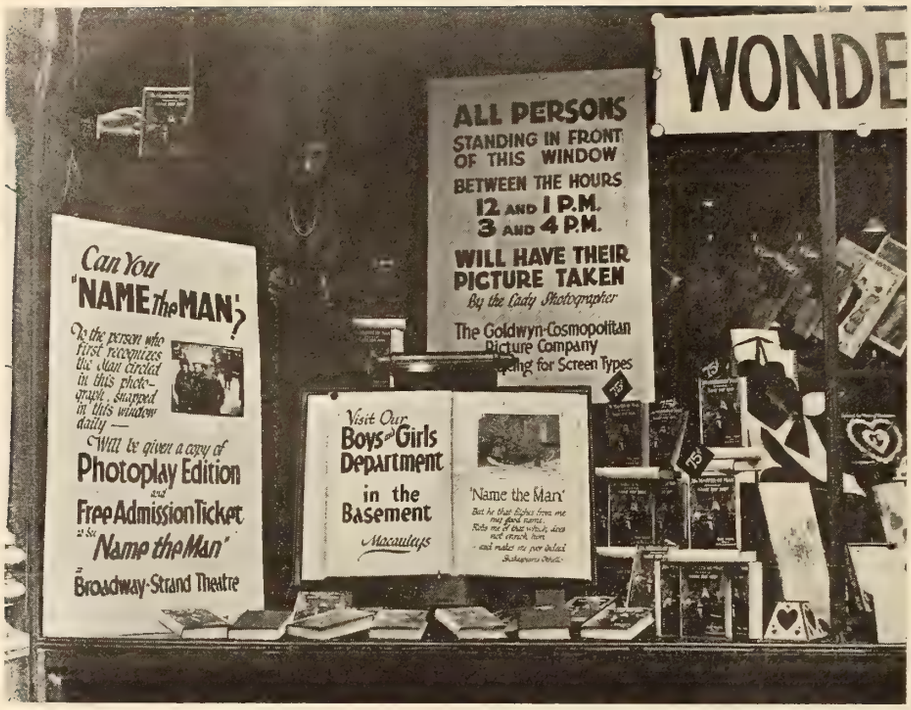
### Lobbyology

#### What's Wrong With the Song Tie-Up?

In order to show the constructive possibilities of the song tie-up, Mr. Rath first dwells on its destructive qualities.

Having purged the subject of all its lesser clay, the author of the accompanying article then starts with a clean slate to show that box-office possibilities are indeed enhanced when the public can be gotten to keep the title of the picture on its tongue in the form of song.

Mr. Rath is in a position to treat the subject from every angle valuable to the showman. The combination of successful popular song writer and film advertising man eminently equips him for the task.




'NAME THE MAN' WINDOW DISPLAY

Macauley's Book Store of Detroit showed more than a willing desire to co-operate on Goldwyn-Cosmopolitan's "Name the Man," a fact which wasn't lost on the Broadway Strand Theatre. And a fact which showed no unmistakable effect in the rise of box office receipts when the money was counted

# Puppy Stunt Attracts Large Crowds to See 'White Tiger'

An improved variation of the old "turtle stunt" was worked to great effect by Captain Goodale, manager, and O. J. Harris, assistant manager, of Loew's Ottawa Theatre, for "White Tiger," when that Universal-Jewel played the Canadian house. Besides their ingenious stunt, these enterprising showmen were responsible for a particularly attractive lobby display on the Dean production.

Liggett's drug store, situated on one of the principal business thoroughfares, donated a window to the stunt, while the live stock was obtained from a local dog store in exchange for the advertising copy carried on the display signs.

Ten puppies, each wearing a blanket whereon was a letter from the words, "White Tiger," frolicked and romped in the window, attracting huge crowds. The people massed ten deep in front of the window all day; in fact, it was necessary to wait until after midnight before a photograph could be obtained.

Prizes totalling twenty-five dollars were offered to those first solving the question: "What Do the Puppies Say?' As the animals were continually jumping about and runing in and out, it was most difficult to make sense of the letters on their blankets.

The following week, a fine display in the window announced the name of the attraction and the theatre, as well as the list of winning contestants. The stunt was actually the talk of the town, and was instrumental in bringing considerable business to the theatre during its run of the Universal-Jewel.

A shadow box, about four feet wide, four feet deep, and eight feet high, was placed at the foot of the main staircase. A cut-out of the "White Tiger" six-sheet was made and placed on a compo board floor, with one "board" torn up. A considerable amount of flashy "paste" jewelry was scattered about, a black cat in cut-out form, a broken mirror, and a calendar, display the date, Friday, 13, helped stress many of the most vivid dramatic sequences of the production.

The entire interior of the shadow box was painted a dead black, with only illumination coming from a baby spot placed in the lower left-hand corner. This gave the effect of a burglar's lantern resting on the floor and threw heavy shadows against the background, heightening the effect immeasurably.

* * *

## SPECIAL MUSIC NUMBER

"Sporting Youth," first of the Laemmle month offerings at the Seattle Columbia, was attended by considerable press publicity. In addition a special preview was given and written up. M. H. Newman, who is general manager of the western division of theatres for Universal, and who is also proving himself a musical composer of note, came through in time to furnish a new foxtrot ballet, "Not for a Day But Forever," which was used as a musical theme for the feature. It made a decided hit with the patrons of the theatre.

*Beauty, Romance, Drama*

CYTHEREA

## 'HUMMING BIRD' OFFERS OPPORTUNITY

### *Humming Bird Stockings Make Good Tieup for Picture*

LEON J. BAMBERGER, who is handling the Paramount end of the Humming Bird Hosiery hook-up with the Gloria Swanson picture, reports that it is running like wildfire in all the big first-run cities, where the complete co-operation of hundreds of stores has already been secured. So successful has the tie-up proved that H. Walter Fred, president of the Davenport Hosiery Mills, of Chattanooga, manufacturers of the Humming Bird brand, has written to Mr. Bamberger that he has about completed his plans of co-operative advertising to include every city and town where there is a Humming Bird Hosiery dealer.

In Chicago, where Ed. Olmstead, of McVickers Theatre, worked in with Mandel Bros., the big department store put on special window displays and engaged forty extra salesgirls to take care of the run on (not "in") Humming Bird Hosiery during the engagement of the picture at the theatre across the street. Full page advertisements were placed by Mandel Bros. in both the Tribune and Daily News, and a page-wide credit line referring to the picture at the McVickers.

* * *

## MOVING FINGER IN LOBBY

Goldwyn's Victor Seastrom picture, "Name the Man!" received one of the most extensive exploitation campaigns which Cleveland had ever seen when it was shown at the Allen Theatre.

In the rotunda of the exclusive Allen Theatre where exploitation material had never been permitted, was placed a cut-out from the twenty-four sheet poster, including a crouching figure, the pointed, accusing finger and the letters of the title. The cut-out of the hand was attached to an electrically driven motor which kept it moving up and down; on each downward stroke the finger pointed directly at the girl. A cut-out of a big exclamation point was used at the side of the girl.

JACKIE'S WINDOW DISPLAY

In one of the most prominent stores of Dallas, Texas, this display helped to awaken the interest in Metro's "Long Live the King" when the picture played the Palace Theatre of that city.

## BOOKSTORES TIE-UP WITH 'PALACE OF THE KING'

### *Good Displays Obtained and Picture Gets Warm Welcome*

ALL of the bigger book shops in Chicago were tied up in the exploitation of Goldwyn's picturization of F. Marion Crawford's novel "In the Palace of the King" for its extended run at Balaban & Katz' Roosevelt Theatre in Chicago.

Window displays of the photoplay edition of the novel, together with stills, portrait enlargements and a special half-sheet window card displayed in a score of book shops.

The special window card was printed in black on a canary background. The title of the picture was printed in a black circle at the top of the card. A box at the left hand side read, "Read the novel by F. Marion Crawford. Buy it here. Now 75 cents." The advertising for the picture printed directly under the title ran as follows: "A powerful story of men and women who lived to love! See the colossal screen drama featuring Blanche Sweet (star of "Anna Christie") supported by a distinguished cast. Starting Feb. 4." To the right of this was a picture of a Moorish female captive taken from the window card prepared by the Goldwyn Cosmopolitan exploitation department.

* * *

## HAT STORE WINDOW DISPLAY FOR 'NAME THE MAN!'

A fine display for "Name the Man" was obtained in the Stetson hat store on the strength of a Stetson hat tie-up arranged with Goldwyn's leading male players by J. A. Jackson, manager of studio publicity. The photograph showing the six men wearing Stetson hats was displayed prominently in the window of the store, together with stills from the production and special cards calling attention to its engagement at the Allen, in Cleveland.

The radio stores were tied up with a photograph showing Mae Busch "listening in" on a radio set; a card carried the information that Miss Busch received her instructions from Mr. Seastrom while making the picture by radio. Free tickets were offered to the first hundred persons who correctly deciphered a radio message which was placed in a conspicuous place at the Radio Show and in the windows of radio stores.

Valuable publicity was obtained at the Automobile Show by the use of a photograph of Conrad Nagel riding in a Dodge car and Victor Seastrom in a Packard car.

* * *

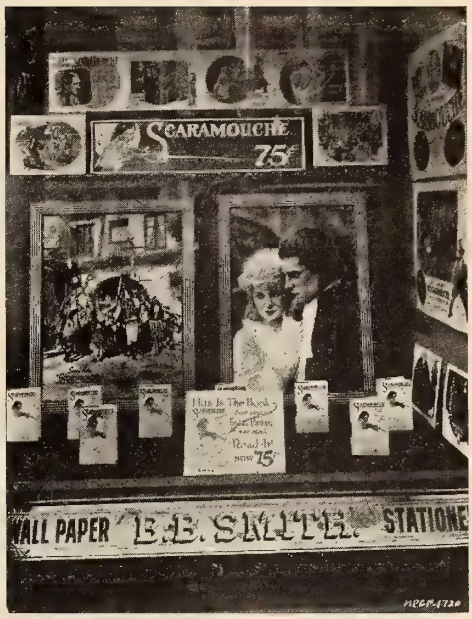
## GONG SOUNDER GETS CROWDS TO 'CONDUCTOR 1492'

A double appeal that made a bid to both eyes and ears of picture fans was used by Manager Dan Burgum in putting over the Warner Brothers' picture "Conductor 1492" starring Johnny Hines, at the Rialto Theatre in Des Moines recently.

Manager Burgum had an art display of a street car filled with passengers built across the front of the lobby. Entrance to the lobby was gained through the doors of the trolley cars and every time the door of the trolley car opened it sounded a loud gong similar to that used on real street cars. The car flash in the lobby resembled closely the car used by Johnny Hines in the picture. While the display itself was a puller, coupled with the clanging of the gong it made a flash that was a puller. The novelty of seeing a display street car with a gong that really sounded every time the door was opened proved a tie-up with the picture that kept the theatre filled to capacity the entire week.

Manager Burgum used a tie-up that was good for both newspaper and word of mouth publicity by offering a free door to all street car men in uniform the first part of the week.

* * *




SCARAMOUCHE WINDOW TIE-UP

When Metro's Feature played the Opera House in Fremont, Ohio, this window display in Smith's general merchandise store attracted considerable attention. "Smith's" is one of the big stores on the main street of this thriving Ohio community

## 'BLACK OXEN' PARADE

When "Black Oxen" played the Seattle Strand, Seattleites were treated to the unusual sight of a yoke of real black oxen drawing an ox cart, driven by a picturesque ox-driver. It attracted much attention. The cart was placarded with signs that advised:

"These are real black oxen. You may also see REEL 'Black Oxen' at the Strand. No Bull." A splendid business was done. The fact that the book was being serialized in a morning paper, furnished another tie-up.

## CITY DETECTIVES USED IN PUBLICITY STUNT

### *Novel Idea Gives Sleuths Chance to Show Puzzle Ability*

EVEN the city detectives couldn't guess "who killed John Prentiss" and it made wonderful front page material for the Birmingham papers, when L. R. Towns gave a private screening of "The Acquittal" to the plain clothes members of the police force.

"If the detectives can't guess who killed Prentiss, what a sweet mystery this will be for you," was the theme of Towns' and the day following the special showing. It didn't do the police force any good, but it certainly helped the engagement.

Towns offered prizes of good hats to the detectives who guessed the culprit when the picture was stopped after the fifth reel. Towns expected that it would cost him a hat or two, but figured that it was worth it if the detectives made strong statements about the mystery. When the detectives failed, however, to guess the killer of Prentiss, Towns saw several good front page stories. He saw right.

On the opening day Towns gave a ten-thirty matinee to get the picture going, and offered free tickets to "West of the Water Tower" his next engagement, for those who guessed right when the picture was stopped. Slips of paper were provided for opinions which patrons turned over to the ushers at the end of the performance.

* * *

## SILHOUETTE SHADOW BOX

The guests of the Fentriss garden party got a dry swim in the window of the Owl Drug Store in San Francisco when the First National picture "Flaming Youth" played Loew's State Theatre. A silhouette shadow box stage was arranged in the window. The title of the picture was lettered in distinctive outlines. The bathing figures were painted in on the sombre back drop.

The attention the display attracted had been bolstered up by advance reviews on the book and the picture, when it was shown, found a public ready and waiting.

The tie-up with the Owl Drug Company was cemented by other window displays. The Colleen Moore perfume talc came in for considerable notoriety as an honor to the player.

BLACK OXEN FIVE AND TEN-CENT STORE TIE-UP

Gordon's Olympia Theatre of Boston, Mass., lost no time in playing ball with Kresge's 5 and 10 cent store, when First National's "Black Oxen" played the house. Suffice to say there was no little interest aroused and that many Kresge window shoppers became Olympia ticket buyers

# EXPLOITATION IDEAS

### Barry Helps Exploitation

Wesley Barry, the youthful Warner Brothers' star, was in Galesburg, Ill., recently to aid in exploiting "George Washington, Jr." The manager of the West Theatre immediately arranged a number of window displays and a tie-up with the Ingersoll Pencil Company. Wesley Barry made a number of personal appearances during the showing of "George Washington, Jr."

The whole town was divided into two debating teams. One team adopted the affirmative and one the negative on this question, "Is Wesley Barry really in Galesburg?"

When Kellogg Drake and Company co-operated with the exhibitor, and arranged, as a special advertising feature, to have Barry give to the boys attending the Children's Party at the West Theatre's special Saturday morning showing, a number of Ingersoll Pencils; no doubt remained as to whether Wesley Barry was in Town.

In a contest, a gold Ingersoll Pencil was given to the boy most resembling Barry. Pencils were also given to the fattest, thinnest and ugliest lads. A special prize was given to the boy whose birthday was on the same days as Wesley Barry's. Names, addresses, days, months and years, of the boys, were written on cards and left at the box-office. This scene aided materially to the exhibitor's mailing list.

* * *

### Penny Show Makes Hit

When A. J. Sosnosky booked the Universal chapterplay, "Around the World in 18 Days," he called in W. P. Allen of the Universal exploitation staff to help him put it over.

Allen suggested that instead of giving the usual free show for the kids at the opening, he advertise that every youngster who would bring a penny of the vintage of 1919 would be admitted to the show. Sosnosky did this and more kids came to the show than they did when he gave a free performance. His house seats 360 and he collected 615 pennies.

The result was a well filled house for the remaining weeks that the chapterplay was shown and an exhibitor so well pleased with the results and the assistance of Mr. Allen that he wrote the exchange about it and at the end of his letter said: "Hooray for Mr. Allen and Universal."

* * *

### Dunce Caps for Publicity

One of the most noteworthy exploitation accessories ever devised by Pyramid Pictures, Inc., for one of their productions was the conical dunce caps which were used with such effect in the exploiting of "What Fools Men Are," when that picture was given its premiere at Cameo Theatre, New York. Scores of men were hired to parade the streets, wearing these dunce caps, and gave the production a great deal of effective publicity. Subsequently similar dunce caps were used as effectively by other first runs.

As a result of this, and with a very keen desire to assist the exhibitor in the exploitation of this frolicsome flapper comedy-drama, Pyramid Pictures, Inc., has laid in an additional large supply of the dunce caps which they offer absolutely without cost to exhibitors booking this picture. The caps are black with lettering in bold orange, the combination being very attractive to the eye. They bear the legend, "Ask Any Woman 'What Fools Men Are.'" There is a space for theatre name and playdates, and as they come flat, they may be run through a press for imprinting this information.

The wise exhibitor will get a quantity of these caps and will run a slide on his screen asking for twenty-five, fifty or a hundred kids to be his guests at the showing in return for a little frolic on the streets. Easy to get scores of kids with this bait. Then form them into a parade and let them march around town.

PONJOLA LOBBY BALLYHOO

Interest in First National's "Ponjola" took a decided boost when the management of the Vendome Theatre of Nashville, Tenn., niaugurated this barber stunt in the lobby. Anna Q. Nilsson's "coiffure" was th setyle after which the local belles had their curly locks modeled

### Holyoke Adopts Peggy

Holyoke, Mass., has adopted New York's Darling, meaning of course that Baby Peggy has scored again in her initial feature production, "The Darling of New York."

George A. Miller, Universal exploiteer is partly responsible for this because of his effect campaign for the picture. He tied up the Baby Peggy waltz and plastered the whole town with covers of the song as well as sending of pluggers who told about the showing at the Suffolk Theatre while they were pushing the song. He also tied-up with the town's two big department stores that were handling the Baby Peggy doll and in this connection secured several fine windows decorated with photos from the production and signs advertising the showing.

The result was that the Suffolk opened to the largest matinee in its history despite a ferocious New England storm They had to turn away over five hundred admissions. The nights were all sold out too and the engagement had to be extended.

There are so many Baby Peggy brands of merchandise on the market it is no trouble to obtain a tie-up. There are dolls and many articles of wearing apparel for children.

### New Prologue Stunt

In these days of super-showmanship the absolutely original stunt is a mighty hard thing to think of. When something new actually comes along it should be hailed with joy by the industry, for once tried and proven successful, a new stunt is bound to be taken up and utilized by hundreds of exhibitors.

Credit for springing "something new under the sun" is hereby given to George V. Holloway, manager of B. F. Keith's Hamilton Theatre at Broadway and 145th Street, New York City.

The special stunt which merited the praise in the opening remarks of this little article, consisted of a special prologue run in connection with the trailer on the picture.

Mr. Holloway's stunt is unique and novel in that the prologue did not precede the actual showing of the picture but was used one week in advance to herald the coming of "The Darling of New York." Six dancing girls were engaged and, under the direction of Harry Shaw, famous Keith presentation specialist, stepped through a fast little act with songs which ended in an announcement of the Baby Peggy picture. The girls were dressed up to represent Baby Peggy herself. The setting was a beautiful black plush drop, in back of which was a special back drop view of the sky-line of New York, the windows in the buildings dotted with twinkling lights.

At the conclusion of the act, as the lights faded out, the regular trailer of the picture was flashed on.

* * *

### Oxen Painted to Order

Aiding the exploitation of First National's "Black Oxen" at the Loew State Theatre, Los Angeles, where Frank Lloyd's first independent First National Picture established records and held two weeks. Manager Bill Knotts of the local First National exchange hired a team of real oxen to carry the print of film from the exchange through the busy downtown traffic on the second Saturday of the run to the theatre.

Unable to get real black oxen, Mr. Knotts arranged with J. L. Johnston of the Frank Lloyd studio to spray two docile steers with lamp black water color, hitch them to a cart and have them transport the film down Olive Street from the exchange past the Biltmore Hotel, the Auditorium to Broadway and Fourth and thence up Broadway to Seventh Street where Manager John P. Goring and Dick Spier, advertising manager for Loew's State with several ushers awaited the delivery of the film.

At every corner on the way the oxen tied traffic in a knot and the efforts of the policemen to extricate them from the mass of automobiles, bicycles and pedestrians caused much comment, many newspaper pictures and considerable talk all of which helped at the box office, according to Mr. Goring.

* * *

### Here's a Good One

Harry Brouse, proprietor of the Imperial Theatre, of Ottawa, staged some effective boosting for "David Copperfield" as the feature attraction at the theatre during the week of March 10. On the Friday afternoon previous to the engagement, a special private screening was held at the Imperial for every school teacher and clergyman in the city. Special invitations were extended to each school teacher to bring two of her pupils with her and much novelty was employed in the selection of the two scholars in various classrooms, all of which assisted materially in drawing attention to the picture. In some instances, the classrooms conducted popularity contests of their own and the boy or girl receiving the largest number of votes from schoolmates were given "the trip to the theatre." An essay contest was also conducted for cash and other prizes during the engagement in co-operation with The Ottawa Journal and special display space was also used to good effect.

*Say! See! Book!*

CYTHEREA

AN unusually complete and helpful exhibitors' service book has been prepared for Cosmopolitan's picture, THE GREAT WHITE WAY, based on H. C. Witwer's story, "Cain and Mabel." On the front cover, which is printed in black and red, is a scene from the prize fight, from the rehearsal of the "Follies" chorus and caricatures by the various cartoonists who appear, incidentally, in the film. The inside cover page is devoted to a detailed account of the story, the second page contains the cast and pictures of the stars and many notable writers, artists, fight promoters and others who figure in the incidental action. Another page contains a night photograph of the great crowds that thronged the Cosmopolitan Theatre for the first midnight showing of "The Great White Way."

Two pages are devoted to reviews of "The Great White Way," and four pages to stories for motion picture editors of newspapers.

The advertising cuts are most attractive and are unique in conception and in execution. Some of the advertisements employ the silhouette.

* * *

AWAKE to the possibilities of current events in live advertising, the management of the Lyric Theatre, New York, inserted an ad in the papers offering $200 in cash to the famous "Bob Haired Bandit" who has been active in Brooklyn for several months, if she would attend the opening of THY NAME IS WOMAN and write a 300 word impression.

The money was to be paid in any way suggested by the bandit.

This novel ad caused considerable comment since the lady bandit finds a place on the front page of the New York papers almost daily.

# ADVERTISING AIDS

A PRESS SHEET is being prepared by the Warner Brothers publicity staff for THE MARRIAGE CIRCLE, the latest Lubitsch production. Every angle of the story has been considered with the purpose of establishing every conceivable merchant tie-up and suggesting a variety of lobby displays that will be unusual and will at the same time immediately suggest the text of the picture. A maximum of newspaper stories, that should help the exhibitor get space in the local papers, have also been prepared.

The campaign will abound in attractive posters of all sizes and colors each carrying a different appeal, yet all emphasizing the name of the production and the prominent stars among which are Florence Vidor, Monte Blue and Marie Provost.

* * *

IN the Palmer Mass., Journal want column appears an ad "Wanted LADIES TO BOARD. Friday and Saturday, March 21 and 22. Address, Tom Mix, Strand theatre."

This sort of advertising is cheap and efficient. The want columns can be used to good advantage in advertising almost any picture.

* * *

C. W. IRWIN, manager of the Imperial, Columbia, S. C., recently tied up extensively with the Chattanooga Hosiery Mills, who manufacture HUMMING BIRD hosiery, upon his presentation of Gloria Swanson's latest starring vehicle with flattering results.

R. C. GARY, Universal Exploiteer, operating in the Wisconsin territory in the interests of THE HUNCHBACK OF NOTRE DAME, is responsible for one of the most unusual exploitation ideas ever put into effect. In his campaign for the Rialto Theatre, Marinette, Wis., Mr. Gary secured the cooperation of Werner M. Schomaker, Mayor of Marinette, who caused a proclamation to be published in the newspapers over his name and seal.

The proclamation calls upon the citizens of the city to respond to the "Better Pictures Day" movement which was started by Universal. The object of the movement is to place the picture industry on a higher plane and co-operate with patrons in making pictures of a higher educational and moral standard.

The proclamation was only one of several advertising mediums used but its punch put the picture over with great success.

* * *

AN unusual and thoroughly successful campaign was carried on by the Circle Theatre for two weeks in advance of their showing of the First National production, BLACK OXEN, which not only helped swell the attendance on the Lloyd picture but also bolstered up the patronage for two preceding attractions at that theatre.

During Christmas Week, and the showing of "The Meanest Man in the World," ads were run in each of the three local papers announcing that to the first one thousand women entering the theatre at the Wednesday, Thursday and Friday matinees a complimentary copy of the novel would be presented.

* * *

THERE are press books and press books but the new one issued by Universal in Japanese is the last word. It is printed in color and contains scenes from many of the latest releases together with photos of popular players. Practically all the text is in Japanese.

*THE exhibitor will profit by using ads outlined in press sheets. The Hodkinson ads shown below are good examples.*

# "Can't go wrong on Meighan"

**D. F. Wolfe, Princess Theatre, Lansing, Iowa**

**No, sir, *you* can't go wrong on Thomas Meighan either. He's the best box-office male star on the screen today. Every picture he ever made is a big profit-winner for the exhibitor. If you want to make sure of the crowds and the cash, book Meighan—any Meighan picture. Your Paramount exchange has perfect prints and a complete line of advertising aids. Here's what other exhibitors find:**

## "THE MIRACLE MAN"

—A splendid picture, full of absorbing interest. Should please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

## "IF YOU BELIEVE IT, IT'S SO"

—Like all other Meighan's, it draws the crowd and keeps them entertained. Seven reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

## "OUR LEADING CITIZEN"

—The slogan, "You can't go wrong on Meighan" still holds good. He goes over better for me than any other star. He just acts natural and you can't help but like him. Cast hard to beat. Print good.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

## "THE NE'ER DO WELL"

—Good feature. Moral tone very good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travell, Elite Theatre, Placerville, California.

## "THE CITY OF SILENT MEN"

—Well, well, I never have played a bad Meighan picture yet and this one, boys, is sure fine. I sure wish some or all of our screen opponents could have seen this. It would teach them a lesson they need. Five reels. Reels in good shape.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage

## "BACK HOME AND BROKE"

—Oh, boy, this is one picture. I had old people out on this one that never came to a show, simply because of Thomas Meighan. "Good luck star" is right. I can always bank on a crowd when I have Meighan. It's simply a dandy, clean and entertaining picture. Book it and step on it. It's worth it.—L. E. Gray, Movie theatre, Drayton, N. D.—General patronage.

## "THE BACHELOR DADDY"

—The best bet yet. Pleased 100 per cent and people still laughing and talking about it. Remarked to one man that I heard the kids shouting lustily and he replied: "Kids, hell! It was us grown-ups that was shouting." Play this one sure. Seven reels.—J. W. Woodman, Gem theatre, Frederick, S. D.—General patronage.

## "WOMAN-PROOF"

—They liked it. No squawks and it did a nice business so there you are. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

## "CAPPY RICKS"

—Had some of my patrons tell me this was the best I ever ran. Think they were stretching it a bit. Very good but not that good. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

## "THE MAN WHO SAW TOMORROW"

—A good picture. Well received. Film in good condition. Have had no bad film from Paramount in a long time. Seven reels.—School theatre, Denmark, S. C.—Small town patronage.

(Opinions from Exhibitor's Herald and Moving Picture World)

**"Male and Female"**
**"Why Change Your Wife?"**
**"The Easy Road"**
**"Conquest of Canaan"**
**"The Prince Chap"**
**"Civilian Clothes"**
**"Prince There Was"**
**"Manslaughter"**
**"Conrad in Quest of His Youth"**
**"Frontier of the Stars"**
**"White and Unmarried"**
**"Homeward Bound"**
**"PIED PIPER MALONE"**
**"THE CONFIDENCE MAN"**

# *All Paramount Pictures*

# Tried and Proved Pictures

## ROGERS-PATHE COMEDY BREAKS RECORD

### *'Two Wagons—Both Covered' Plays for Two Weeks at California*

THE honors for what is said to be an unprecedented occurrence in the realm of short subjects, falls to "Two Wagons—Both Covered," a Tried and Proved burlesque on "The Covered Wagon."

"Two Wagons—Both Covered" lays its claim to Tried and Proved honors on volume of bookings since its initial release by Pathe. It has played in a great number of houses but it was not until it reached the California Theatre in San Francisco that it attracted phenomenal attention to itself.

It happens that the week selected for the showing of the picture, the feature on the program was a very weak and inadequate attraction. The manager looked with gloom upon the business prospects for the week, for he had not figured that his two-reeler would be able to pull things through for him. Yet that is precisely what happened.

"Two Wagons—Both Covered" created such a sensation at the California that the aggregate business at the end of its run showed it had broken the house records. But it did more than that. It became so talked about in the vicinity that Manager Nat Holt was forced to put the picture on for another week after it had finished its run and had been withdrawn, so persistent was the demand from his patrons.

What is more, the film was reviewed in the Los Angeles Express with the dignity and space usually accorded the feature and the reviewer, Charles Goss, boldly stated that the picture is "so meritorious as to steal first place honors on the California bill from an excellent feature picture."

What is more, the presentation was accompanied by an extensive exploitation campaign of feature proportions. Throughout the week prior to the opening, over a hundred banners announcing the coming engagement of the comedy at the California were prominently displayed on the outside of jitneys and other autos traveling through San Francisco's shopping and theatrical district.

TAKING IT OUT ON BUDDY
To lively incidents like this may be attributed the popularity of Universal's "The Flirt," an old and unquestioned Tried and Proved picture

## 'Save Them from an Untimely Death'

THE firm of Goldstein Brothers, with its sixteen theatres, stands for Tried and Proved Pictures. It is so stated in its advertising and in its program for the Palmer Theatre of Palmer, Mass.

"A Tried and Proved Show of 100 Per Cent Features," is the announcement to its patrons.

Manager H. A. Chenoweth declares the week's program has been tried by leading theatres country wide.

It has been Proved by capacity crowds to their satisfaction for their good cash.

Cash, the manager continues, spells satisfaction, approval, joy and admiration.

What is being done by Mr. Chenoweth is being done by many other exhibitors throughout the country.

"Tried and Proved" is positive and definite.

It means that the productions coming within that division have been given the seal of the public's approbation.

Another New England exhibitor of pictures writes to say "Amen" to our leading article in the issue of March 8 entitled "Save Them from an Untimely Death."

The writer is not desirous of showing first run pictures. He says that in the last five years there have been produced many pictures "excellently adapted" to his needs, but again and again exchanges reply to his inquiries that "That picture is no longer available."

It is pointed out by our correspondent that if the distribtuors will make it a point to keep on hand prints of some of the outstanding successes of previous years not only will a favor be done their customers but there will be provided no excuse for the formation of companies designed particularly to provide what commonly is known as non-theatrical subjects.

The great point to be remembered is that a good picture does not die. Every picture is new to the man who has not seen it.

Every worthwhile production is entitled to "run its course," to reach all the photoplay public.

If the good pictures are kept in circulation right up to the saturation point it will have a beneficial effect upon the producer of indifferent pictures.

It will mean that in making pictures there will be a realization they cannot be booked because they are new but because they have merit.

## 'TO HAVE AND TO HOLD' HIGHLY PRAISED

### *One of Few Costume Plays Pulling Well in Small Towns*

TO Have and to Hold," the Paramount feature starring Betty Compson and Bert Lytell is more than holding its own in the race for box office records. The film was first released in November 1922, and the fact that it is still drawing special comment from exhibitors who are just booking it, or running it for a second time, is proof enough of the power of a good picture to do good business despite its age.

The picture is a costume play and it is commonly admitted that this type of story often has difficulty in getting across to a great portion of audiences. That this one can capably surmount this difficulty is attested to by the enthusiastic reports from exhibitors who admit that their audiences are not usually very strong for costume pictures.

There can be no doubt that a great deal of the success of the film is due to the work of the two stars, for in speaking of the picture, exhibitors have especially indicated the appreciation which their patrons showed for the splendid performance of both Bert Lytell and Betty Compson.

Perhaps the most concrete way of indicating what is thought of this Tried and Proved Picture is to reprint the actual written opinion of some exhibitors who have commented on it.

When the film showed at the Star Theatre in Hay Springs, Neb., the manager said of it: "It is a very fine production. A costume picture, it is true, but beautifully photographed and well directed. When a costume play pleases our patrons like this one did you may be sure it is practically a one hundred per cent production."

The report from the Hudson Theatre in Rochester, New York, said in part: "This is a good picture and one of the few costume pictures that pleased. I had put off playing it but after I had seen it, I felt I gave my patrons a real treat."

This report corresponds to others which indicate that the picture is a big drawing card.

RIGHT ON THE JOB
The International Cameramen are always on the job. J. C. Brown is here shown taking pictures of a Richmond fire at the time it is happening

# TRIED AND PROVED PICTURES

## 'Drifting'

*Opium Drama* *Released by Universal*

BRIEF: Cassie Cook, engaged in selling opium, becomes remorseful and wishes to save her chum from the habit, decides to leave China. She wins the confidence of a white man in Hang Chow who tells her he is there to fight the evil. Cassie feels like a cheat and decides to betray her comrades. A fight ensues between the two factions from which Cassie emerges with a clean and honorable love.

THE life of the Orient is a never failing source of interest to the movie public, and Priscilla Dean is a well-liked star when it comes to "atmosphere" stories. These two facts explain readily enough, therefore, why this picture is still the subject of lively bookings and why it is being shown for a second time in some of the best houses in the country.

To arouse the desire to see the film, the stills may be used to excellent advantage in arranging a lively lobby display. Nothing could more truly suggest the atmosphere of the picture than these stills which tell at a glance what may be looked for in the way of entertainment.

To attract the attention for a distance it might be wise to hang dozens of Japanese lanterns of as many bright colors as you can secure, above the entrance of the theatre. Not only will the colors get the eye, but the Oriental suggestion will immediately be conveyed by the lanterns.

You can give the showing some splendid advance publicity from your own screen a week or more in advance of the play date. Here is one good way of getting this attention. Use a slide worded something like this: "How many words can you spell from the word 'D-r-i-f-t-i-n-g,' the Universal-Jewel coming to this theatre (date). Two admission tickets will be given to the person turning in the largest list at the box office."

This award can be anything you see fit, and the contest should be followed up in your newspaper advertising. You might also arrange to have merchants in the vicinity carry ads of the same nature. To tie-up with some product of their own they might offer prizes along different lines.

You might arrange, too, to have the druggist make a display of incense burners and have the display illustrated with stills and posters from the picture. This too, will immediately tie-up with the Oriental atmosphere and suggest the theme of the story.

* * *

## 'A Dangerous Adventure'

*Jungle Love* *Released by Warner*

BRIEF: Two girls and their uncle go into Africa in quest of a buried treasure. They encounter wild animals, terrible natives and rampaging storms but they escape them all and are brought back by their sweethearts who have traveled to their rescue. Directed by Sam Warner.

TAG a key with a number, and put it away where no one but yourself can learn what the number is. The key will be one used to open a large treasure chest which you have on display in the lobby. The person holding the number which coincides with the one on the key will receive the contents of the chest .....a brand new ten dollar bill. The only way in which a patron can secure a number is to purchase a ticket to a performance of "A Dangerous Adventure."

Here you have the idea for an exploitation gag which carries publicity for the showing of the Warner production in two ways. You are inciting the urge to attend by the idea of a substantial reward for the lucky patron, and at the same time you are providing a fitting lobby display in the form of a treasure chest which should be arranged to look as genuine as possible to convey the impression that this is the very chest upon which the story of the picture depends.

Since a number of the scenes feature wild animals and their habits you have a strong appeal to the school children on this score.

## 'FLIRT' STRONG ATTRACTION IN SMALL TOWNS

Even the newer Booth Tarkington pictures can't shut out the old ones. As a matter of fact it might be that the appearance of the new pictures has been responsible for a greater interest in this author which accounts for the growing popularity of his pictures be they new or old.

"The Flirt" is a real old Universal picture and is Tried and Proved in every sense of the word—in its box office drawing power, its ability to draw well on a repeated booking, and the number of bookings which it has to its credit.

It is now having its run with the small town houses whose patronage is general and managers of these theatres reported splendid success with the film. It ran recently at the Maxime Theatre in Crosland, Mich., and according to the manager the patrons were very much pleased with the film. Several of those who came to the theatre stopped to tell how much they enjoyed the picture and how grateful they were for the showing.

A very similar state of affairs obtained when the picture showed at the Whynot Theatre in Greenfield, Ind. As a matter of fact during its run the weather was very unfavorable, yet it drew very gratifying crowds.

* * *

## 'Lawful Larceny'

*Vampire Love* *Released by Paramount*

BRIEF: A modern vampire who runs a gambling house with a male partner, who directs the victims to the house, ruins Andrew Darsen financially while his wife is in Europe. When she returns she hears all and determines on revenge. She goes to the gambling house and succeeds in ensnaring the vampire's partner by which means she wins back her husband's fortune, and regains her own happiness.

A LAVISH display of exquisite clothes, and elaborate interior sets characterize this story of the modern Cleopatra which has found a very ready audience among a wide range of audiences, especially in the smaller town where this type of picture always goes big. Up to date its record of prolonged runs puts it among the foremost Tried and Proved Pictures.

And always, wherever it has shown, there has been a concentrated advertising campaign to back them up. A very helpful aid in this connection is a form of teaser ad printed on glazed cardboard. This should bear the message: "Wanted—Information that will lead to the arrest and conviction of the man or woman who robbed Hepburn's safe. See 'Lawful Larceny' at the.....Theatre next week for complete details."

Some real selling ads of various sizes have been prepared by the Paramount publicity department, and are contained in the press book. They emphasize the various phases of the story and are pictorially so attractive that they would be sure to arouse interest wherever they are used. They suggest at a flash the highlights of the picture in a very attractive manner. They are available in mat form at the various exchanges.

Then, too, there are the posters which may be profitably used for advertising purposes as well as for lobby decorations. They radiate the punch and appeal of the picture in bold bright colors that force the attention.

Suggested letter and post card forms are also at the disposal of the exhibitor who will find them valuable if he has a mailing list or can secure one. Material that comes through the mails always receives more dignified attention than paper handed to you on the street, besides which if it comes through the mail it is sure to get directly into the home where it will be seen not by one but by many.

The message contained in these need not be long. Something like this will do very nicely. "Dear Miss....., A new Paramount picture, 'Lawful Larceny' will be the feature at the.....Theatre for.....days. Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel are featured. Allan Dwan, who made 'Robin Hood' directed the picture which is undeniably one of the hits of the season."

While this message says nothing out of the way, it carries dignity and the impression that the person receiving it is being personally solicited to be present as a regular patron of the theatre.

## *Letters That Can't Be Bought*

NUMBER EIGHT

*Mill Valley, Calif.,*
*February* 20, 1924.

*Exhibitors Trade Review,*
*New York,*

*Dear Sirs:*

*Please renew my subscription to the Trade Review and find enclosed check for Two dollars ($2), payment for same.*

*The Box Office Reviews in your magazine are very helpful to an exhibitor, as we are sometimes unable to get press matter from the Exchanges on the very latest productions. I use the Box Office Reviews, or a part of them, for my program. I like the way the different attractions are written up by your critics.*

*Wishing you every success for the New Year, I am*

*Very truly yours,*
*GEORGE H. COOKE,*
*Mgr., Hub Theatre, Mill Valley,*
*Box* 874, *California.*

It is letters like this one that convince us we are working ahead in the right direction. It is the purpose of the EXHIBITORS TRADE REVIEW to render every possible service to exhibitors. Every department is planned to help the exhibitor get ahead. Now it is the Box Office Reviews that are singled out for special praise.

These are written not only so that they are easy and pleasant to read, but for the purpose of giving the exhibitor a straight-from-the-shoulder tip on every picture that is reviewed. When a man selects these reviews to reprint in his program, we know we are accomplishing our purpose—rendering real service to the exhibitor.

# Play Pictures with a Reputation!

WHAT in the world is the use of playing unknown pictures when here are pictures that have been tried and proved 100% at box offices all over the country. When you play pictures with a reputation it means that ready-made audiences are waiting for them—it means that they can be easily exploited—and that you can make real money. These Jewels have a reputation for entertainment value and for making money. If you haven't played them, there is real money waiting for you. Now is the time!

* *P. S. If you've played "Merry Go Round" once, play it again.*

## MERRY GO ROUND

The Year's Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

## THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

## The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

A Thrilling Drama of international crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

## SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast of popular favorites. From Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard.

Presented by

CARL LAEMMLE

# Universal Jewel Pictures

## *TRIED AND PROVED PICTURES*

### 'Merry Go Round'

*Story of Nobility* *Released by Universal*

BRIEF: An Austrian noble falls in love with a peasant, but his position forces him to marry a countess. Then comes the war. Nobility disappears, the countess dies, and fate again throws the lovers together. Now it is possible for them to marry and they find happiness together.

SO many theatre managers are finding that they have to rebook "The Merry Go Round" in order to give the portion of their patrons, who couldn't get there the first time, a chance to see the picture, that bookings are as lively as ever, and the film belongs among the foremost Tried and Proved Pictures.

Probably one of the big reasons for the popularity of the film is its easy adaptability to clever exploitation stunts. Despite the fact that for several months exhibitors in all parts of the country have been active on all sorts of schemes to give the picture a great deal of publicity, there seem still to be a quantity of new ones that are entirely original.

Here's one that should occasion a great deal of comment if you can manage to pull it. If you stand in with the police—and if you don't you should as soon as possible—get permission to erect on each of the corners leading to your theatre, a traffic post, on the top of which should be a rather large waterproof pin-wheel. The posts should be made of wood with a fairly heavy base. On the post should be a sign printed in large letters with the words: "Turn here to see 'Merry Go Round' .....Theatre."

Then, too, you can put over a whale of a stunt with the taxi stations. Get a square of wood a foot and a half and in large letters have printed along each side, the name of your theatre. In the center of this base erect a round stick a few feet high. On the top of the stick should be a large sign on which is printed "Our taxis take you direct to 'Merry Go Round.'" This should be printed on both sides so that passersby going in all directions will notice them

You can easily arrange with the taxi company for permission to place these signs at their stands. Besides giving you publicity, it carries the suggestion that with very little effort you can be conveyed to a place where there will be furnished some real entertainment.

A number of exhibitors have found that an attractive lobby did wonders in interesting the patrons in the picture. The film suggests any number of these, some of the most effective being those in which the marquee plays the big part in the display.

By the use of compo and beaver board, you can get your carpenter to make a very substantial merry go round. Cut-outs from the twenty-four sheets will supply you with just the right figures to place in the merry go round. Then get plenty of colored flags and put them all around so that as the thing revolves (and this can be easily arranged by means of an electric battery and some simple wiring), the flags will blow and thus attract further attention.

You might also be able to secure a small merry go round, the kind they drive about on small wagons, and on which children ride, and make that the central figure in your lobby. This should also be brightly decorated with flags and streamers, and in addition you might arrange to give children free rides on it. This will keep a crowd in front of your theatre at all times, and will certainly make a marked impression on prospective patrons.

* * *

### 'De Luxe Annie'

*Crook Drama* *Released by Selznick*

BRIEF: Julie Kendal, loving wife of a devoted husband, is struck on the head and becomes an aphasia victim. While in this condition she becomes the confederate of a crook who practices the old badger game. She one day strays to the town in which she lives, and all unwittingly is led by a chain of events to her own home. There her husband and a doctor friend find her. By means of an operation she is restored to health, and she and her husband are happily reunited.

OF all Norma Talmadge's earlier successes, this one is credited to be her most notable and in the role of De Luxe Anne she has endeared herself to a great many audiences.

Besides the popularity of this star there is also a contributing factor in the form of Eugene O'Brien who is her leading man. There is a great deal of publicity to be gained from featuring these two names in conjunction with a lobby display in which studio pictures of the production are given a great deal of prominence.

These stills should be attractively mounted and placed both at the entrance to the lobby and in the lobby proper. If you can get frames for them, so much the better for they become more compelling when they can show off to better advantage.

You should also get some stills to place in windows of shops in the community. Several of these show Norma Talmadge in some of the elaborate gowns which appear in the picture and among gorgeous settings. Hence they would be specially suited to apparel shops, or furniture stores where the tie-up would be very obvious.

The mystery aspect may also be profitably played up in an exploitation stunt of this nature. Have posters printed announcing a reward for the capture and conviction of "De Luxe Annie" and her slick accomplice. These posters should be given prominence in all parts of the town for several days in advance of the showing, to insure impressing the name on the public.

The posters which have been prepared by Selznick have all the necessary elements for arousing the curiosity and creating a desire to see the film. They should therefore be used both in the lobby and in the various shop windows where they will be easily noticed and will do the most good.


**It's What's Left That Counts!**

**After you've paid your film rental**

**And deducted your overhead—**

What's left is your profit

Make YOUR PROFIT a good one—

Book actually certified successes.

Start with

**"THE HEART OF WETONA"**

Starring

**NORMA TALMADGE**

AT ALL

**Selznick Exchanges**

"The prints are in FINE CONDITION"



**Riding With Death**

INTO

**Crater of Vesuvius!**

**International Exclusive**

Typical of INTERNATIONAL Quality—First and Best—A Feature in Itself—A Newsreel SPECIAL ATTRACTION.

Wondrous Airplane Views—

Seven Minutes of Flight in the Fiery Inferno!

Closeups of the Flaming Cone!

Most Sensational Newsreel Picture Since International's Famous "Tokio in Flames"—

EXCLUSIVE IN

**International News No. 22**

Produced by International — Released by Universal



**BRAY WINNERS**

COL. HEEZA LIAR CARTOON COMEDIES

BRAY MAGAZINES

BRAY NATURE PICTURES

**TRIED AND PROVED**

HAL ROACH Presents

# STAN LAUREL

*Two Reel Comedies*

## *Play Laurel for Laughter!*

The more comedies he makes, the better he gets and he started *good*

Never has a new comedian "caught on" better or quicker.

With his first Hal Roach-produced comedy a few months ago we prophesied big things for Stan Laurel. He has now caught up with the prophesy, and is stepping fast.

Play Laurel for laughter and audience satisfaction!

Pathécomedy

TRADE MARK

# Leather

from the

## The Serial With a

*Everybody* everywhere knows Cooper's famous Leatherstocking Tales.

It would take a million dollars to make a title equally well known.

You yourself when a boy read and loved "The Deerslayer", and all the rest of those thrilling stories. You and your kids know Chingachgook,

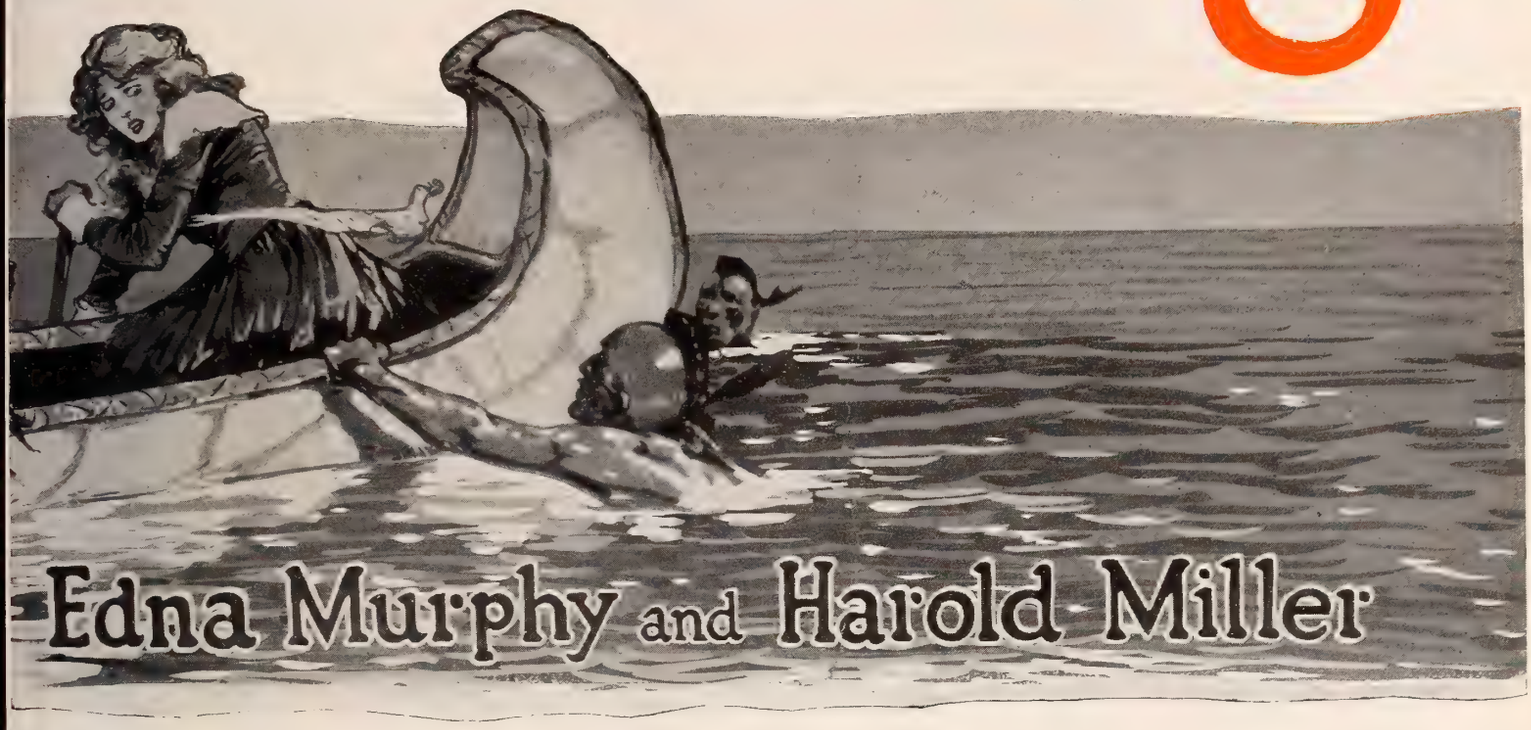
Produced by
C. W. Patton

Pathéserial

TRADE MARK

# stocking

World-famous Novels by James Fenimore Cooper




## Million Dollar Title

Hawkeye, Judith, Floating Tom and Wah Ta Wah just about as well as you know your neighbors.

When you announce this exciting, colorful, amazing Indian adventure serial you've got the attention of most of your community.

When you've got a million dollar title to show, you're on the road to many thousands yourself.

Pathéserial

TRADE MARK

Directed by
Geo. B. Seitz

*A knockout as a serial*
*A clean-up as a feature—*

# The Way of a Man

with

## ALLENE RAY

and

## HAROLD MILLER

*From the famous novel by* EMERSON HOUGH

(Author of "The Covered Wagon", "North of 36", etc.)

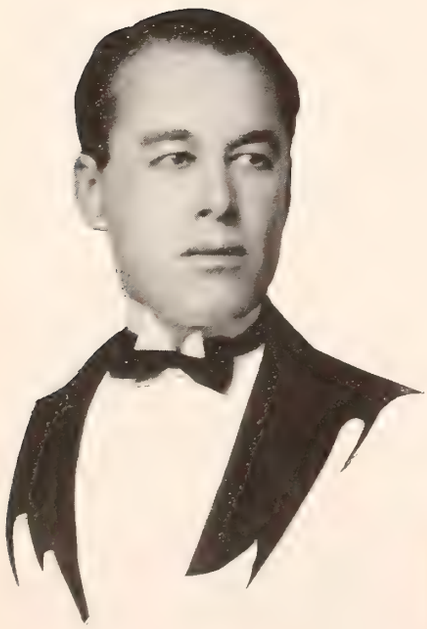
For the first time in the business *one* story has been used for both a feature and a serial. It was big enough for both.

This decided innovation has now been proven a complete and amazing success.

The serial has established marvellous booking records with *every exhibitor more than pleased.*

The feature is competing on even terms with the biggest features of the day. Exhibitors declare it *just as good* as the feature that has been declared the greatest picture ever produced.

***What more can we say?***



"I want to congratulate you on this wonderful production."—Colonial Theatre, San Diego, Cal.

"Very satisfactory."—C. G. Behrens, Family Theatre, Davenport, Ia.

*Produced by*
C. W. PATTON

*Directed by*
GEO. B. SEITZ

Pathéserial and Pathépicture

# TRIED AND PROVED PICTURES

## IN THE BOX OFFICE HALL OF FAME

*A Selected List of Features With Unusual Box Office Records*

### Paramount

"My American Wife"—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

"Is Matrimony a Failure"—Released April 30, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

"Kick In"—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

"The White Flower"—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE Betty Compson is in it and the story laid in the South Seas, is a seductive and artistic one.

"The Impossible Mrs. Bellew"—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

"Prodigal Daughters"—Flapper Picture. Reviewed January 19. BECAUSE the subject has aroused so much interest throughout the country and Gloria Swanson is the star.

### Universal

"The Flirt"—Booked 6,665 times. Love and Society Pictures. Reviewed February 9. BECAUSE Booth Tarkington wrote the book and the exploitation possibilities are unusual.

"Hunting Big Game in Africa"—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

"Foolish Wives"—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

"The Storm"—Booked 8,473 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

"Bavu"—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

### Selznick

"What Fools Men Are"—Pyramid Comedy, Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

"The Chicken in the Case"—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

"The Poor Simp"—Romantic Comedy. Reviewed January 26. BECAUSE it is another Owen Moore picture that will send the audience home whistling and contented.

"Love Is an Awful Thing"—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

### United Artists

"Way Down East"—Small Town Life. Reviewed February 23. BECAUSE it is among D. W. Griffith's best known pictures and has been shown in practically every theatre in the country.

"One Exciting Night"—Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

"The Love Flower"—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

"Dream Street"—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it, and it answers the public demand for thrills and romance.

### C. C. Burr

"Three O'Clock in the Morning"—Modern Youth. Reviewed March 1. BECAUSE it has been booked 100 per cent by all States Rights and is a fast moving, jazzy story which marks the return of Constance Binney after a prolonged absence.

WHEN YOUR FEATURE FAILS, WHAT THEN ?

Educational Pictures

"THE SPICE OF THE PROGRAM"

## Profit and Patrons

DO Bigger Profits and Larger Patronage Mean Anything to You?

Then you can't afford to overlook Tried and Proved Pictures. They are the real Exhibitor Moneymakers. They'll do for you what they have done for your successful competitor.

You can do it, too.

Read every line of the TRIED AND PROVED DEPARTMENT of EXHIBITORS TRADE REVIEW.

If you haven't been reading it all you've missed a lot. But it's not too late to start. You will get bushels of sizzling ideas in Next Week's Issue of EXHIBITORS TRADE REVIEW.

## AUDIENCE APPROVES 'PAWNED'

"This is the kind of picture which builds up business and at the same time leaves a profit in the till," said an exhibitor recently in talking of Selznick's "Pawned," a Tried and Proved Picture starring Tom Moore and Edith Roberts.

The exhibitor was H. H. Francisco of the Terrace Theatre, Kendall, Wis. He ran the picture for several showings at each of which he succeeded in packing the house. After each performance, patrons stopped to tell him how much they enjoyed the film which got over big because of the surprises, thrills and suspense which it contains.

Other exhibitors have reported similar success with this easily exploited film.

Hepworth presents

A SERIES OF

7

Box Office Attractions

For Immediate Release

"LILY OF THE ALLEY"

"MRS. ERRICKER'S REPUTATION"

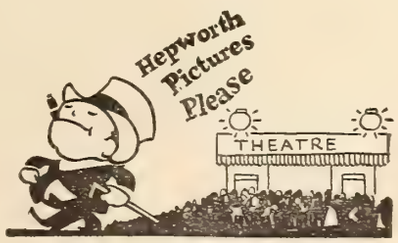
"THE PIPES OF PAN"

"JOHN FORREST FINDS HIMSELF"

"THE AMAZING QUEST"

"MIST IN THE VALLEY"

"JUSTICE RAFFLES"




Released through leading Independent Exchanges.

DISTRIBUTED BY
HEPWORTH PRODUCTIONS, INC.
729 7th Ave. N. Y. C.

# *TRIED AND PROVED PICTURES*

## 'The Flirt'

*Society Love* *Released by Universal*

BRIEF: The Madison family is short of money, though Mr. Madison's name and credit are good. Cora, one daughter, is lazy and selfish, but pretty; the other is a reflection of her gentle mother. Cora's flirtations with the men of the town, the struggle of the father to maintain the station of living, how he is involved in a confidence game, and the eventual triumph of love, makes a blending of drama and comedy.

HERE is a film whose record stands ready to attest to its place among Tried and Proved Pictures—it has been booked about 7,000 times. If properly handled it can be depended on to make money for practically every exhibitor. A little originality will go a great way toward making the public take notice and "The Flirt" presents excellent opportunity for that sort of thing.

In the first place every exhibitor whether he is running this picture for the first time or as a rebooked attraction should lay stress on Booth Tarkington, the author. The picture was made from the book of the same name and has had a tremendous sale. Coincident with the appearance of the picture, Grossett and Dunlap, the book publishers, put out a special motion picture edition illustrated with stills from the film.

Such an addition makes exploitation by means of a book tie-up just that much more useful. Arrange with the book dealer or dealers in your vicinity for the sale of this special edition at the time of the showing. You might even allow him to place a table with a few copies in the lobby of the theatre. The table should be made attractive with large stills or posters. People coming into the theatre might stop to glance at the books, become interested, and decide to buy a copy. A sign telling where they are for sale will give the book dealer sufficient good reason for consenting to tie-up with you.

Another good stunt is to get a large quantity of cheap, black masks, on which appear the name of the production, the name of your theatre, and the playdates. Arrange to have these distributed either through some local dealer or at the theatre. This should be done several days in advance of the showing. The children will be delighted with these and there is no doubt that in carrying them about with them they will give your showing plenty of publicity where it will do the most good.

Another way to get the whole town talking is to have a red card the size of an ordinary post card printed in white with the words "Beware of 'The Flirt.'" Have some small boys or men go from house to house and leave one at every door. You will soon find that every one is all "pepped" up about the mysterious "Flirt."

* * *

## 'The Old Homestead'

*Small Town Life* *Released by Paramount*

BRIEF: The village vamp induces the town weakling, who works in the general store, to steal for her. Suspicion falls on Reuben, son of Uncle Joshua, and he flees from town. The storekeeper, who holds a mortgage on Uncle Josh's house, has decided to put it under the hammer because the mortgage can't be paid off. Through a round of dramatic events the facts are revealed as they really are, and everything turns out happily for all concerned.

THERE seems to be something in this picture that has endeared it to the sophisticated city audience as well as to the simple, small town folk, and it is for this reason the picture has met with an almost phenomenal success.

James Cruze is the man who is responsible for the production, and due to his more recent successes, he has crowned himself with new laurels which are reflecting back and making this film as popular as ever. And certainly this popularity is not undeserved. The hurricane scene in "The Old Homestead" is a miracle of fine film work and would give even the most hard-boiled a genuine thrill.

This is the real highlight of the film and should be made important when the exploitation campaign is begun. The way to do this is to play up the posters which feature these scenes and give them wide distribution in every possible avenue.

Work with the charitable organization in your neighborhood and benefit it while you gain publicity for yourself. The way to arrange this is to get them to adopt as a slogan for raising funds some such lines as these: "A coin or two in this box will help us save 'The Old Homestead' for some poor unfortunates." Almost everyone will consent to having a charity box in his store in a prominent place and the title of your picture will thus also receive important attention.

The lobby of the theatre should be decorated to give the effect of an old homestead. This could be done by covering the posts with imitation shingles, putting up compo walls to resemble the outside of the house, and placing cut-out figures at the front of the door of the house to give the thing a realistic appearance.

You might even arrange with the local furniture dealer to have him put some furniture within these compo walls to make it look like a sitting room.

* * *

## BABY PEGGY A TRIED AND PROVED STAR

***These Stills Are Just Samples of Her Work in 'Sweetie' and 'Taking Orders,' Two Century Comedies***

## 'By Right of Purchase'

*Society Drama* *Released by Selznick*

BRIEF: Margot Hughes, a society butterfly, consents to marry a man of wealth and understanding and be his wife in name only for three years as a sort of trial marriage. She continues her flirtations with a former admirer but at the same time she is learning to love her husband. She does not tell him so, however, and things are going from bad to worse until a friend intervenes and restores happiness to both of them.

HERE is another Norma Talmadge-Eugene O'Brien revival with a story and a record that should make it immediately popular again. The film was first shown in February, 1922, and judging from its success following that date there should be no difficulty in reviving its popularity on a second showing.

It is the sort of thing that strikes the popular note squarely. The story is one of romance and intrigue, the principals are charming and easy, indeed, to look at, and the clothes worn by Miss Talmadge would gladden the heart of any woman.

All of which adds to the salability of the film because of the ease with which it may be exploited. Stills from the picture used in the lobby and studio shots on attractive posters should immediately arouse interest in the film. Besides there are the names of the two stars. Not only has Norma Talmadge a large following, but Eugene O'Brien also has many friends among the Great American Public. The dope on this picture, then, is to play up these two as big as possible. Give their names prominence every plausible place.

A good stunt might be to get a great number of telegram blanks and on each typewrite a message inviting the addressed person to attend the showing at your theatre. These may be delivered by a few small boys and should be sent to your personal mailing list. Those destined for women patrons should be signed with Eugene O'Brien's name while the messages which the men will receive should appear to come from Norma Talmadge.

You should also arrange for an attractive window display of women's clothes in the foremost shop of the vicinity. Besides an elaborate display of the newest styles there should be a large number of stills of Miss Talmadge in her most elaborate costumes, and with these a neat but conspicuous sign reading: "On the ....floor you will find a large selection of clothes like these, any of which are yours 'By Right of Purchase.'"

# Production Chart and Press Opinions

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.*

## Gloria Swanson Superb in 'Humming Bird'

### *Critics Laud This Paramount Montmartre Story*

FOR sometime past the critics have not been overkind to Gloria Swanson whom they accused of being capable only of wearing beautiful clothes to decidedly good advantage. But at her dramatic ability all were wont to scoff.

But Gloria has finally redeemed herself. Having seen her in "The Humming Bird" all are now anxious to make retribution and offer humble apologies for a hasty judgment.

With one or two exceptions this is precisely what they have done. A more favorable general opinion could not be hoped for. The Syracuse Telegram has this to say:

> If a cinema can be spiritual—if it can reach the heart (or what passes for the heart) of a cynical and hardened movie reporter, then "The Humming Bird" is spiritual. The secret of the brilliant success which Miss Swanson scores is her sincerity of treatment. You find the same sincerity in the admirable casting and in Olcott's direction, and this goes far to redeem a story which might otherwise fail to impress.

The reviewer of the Chicago Post is another who makes apology for his previous belief that "Gloria Swanson was a cold proposition, a beautiful model for stunning clothes" and joins the ranks of ardent admirers of real ability: He says:

> She cannot be accused of being cold in this picture. She makes Toinette a personality, a temperamental girl. You think we think only of Gloria. Well, she so dominates this picture that even a very good supporting cast receives but slight attention. Edward Burns seems a rather unemotional lover but perhaps it is in comparison.

"Miss Swanson's masquerade is one that will please her admirers" says the Newark, N. J., News Reviewer. Especially her interpretation of an Apache living in the Montmartre underworld seems particularly commendable to this reviewer. He says further:

> She has a tender side as well, as is shown in her love for an American and her care in nursing him to health. Sidney Olcott has obtained many fine effects in lighting, photography and action. The scenes on the French battlefield being among the most illusive ever seen on a screen here.

The critic of the New York Tribune records her surprise and delight in the film which far surpassed the stage version according to her opinion. She, too, takes occasion to comment on the remarkably fine work on Miss Swanson as well as on the finish and delicacy which marks the direction.

### *NOVEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

### *DECEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Barefoot Boy | All Star | C. B. C. | 5,769 | Nov. 24 |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold.-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Pref. Pic. | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

### *JANUARY*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7000 | Jan. 5 |

## 'Atmosphere' the Motif in 'Cameo Kirby'

### *Fox Film Accorded Praise for Realism and Novelty*

THE story is cleverly complicated but never confusing, and the film has been given a careful, accurate and colorful production," says the reviewer of the Cleveland Plain Dealer in his comment on Fox's "Cameo Kirby," a melodrama of the old school, by Booth Tarkington and Harry Leone Wilson.

That critics from other papers concur in this opinion may be seen in an excerpt from the Los Angeles Express, which says:

> Old time melodramas are apt to seem stilted to modern theatre goers whether revived on stage or screen. But "Cameo Kirby," which was one of the most popular productions of our American stage lends itself admirably to the screen and John Gilbert, who has the title role in the Fox photoplay, is exactly suited to the part. He is dashing, upstanding and dramatically alert to most of the finer points in the characterization.

The Philadelphia Public Ledger also seemed to be more seriously attracted to the portrayal of Kirby by Gilbert than to the film as a whole. It says:

> John Gilbert has an appealing smile and an altogether romantic appearance.

Says The Indianapolis Star in respect to the effect of realism created by the film:

> All that remains to re-create the Dixie atmosphere is for the management to serve mint julep at intermissions and to permit the ushers to drop their r's. . . . Fox has provided the story with a colorful atmosphere and the cast is made up of some first rate actors. John Gilbert is a gracious Southern gentleman. His work as Cameo Kirby is about the best he has ever done.

The reviewer on the Newark News evidently was much pleased and impressed with the play, for he has gone on to a lengthy exhortation of scenes, the story, and atmosphere of the film. He says: "In its pictured form the play has greater spaciousness than could be given it on the regular stage. Its depiction of Lightning, one of the faster stern wheel boats plying the Mississippi in ante-Civil War days, and of open and interior scenes of New Orleans coupled with the costumes lend it an air of novelty and help to create an atmosphere that continually interests the spectator. That interest is heightened by the tragic and interesting developments."

> John Gilbert makes up so well as Kirby that he is very satisfying. Allen Hale brings a bearing and ease to his work and Miss Gertrude Olmsted's beauty minimizes certain amateurish qualities in her acting.

## Current Production Chart *(Continued)*

| | | | | |
|---|---|---|---|---|
| Age of Desire | Special Cast | 1st Nat'l | 5,174 | Feb. 2 |
| Big Brother | Tom Moore | Paramount | 7,600 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat. | 6000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away. | Marmont | Fox | 6,052 | Dec. 15 |

### *FEBRUARY*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Blly | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

### *MARCH*

| | | | | |
|---|---|---|---|---|
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Icebound | Richard Dix | Paramount | 6,471 | |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Society Scandal | Gloria Swanson | Paramount | 6,433 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Love's Whirlpool | Kirkwood-Lee | Selznick | 6,028 | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Beau Brummel | John Barrymore | Warner | | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Fighting Coward | Walter Hiers | Paramount | | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | | |
| Galloping Gallagher | Fred Thomson | F. B. O. | | |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | | |
| Gold Fish | C. Talmadge | First Nat'l | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | | |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Man's Mate | John Gilbert | Fox | | |
| Night Message | All Star | Universal | | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C B. C. | | |
| Singer Jim McKee | Wm. S. Hart | Paramount | | |
| Stolen Secrets | Rawlinson | Universal | | |
| Sheriff of Tombstone | Fred Thomson | F. B O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | | |
| Speak No Evil | Alma Taylor | Hepworth | | |
| Torment | Special Cast | First Nat'l | | |
| Try and Get It | Washburn-Dove | Hodkinson | | |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | | |

### *APRIL*

| | | | | |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Blood and Gold | All Star | Gold.-Cos. | | |
| Boy of Flanders | Jackie Coogan | Metro | | |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | | |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Excitement | Laura La Plante | Universal | | |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgoten Wife | Madge Bellamy | F. B. O. | | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mart.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Silent Sranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Second Youth | Lunt-Palmeri | Gold.-Cos. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| Woman on the Jury | Special Cast | First Nat'l | | |

### *MAY*

| | | | | |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| Cytherea | Stone-Rubens | First Nat'l | | |
| Clay of C'lina | Rawlinson | Universal | | |
| Desperate Advenure | J. P. McGowan | Ind. Pic. | | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Moral Sinners | Dorothy Dalton | Paramount | | |
| Men | Pola Negri | Paramount | | |
| Swords and Plowshares | Carr-J. Waker | F. B. O. | | |
| White Moth | LaMarr-Tearle | First Nat'l | | |

### *JUNE*

| | | | | |
|---|---|---|---|---|
| For Sale | Corrine Griffith | First Nat'l | | |
| Helen's Babies | Baby Peggy | Principal | 6,000 | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Western Vengeance | J. P. McGowan | Ind. Pic. | | |

## KANSAS M. P. T. O. EXPECT RECORD CONVENTION

### *Exhibitors' Midnight Frolic Will Be Feature of Meeting*

A SURPRISE, "The Exhibitors' Midnight Frolic," not only promises to be a feature of the convention of the M. P. T. O. Kansas at Emporia, Kas., April 1 and 2, but may become an annual addition to the convention. An elaborate thirty-page program of the convention is being prepared this week by C. E. Cook, business manager, and a new high mark in attendance appears certain.

The "surprise" will be staged in the Strand theatre, Emporia, about midnight, Tuesday, April 1, exhibitors only participating. Mr. Cook will leave for Emporia in a few days to complete arrangements for the meeting. The business program involves the following:

Discussion of co-operation with national association of broadcasters in combating music tax and the appointment of a legislative committee to work toward obtaining an amendment to the copyright act.

A report of the activities of the Kansas City Joint Board of Arbitration during the last six months.

Discussion of complaints pertaining to poor prints issued by exchanges.

Discussion of amendments to by-laws.

A discussion: "What makes high film rental—competitive bidding or excessive production cost?"

Approval or disapproval of a central shipping bureau of films and accessories.

Adoption of plan of co-operation with parent-teacher associations and aiding in public service work.

Formulation of plans to aid exhibitors in Kansas oil towns where business is depressed.

Free luncheons and a free banquet are among the features of the meeting. An effort will be made to obtain a prominent speaker who is not connected with the industry or politics, in the effort to obtain a frank expression of opinion regarding the type of pictures and entertainment most desired by the public.

* * *

## DOUGLAS MACLEAN PICTURES FOR IDEAL FILMS

A bomb-shell was exploded in film circles on both sides of the Atlantic recently when contracts involving approximately half-a-million were signed by Harry Rowson, president of the Ideal Films, Ltd., and J. S. Woody, general manager of Associated Exhibitors, Inc., by which the British rights to all Douglas MacLean productions were taken over by the Ideal.

Aside from the financial consideration it is an especially interesting transaction in view of the rabid attacks that have been made on American films abroad lately. A determined propaganda campaign has been run in all British publications to try and "sell" exhibitors on the English productions. The contract for the MacLean productions, coming right in the middle of the campaign, probably will prove a serious blow to certain British interests.

* * *

## UNIVERSAL TO PRODUCE THIRTY SIX FEATURES A YEAR

Universal has definitely lined up its product for next season, and not only has practically completed most of next fall's pictures but is all set on its entire release schedule from August to January. This information comes from Carl Laemmle, president of the Universal Pictures Corporation, who now is at Universal City, Cal., at the helm of the greatest production drive ever experienced by Universal, and probably by any other company.

Universal is increasing its Jewel or high-class picture output from twelve to thirty-six a year. Next year's output, to be known as the Perfect Thirty-Six, is already well under way, many of the pictures having been completed and several of them having already arrived in the East. This has been made possible only by Laemmle's constant presence at the big studio plant the last three months, and his far sighted studio enlargement activities. "U" City has 18 companies at work.

* * *

## ALICE JOYCE TO APPEAR IN ENGLISH PICTURE

Alice Joyce, it has just been announced, is sailing for England within the next two weeks, to assume the starring role in "The Passionate Adventurer," the first of a series of productions to be made in England under the supervision of Myron Selznick for release through the Selznick Distributing Corporation.

Mr. Selznick sailed last Saturday, to make preliminary arrangements for starting production immediately. Marjorie Daw, who will be one of the featured players in the picture is also on the way abroad.

* * *

## MABEL TO VISIT NEW YORK

Mabel Normand, the Mack Sennett, Associated Exhibitors star, will arrive in New York in a few days for a visit with friends here. This announcement was made at the Associated offices this week. Miss Normand, it is understood, will make a personal appearance in connection with the showing of her latest picture, "The Extra Girl," at the Branford Theatre, Newark, during the week of March 22, and may possibly appear also at the showing in Passaic, N. J., March 29 and 30.

* * *

## TO HONOR M. J. MINTZ

M. J. Mintz, president of the Cameo Music Publishing Company, will be the guest of honor at a banquet tendered him by his friends in the moving picture field to celebrate the anniversary of the birth of the "Thematic Cue Sheet," which is now part and parcel of the accessory list of every big producing company. By the Mintz process a big picture can be given a complete musical presentation without the musical director of a theatre spending hours and even days trying to obtain the proper musical refrain to correctly follow the picture.

MABEL NORMAND

Who will arrive in New York soon to make several personal appearances in connection with Associated Exhibitors' "The Extra Girl."

# Leaders All-Jesse Lasky

*(Continued from page 19)*

Country Club" and "The Pianofiends," in the latter of which twelve players performed on six instruments.

At no time were there less than ten or twelve companies in profitable operation.

Mr. Lasky entered partnership with Henry B. Harris, a stage producer and the owner of the Hudson Theatre.

The vaudeville manager conceived the plan of putting on the Folies Bergere in New York in what is now the Fulton Theatre. He brought the first cabaret, in fact he introduced the term, into America. Also he staged the first revue that New York had known up to that time.

The latter effort failed financially, and Mr. Lasky went back to the vaudeville stage.

It was not long after this that he became interested in pictures, an idea which slowly had been forming in his mind.

The Jesse L. Lasky Feature Play Company was organized, with Samuel Goldwyn as business manager and executive and Cecil B. De Mille as production head. Arthur S. Friend, later to be treasurer of Famous Players-Lasky and the head of Distinctive, was the attorney for the company.

In a little plant in Los Angeles, a barn converted into offices and on a small stage, "The Squawman" with Dustin Farnum in the leading role was started. Mr. De Mille took up the study of picture technique with Oscar Apfel, the company's first director.

After the picture was completed there were some dark moments on account of laboratory troubles, but the situation was straightened out by "Pop" Lubin at his Philadelphia plant. The production was issued early in 1914 and was a success.

As set forth in the beginning of this story, Mr. Lasky at the inception of the company made it a rule to ask no director to undertake the production of a story unless the latter believed in it as a picture.

Ten years ago it was the usual thing for a home office to purchase a story and send it across the continent to the production forces, who would put it in work. It might be beyond the director's vision or not in it at all, but it had to be produced. Upon completion the film would be sent back east to be edited and titled.

Mr. Lasky inaugurated the policy of consulting with the director and he has never swerved from it. The directors who have served under him, and some of them have become famous during their service, have been appreciative of the consideration and have demonstrated it in many ways.

It was in 1916, nearly eight years ago, that the Lasky company was merged with Famous Players, Mr. Lasky becoming first vice president in charge of production.

Of his work in that capacity it is unnecessary to dwell at length here. It may be said in all truth it speaks for itself. He has been a most important factor in the building up of a great organization.

* * *

## ELINOR GLYN SIGNED BY MAYER

Elinor Glyn, who has signed a contract with Louis B. Mayer to produce a series of specials, arrived in New York from England Tuesday abroad the Aquitania. Despite a drizzling rain and the knowledge that the censors of her native land had frowned upon "Three Weeks," the famous writer of love passion stories was in high spirits and announced that after a brief rest in New York, she would proceed at once to the Mayer studios in Hollywood to start work.

# THE MODERN THEATRE

SAN FRANCISCO'S ALEXANDRIA THEATRE, DESIGNED BY REID BROTHERS

## Alexandria a Monument to Egyptian Design

*Unique Egyptian Structure Is a Notable Contribution to San Francisco's Chain of Motion Picture Palaces*

THE Alexandria Egyptian Theatre, owned and built by George A. Oppenheimer and Alex E. Levin, and costing $350,000, is San Francisco's latest contribution to the chain of beautiful motion picture houses. The Alexandria has the distinction of being the only theatre in northern California with the Egyptian motif.

The dedication of the Alexandria was an event in motion picture circles. Officials of the city, including Mayor James Rolph, Jr., supervisors, and presidents of four improvement clubs, participated in the opening ceremonies. Throngs of people from all parts of the city, eager to see the new showhouse, blocked the streets, the assistance of special traffic policemen being necessary to handle the crowds.

Introducing a new idea in theatrical construction, the Alexandria marks a step beyond residential classification. At the very entrance the stamp of things Egyptian is unmistakable. Two guarding Sphinxes, with outstretched paws, are placed on each side of the outer lobby. From the grand foyer short tunneled entrances lead to the main auditorium. The theatre proper may also be entered from the rear of the raised seat section by means of a stairway leading from the grand foyer to the mezzanine with an entrance to the top rows.

While the Egyptian idea has been carried out everywhere the tones are subdued and in excellent taste. One of the most daring and successful decorative notes is seen in the enormous pillars in full relief at either side of the proscenium arch.

Mirrors are at every turn, reflecting the architectural details. An innovation is the modern stage device by which the stage, under control of concealed machinery, slides out over the orchestra pit revealing a special setting of black and gold, upon which Ben Black and his Band, an organization of syncopationists is presented.

UPON the side walls are pilasters with conventional Rameses heads. These are niched to enclose ornamental jars from which softly diffused lights radiate. A jar of exquisite design located in the lobby bubbles over with drinking water at the touch of a hidden spring. A beautiful domed ceiling resembles a huge inverted bowl.

Although the Alexandria seats 2,000 people, all of the seats are on one floor The absence of a balcony gives the auditorium the effect of spaciousness and contributes materially to the value of ventilation. Loges and boxes are in a section which inclines easily from about the center of the auditorium to a comfortable altitude at the rear.

THE curtain is one of the distinctive attractions. It is cloth of silver with blue and pink tints playing in shimmering effects on it.

Alex E. Levin achieves an ambition in the Alexandria Egyptian Theatre. He has grown up with the motion picture business and during the construction of the theatre he put into it the result of years of experience, energy and inspiration. George A. Oppenheimer represents the kind of a man who brings brains and money into the business. As head of the organization, George A. Oppenheimer, Inc., he is distributor in California, Nevada, Arizona and the Hawaiian Islands for Warner Brothers "Classics of the Screen." Together Oppenheimer and Levin have achieved something for the city of San Francisco as well as for the motion picture theatre business. Reid Brothers of San Francisco were the architects.

# KUNSKY TO BUILD LARGE HOUSE IN DETROIT

### *Negotiations Already Completed for Work to Start in Summer*

JOHN H. KUNSKY of Detroit, is to have another large theatre.

Negotiations were completed and leases signed, February 25, covering one of the largest plots of downtown property in the Motor City, which will give Kunsky a fourth large house in which to accommodate his extensive picture bookings. Already operating the Capitol, capacity 4,250, Madison, capacity 2,350 and Adams, 1,950, besides several large residential houses as well as other theatres in Detroit, the new theatre completes a string of downtown holdings which more firmly than ever place Kunsky in the foremost ranks not only of Detroit theatre operators, but in the country at large as well.

The new house, as yet unnamed, will occupy a site within a stones-throw of the other Kunsky houses about Grand Circus Park, the new business center of Detroit, and will seat more than 3500. The investment concerned amounts to better than $2,000,000.

Negotiations were successfully completed for the huge realty deal by Mr. Kunsky's associate, George W. Trendle, acting for Kunsky. Trendle has been the main figure in the consummation of the biggest theatre deals pulled off in Detroit during the past several years, and this latest involves the largest amount of money yet. Particularly outstanding has been Trendle's handling of the huge financial ventures of the Capitol and Madison.

With a frontage of 110 feet on Woodward, the town's main thorofare, and 400 feet on Elizabeth Street, there will be built in addition to the theatre itself, a modern office building with stores and shops occupying the first two floors. The building will be eight stories high. Work will begin during the coming summer, notice having been given already to all tenants occupying the present buildings on the site.

The theatre will be built under the supervision of C. Howard Crane, constructor and architect of the Music Box, New York, and who has been recently selected to draw the plans for the new Theatre Guild, New York. Crane, a Detroit man, has drawn the plans for all the Kunsky houses in Detroit, including the beautiful Capitol, and is widely known from coast to coast due to his activities as architect for several of the largest houses in the country, as well as his activities in London, England, where he is shortly to supervise the construction of a new house for English interests.

With the construction of the new house, Messrs. Kunsky and Trendle will be able to absorb for Detroit showing, the output of virtually every large producer, as well as having housing for first runs for the cream of the product of the independent producers. Its completion will also mark sufficient accommodation for years to come in the way of Detroit theatre. In accordance with the population, another house the size of the Kunsky theatre assuredly will over-seat to an unfortunately degree the motor city. The Kunsky deal effectually closes any thought of successfully operating any other new Detroit picture theatre, of which there has been talk for some time.

* * *

## PROPER LENS IMPORTANT IN GOOD PROJECTION

In these days of keenest rivalry among moving picture theatres no detail which will make for a better show can afford to be overlooked by the enterprising exhibitor.

So much depends on the proper projection of the picture that a great deal of attention should be given to the selection of the proper lens in order to get the best possible effect out of every picture. Very often a beautifully photographed picture, excellent in shadings and scenic effects, is virtually ruined by poor projection.

Realizing the importance of having as nearly perfect a lens as it is possible to get, Bausch and Lomb have concentrated a great deal of time and attention on securing the best possible product. The results of this research work is the production of the Cinephor Lenses which have been designed to fulfill the four big requisites of len perfection; definition, flatness of field, illumination and contrast between black and white.

## PLEASURE INSURANCE

### —*THEATRE TICKETS*—

*By* Y. ECKIM

DID you ever stop to think just how much of our daily life is based on tickets and how correct handling of them makes for smoothness while the slightest flaw simply ruins the day?

In the morning it is the laundry ticket before you have a clean collar, and then the ticket for breakfast, to say nothing of transfer tickets on the way to work. It is the shoe repair ticket, the street car ticket, the soda check, and then sometimes about 4:30 in the afternoon alas, the corner cop with his ticket. In order to arrange bail, sometimes it requires a pawn ticket.

But after all, the tickets that we pay most attention to are pleasure tickets. . You know yourself that the railroad ticket in your vest pocket that is going to take you on your holiday finds a stealthy finger seeking it out a hundred times before it is used, just to be sure it is there.

That only happens once or a few times a year, while the pair of seats for the best girl and the best show in town are thought about, safely stowed away and often looked upon with an extreme sense of pleasure before they are used. If you do not believe me, ask any theatre manager why his most expensive seats are usually pale lavender paste boards. The answer is everyone vibrates to lavender.

This may seem a small matter, but the vital question is, "Are you taking into consideration even the small matters?"

When you have a long line waiting in front of your theatre, have you ever thought that the long restless chain represents a group of human beings seeking pleasure and that you, as their agent, ought to issue them the greatest pleasure insurance policy within your power. This consists of—a courteous cashier, the latest improved change maker, and efficient ticket chopper, a good quality ticket, and last but not least, a splendid good show. With this policy, you are assured of being one of the most successful "Pleasure Insurance Brokers" in your town.

* * *

## CO-OPERATIVE POSTER SERVICE

Morris Cruhlack and Louis Sapir, owners of the Reliable Poster Mounting Company, of New York, who have been serving exchanges and exhibitors for ten years, have just finished two large orders of cut-outs for the "Telephone Girl Series" for F. B. O., and "The Gumps" for Universal.

The heads of this concern are glad to help exhibitors on new ideas for lobby display, special twenty-four sheets, and carry in stock cut-outs of a special three sheet on all serials. which can be used for full run of serials.

* * *

## COOLING SYSTEM INSTALLED

Installation of a cooling system to cost $100,000 will be started shortly at the Palace Theatre of Dallas, Texas, John J. Friedl, director, announces. The work will be done by the Carrier Engineering Corporation. Operation of the plant will cost about $500 a week, Mr. Friedl said.

# CHICAGO GETS MIGHTY WURLITZER ORGAN

### *Instrument Said to Be Largest of Its Kind in the World*

THE mightiest pipe organ in the world made its debut in public on Sunday noon, March 2, when the Balaban and Katz, Chicago Theatre, unveiled its newest musical sensation during the regular bi-weekly Sunday noon organ recital by Jesse Crawford.

The "mighty voiced Chicago Theatre grande organ," has always been known as one of the world's organ marvels. Its single console, presided over by the gifted Mr. Crawford, has displayed musical resources that have astonished music lovers from all over the world. Now, however, Balaban and Katz announce that for over a year they have quietly been doubling the resources of the instrument, and have added a second console to the first.

Mr. Crawford will, of course, play the first console, and the second one, which will provide the coloring and accompaniment for his solo and concert work, will be played by his wife, Mrs. Jesse Crawford.

The entire organ equipment is from the factory of Wurlitzer, and marks a new epoch in organ building. The idea is said to have originated within the Balaban and Katz organization, and quietly worked out by them. It will require at least two years before competitors can possibly duplicate the idea even in appearance, it is declared by organ experts.

With both consoles in operation, it will be possible to produce every known tone and melody and effect, it is declared. After the first concert with the "Double Mighty Grande Chicago Theatre Organ," photographs and sketches will be available.

* * *

## ELECTRIC SEAT FINDER PROVES EFFECTIVE IN PRACTICE

An indicator for vacant theatre seats is being offered to exhibitors by Wilfred L. Guerrin of New Orleans, La.

It is the general practice in motion picture theatres for ushers to hold back waiting patrons at the back aisles while another usher walks down the aisle and looks for vacant seats, and then walks part way back up the aisle until he reaches a point near enough to the usher at the rear so that he can see his frantic waving of hands and fingers indicating the number of seats vacant.

To do away with this slow and cumbersome system the indicator was devised. It consists of a box containing an electric battery wired to a number of small electric bulbs set in slots in the front face or side of the box. On top of the box are switches which the operator presses to illuminate as many lights as there are vacant seats.

The usher does not need to waste time in walking back and forth in the aisle as the ushers at the rear can readily see how many patrons can be seated by noting the number of lights illuminated in the indicator carried by the seat-searching usher.

Numerous tests and experiments as well as actual demonstrations in theatres during the running of the show has proved the efficaciousness of the seat finder. The device is something concerning which it might prove of advantage to showmen to inquire. If the seat finder inaugurates an era in which raucous impromptu races down the aisles are relegated to the limbo of the past, it will unquestionably receive a royal welcome.

* * *

## TO INTRODUCE NON-REWIND

Edward C. Earle, representing Bioscope Improvement, Ltd., of Johannesburg, South Africa, and introducing the Way Non-Rewind, a device for the elimination of rewinding motion pictures, says his organization has placed an order with "The Pneuemelectric Corporation" of Syracuse, New York, to start the manufacture of the Way Non-Rewind in this country.

## Does the Song Tie-up Strike a Box-Office Note

*(Continued from page 31)*

lisher. The publisher's branch can take care of all the routine work in connection with store tie-ups. The home office provides a great amount of advertising material for that purpose—window strips, chorus slips, special announcement slides, chorus slides, etc. And aside from this stock material, the publisher is often instrumental in devising special stunts. As, for example, when the publisher and McVicker's, Chicago, put over an effective campaign on "Big Brother." Thousands of window strips were distributed with the slogan, "Make This a 'Big Brother' Christmas," some talk about "Big Brothers" and a cut of the picture-song cover.

The music publishing business is one that requires tremendous exploitation campaigns and the heads know that they've got to spend to get. Give them the right kind of co-operation and their money will go to yet you money!

Yes, the song tie-up does help the exhibitor! But the song must be good and the exhibitor must be awake to its possibilities.

**NEXT WEEK**
**STATE RIGHTS ISSUE**

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Oil Paintings of Film Stars
220 West 42nd St. New York

**Reliable Poster Mounting Company**
**360 West 50th St., New York**
Cutout Makers
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We Mount on Paper, Muslin and Cardboard
RECORDS MOUNTED ON MUSLIN
We mount every kind of poster
WE MAKE ALL KINDS OF NOVELTIES FOR EXHIBITORS
Telephone Circle 7231

**AUSTIN CHEMICAL CO., Inc.**
**AUSTIN BRAND LAMP COLORING**
Weatherproof and Waterproof
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625
Put up in oversized cans to permit dipping directly into the can
The Austin Chemical Company has perfected a new type of LAMP COLORING which has stood all tests and is in many ways superior to the various other lamp colorings on the market. Keith, Moss and Loew Theatres are using this coloring. The following colors are in stock; Transparent Colors: Red, Light Blue, Violet, Deep Blue, Yellow, Green, Amber. Opaque Colors: Red, Green, Blue, Orange, Canary, Sunset Glow, Milk White, Golden Glow, Amber.
EQUIPMENT DEALERS ARE INVITED TO WRITE FOR JOBBER'S PRICES.

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ARTISTIC ANIMATED FILMS
LEADERS — TRAILERS
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*Want Ads Fill Wants*

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Rates
For Sale, 8 cents per word.
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Special rates on long time contracts.

### CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

### FOR SALE—1150 OPERA CHAIRS

High-class second-hand in good condition red panne plush upholstering. Front or backs entirely covered. Available for delivery after June first. Full particulars upon request Box C. S. A., Exhibitors Trade Review.

Powers, Motiograph, Edison & Simplex Intermittent Sprockets, Fully Guaranteed, each ..... $3.75
Take-up and Feed Sprockets, any make machine, each ..... 2.75
Simplex and Motiograph Parts at 10% off regular list prices, and Powers and Edison Parts at 15% discount from regular list prices. All parts sent Postage Paid Cash or we will be pleased to send C. O. D.
Condensers, any make, any focus, each $1.10—Radio Mat Slides, per Box of 50, $1.45—Carbon Savers, any make or size, each $1. Get my prices on Cinephor and Snaplite Lenses, a big discount.
Above is a COMPLETE LIST OF THE SUPPLIES WE HANDLE.
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ROLL AND COUPON THEATRE TICKETS
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Largest plant in New England specializing in Theatre Ticket Printing

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE
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BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

# EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Yale University Press

*presents*

# Wolfe and Montcalm

## *A Stirring Account of the Fall of Quebec*

**3 parts**

### *See these immortals live again!*

Everybody who has gone to school knows the story of Wolfe and Montcalm,—the great-spirited conqueror and the gallant vanquished. No more romantic and appealing story appears in history.

Now you may see the actors in this great real drama just as they were, and learn the thrilling story of how France lost half a continent.

Each Chronicles of America picture is patriotic, inspiring, unique, accurate, dramatic and entertaining.

The houses showing them are certain to get the good-will of their communities; to hold their old patronage and interest new.

*A Chronicles of America Picture*

STATE RIGHT NUMBER

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*


## A Word to the Wise Showman

*Released April 21*


Price 20 cents

March 29, 1924

You Know that

Meat, Clothes and Automobiles
Vary in their Quality

Do You realize that

Negatives, Positives and Prints
Vary as much in Quality?

The Standard Way
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Hollywood, California

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# JACK PICKFORD

## in "THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill

*N. Y. World*

**JACK PICKFORD**
**IN**
**"THE HILL BILLY"**

A motion picture written and adapted by Marion Jackson from a John Fox Jr. story. Directed by George Hill. A Mary Pickford production.

THE CAST:

Jed McCoy.....Jack Pickford
Emmy Lou Spence.....Lucille Rickson
"Groundhog" Spence.....Frank Leigh
Aaron Spence.....Ralph Yearsley
Mother McCoy.....Jane Keckley
Tabb Tafel .....Snitz Edwards

One of the most beautiful performances of recent times in the films is Jack Pickford's in "The Hill Billy," now at B. S. Moss's Broadway. We are going even farther than that and say that Mr. Pickford's work here is so finely timed and so wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime. We think we never had seen Mary's brother in films before. Now the question arises as to why some one like Mr. Griffith doesn't take this lad and make another "Tol'ble David."

It seems rather improbable that a boy whose whole life has been so far removed from clod-hopping could step into the part of a long-haired mountain hick and act precisely like one. It is interesting to see a young man step out of a Stutz bear-cat and straddle a plow horse.

In story, "The Hill Billy" follows conventional lines, the hill billy, himself, developing rapidly into the abused hero early in the picture and rising gradually to grand acts of courage and sacrifice in the end. Still, suspense and gallantry are extremely well carried out. At the moment when Mr. Pickford picks up his shot gun and defends the pretty neighbor girl from the evil intent of her depraved cousin, everything in the world seems at stake. It is a picture which holds you and carries you away. This is due largely to expert continuity and, as we have said, a very genuine piece of acting by the star.

This is a picture play which we recommend. QUINN MARTIN.

# Now Booking

**Allied Producers and Distributors (**
**729 Seventh Ave., New Y**

Hiram Abrams, President

A Branch Office Located In Every United Artist

# It Bubbles Money!

# JACK HOLT

# The Lone

By Louis Joseph
An S.E.V. Taylor

Wilton Lackaye
Tyrone Power

*Everybody knows The Lone Wolf*

ASSOCIATED
ARTHUR S. KANE.

# And This Is Why!

# DOROTHY DALTON

# Wolf

Vance Production

Charlotte Walker
Lucy Fox

*Everybody likes this big cast*

EXHIBITORS

PRESIDENT . . .

?

# what is it

**If a man called you a chechahco would you be insulted?**

Don't know what a chechahco is?

Then you'd better learn because soon it's going to be a word on everyone's tongue. Lounge lizards will be sputtering it, flappers will be clucking it, taxi drivers registering it and even the maid will be serving it with dinner.

**chechahcos**

(pronounced chee-chaw-koze)

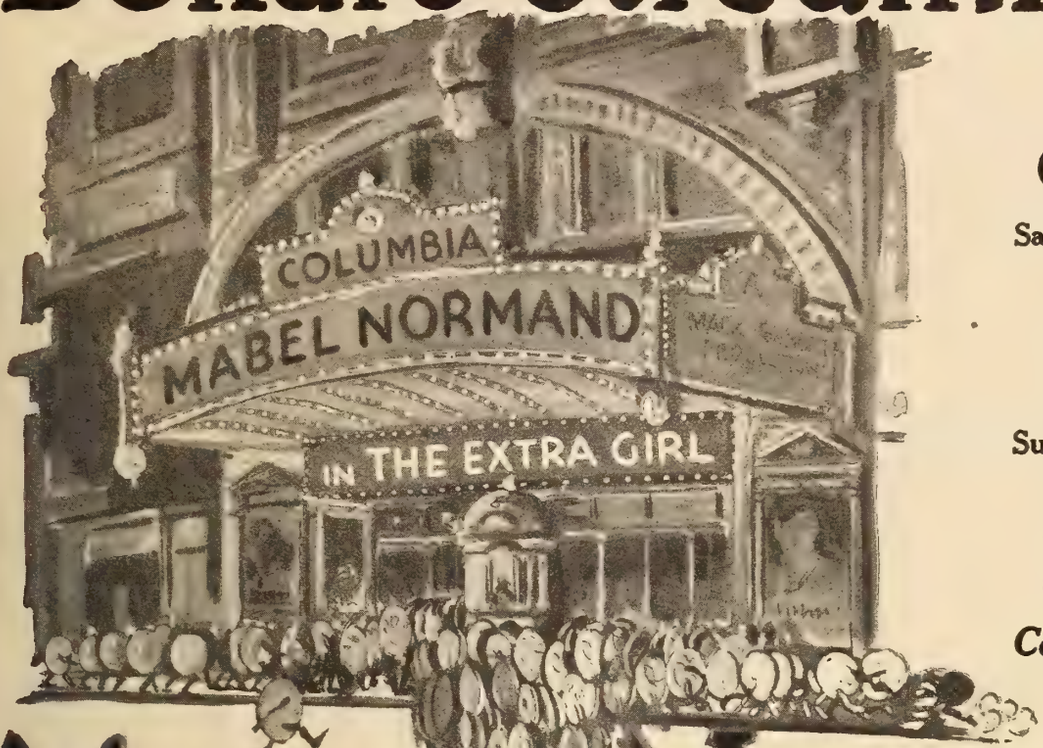
is the fascinating title of a motion picture classic which will make box office history.

**Associated Exhibitors**

ARTHUR S. KANE, *President*

PATHE, Physical Distributor

# Dollars Streaming In!




## Columbia Theatre, Seattle

**Saturday, March 15, 8 P.M.**

Line extended half block from theatre, up and down Second Avenue.

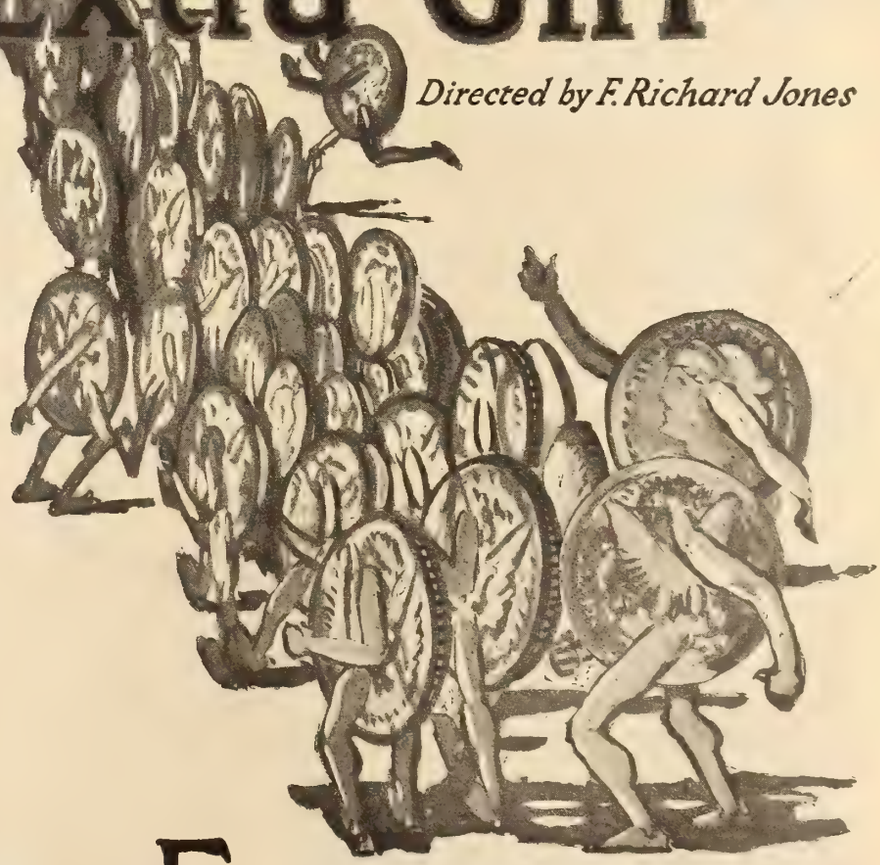
**Sunday, March 16, 7 P.M.**

Two lines, each a block long, with people moving three abreast.

***Capacity at Every Showing***

# MABEL NORMAND in The Extra Girl

*A Mack Sennett Production* *Directed by F. Richard Jones*



## A Long, Happy Line!

**Portland, Oregon.**
**Saturday and Sunday.**
**March 15 and 16.**
**Rivoli: "The Eternal City."**
**Liberty: "Lilies of the Field."**
**People's: Pola Negri.**
**Columbia: "The Extra Girl."**
**Lined 'em up Saturday.**
**Repeated Sunday.**
**Only house in town.**
**That held 'em in line.**
**Sunday night.**

***That's Meeting Competition!***

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# Road Show Engagements Begin March 24th at the Lyceum Theatre, Baltimore

# JOHN in "Beau

America's most distinguished actor in a brilliant screen characterization of history's greatest lover and the most noted beau of all time—a vivid, romantic personality already made famous on the stages of two continents by Richard Mansfield.

Its cast, massive sets, the perfect direction, its tremendous story interest, lavish costuming—its very thoroughness in every production detail make of "Beau Brummel" the most gorgeous screen presentation of the year.

Rich in entertaining qualities and powerful in its drawing power, this superb picture sets a new high standard in screen production. Watch long-standing box-office records crash before it.

WARNER BROS.
Classics of the Screen

# BARRYMORE
# "Brummel"

*By arrangement with Mrs. Richard Mansfield~Based upon the play by Clyde Fitch*

*Directed by Harry Beaumont*

*with*

*Mary Astor, Carmel Myers,*
*Irene Rich, Willard Louis,*
*Alec Francis, Richard Tucker*

*Opening Easter Week for indefinite engagements at the*
***Forrest Theatre, Philadelphia-National Theatre, Washington***

MONTE BLUE
CLARA BOW
NORMAN KERRY
MARIE PREVOST
LOWELL SHERMAN
As many stars in the
EVA NOVAK
ARTHUR HOUSMAN
LEE MORAN
All in
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latest
DOT FARLEY
MARY JANE IRVING
WILFRED LUCAS
"BROWNIE"
B. F ZEIDMAN presents
"DARING YOUTH"
The Story of an Untamed Wife and A Knowing Husband
WITH
BEBE DANIELS
Supported by
NORMAN KERRY · LEE MORAN
LILLIAN LANGDON and ARTHUR HOYT
Directed by WILLIAM BEAUDINE
SACRAMENTO PICTURES CORPORATION
presents
John Cort's Famous Stage Success
"LISTEN LESTER"
with
LOUISE FAZENDA - EVA NOVAK
HARRY MYERS - GEORGE O'HARA
ALEC FRANCIS - LEE MORAN
and DOT FARLEY
Directed by WM. A. SEITER
Released through

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LESLIE AUSTEN

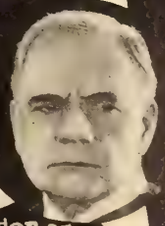
ARTHUR HOYT

EDYTH CHAPMAN

GEORGE O'HARA

JOE BUTTERWORTH

LILIAN LANGDON


GEORGE PEARCE

gal... the mo... cause ... scenes, dered que... tra... r...

## rincipal's

B. F ZEIDMAN *presents*

"THE GOOD BAD BOY"

*with*

...E BUTTERWORTH, MARY JANE IRVING

*and*

BROWNIE, The Great Dog

*Directed by* EDDIE CLINE
Director of "Circus Days"

EASTERN PRODUCTIONS, INC.

*present*

"THE MASKED DANCER"

*with*

HELENE CHADWICK
and
LOWELL SHERMAN

*Adapted from*

"The Woman With the Mask" *by Rodolph Lothar*

*Directed by* BURTON KING

B. F. ZEIDMAN *presents*

"DAUGHTERS OF PLEASURE"

*Starring*

MARIE PREVOST and MONTE BLUE

*Directed by* WILLIAM BEAUDINE

**Available now through leading distributors in your territory.**

**Ready for immediate release**

# Nearing Completion

Reservations now being taken at all Hodkinson Exchanges for first run bookings

# Betty Compson

in

# "MIAMI"

Story by John Lynch

An Alan Crosland production

Produced by Tilford Cinema Corp.

Distributed by
**HODKINSON**
Season 1924-1925
Thirty First-Run Pictures

*It is with sincere pride that we announce the acquisition of the latest product of*

DISTINCTIVE PICTURES CORPORATION

*starring a supreme artist*

GEORGE ARLISS

*in*

"$20 a WEEK"

SELZNICK DISTRIBUTING CORPORATION

*Featured with Mr. Arliss in this Distinctive Picture are Taylor Holmes and Edith Roberts. Harmon Weight directed it. It is based on Edgar Franklin's "The Adopted Father"*

# "Days of 49"

# THE GREATEST CHAPTER PLAY EVER MADE!

## YOU CAN'T AFFORD TO PASS UP THIS ONE

Greater New York and Northern New Jersey
Merit Film Co., New York
Northern Ohio
Progress Pictures Co., Cleveland
Southern Ohio
Progress Pictures Co., Cincinnati
Kentucky and Tennessee
Big Feature Rights Co., Louisville
Eastern Missouri and Southern Illinois
Progress Pictures Co., St. Louis
East Penna., Southern N. J. and Delaware
American Feature Film Co., Philadelphia
Wisconsin
Progress Pictures Co., Milwaukee
Maryland, District of Columbia, Virginia
Liberty Film Exchange, Washington, D. C.
Northern Illinois and Indiana
Progress Pictures Co., Chicago and Indianapolis
All other territories:
Arrow Film Corp., New York City

**W. E. SHALLENBERGER, *Pres.***
**ARROW FILM CORP.**
**220 West 42nd St. New York City**

'lay
POISONED
PARADISE
and win!
whirling love story of
aris and Monte Carlo that
icks into the compart-
ent that pays big money.
POISONED
PARADISE
B.P. Schulberg presents a
GASNIER
production
With a Preferred Cast
Kenneth Harlan
Raymond Griffith
Clara Bow
Carmel Myers
From the novel by
Robert W. Service
Scenario by Waldemar Young
Preferred Pictures
Corporation
B.P. Schulberg Pres. J.G. Bachmann. Treas.

# *Plan the Second Step First*

Whether you be EXHIBITOR or DISTRIBUTOR, Consider—before you take the first step of your booking or advertising campaign —WHERE IT WILL ALL LEAD!

If you are an EXHIBITOR, how can you better balance your expenditures and program and show more consistent profits and satisfaction?

If you are a DISTRIBUTOR, how can you best profit by the interest your picture creates and thwart that inevitable cooling of interest which comes from FORGETTING?

Those who do not remember that TRIED AND PROVED PICTURES are just as important as New Releases remind us of the MONKEY and the NUTS.

A monkey (Aesop speaking) tried to take a handful of nuts from a small-necked jar, but he grabbed too large a handful and couldn't get his hand out, nor did he until he dropped some of the nuts.

And so with the EXHIBITOR who insists upon ALL new pictures. And so with the DISTRIBUTOR who tries to divert ALL the attention to new production contracts and new releases.

To get your hand out of the jar, reach carefully and select wisely. PLAN THE SECOND STEP FIRST. The correct formula and constructive suggestions for applying this principle you will find every week in the

## Tried and Proved

*Pictures Department*

*(The Only Department of its Kind in The Only Business Paper of the Industry)*

## Exhibitors Trade Review


*A Sample Column of the*

***TRIED AND PROVED Pictures Department***

*Appearing Every Week in*

**Exhibitors Trade Review**

### 'A Lady's Name'

*Love Comedy* *Released by Selznick*

BRIEF: A young authoress a bit fed up with the routine of affairs, advertises for a husband. One of the candidates is a butler who invites her the next day to tea.. She accepts. During the repast the master walks in. She caps the climax by marrying the master.

THE name of this delightfully comic bit is good for exploitation work. Use the teaser type of ad. Write personal letters to the ladies of the neighborhood stating that you can implicate her husband if she is interested. The answer to this letter of yours should be an announcement of the showing of "The Lady's Name" at your theatre.

After it is all over there are few who will fail to appreciate the joke and you will get them in a good frame of mind for your showing.

The one scene in the house of the man Norma finally marries, shows a beautifully furnished drawing room, pictures of which when used with a window display should be of value to the furniture dealer. Try and sign him up for a hook-up in this connection.

* * *

### *IN THE BOX OFFICE HALL OF FAME*

***A Selected List of Features With Unusual Box Office Records***

**Paramount**

"My American Wife"—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

**Universal**

"Hunting Big Game in Africa"—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

**Selznick**

"A Woman of No Importance"—Flouted Conventions. Reviewed January 5. BECAUSE Oscar Wilde's play is known throughout the world as one of the cleverest ever written.

**Griffith**

"Way Down East"—Released August 21, 1921. A Story of Plain People. Reviewed February 23. BECAUSE it features Lillian Gish, an exceptionally capable and popular star, in a highly sympathetic and entertaining role of the type the public swallows whole.

* * *

### AUDIENCE IS ENTHUSIASTIC OVER 'MANSLAUGHTER'

"Manslaughter," starring Thomas Meighan, is still doing a great deal of business in various sections of the country, though it is a rather old picture. This is just another instance of the ability of a good picture to continue to draw crowds when newer films are booking in the same vicinity.

This is a Paramount Tried and Proved picture which is doing very well for those exhibitors who are wise enough to book it and take advantage of the many opportunities it offers to give patrons the sort of picture they want, at a greater profit to the exhibitor.

*Soup at 7, dont be late* *Ladies Too!*

# ANNOUNCING

## *The Big Prize Skit on the M. P. Biz*

entitled

# "PASSIONATE ITALIANS"

adapted From Romeo & Juliet
by Bill Shakespeare (deceased)

## With these great stars

who will positively play the roles personal—*themselves!*

## Bebe Daniels *as Juliet*
## Richard Dix *as Romeo*
## Ernest Torrence *as Friar Laurence*

This Stupendous emotional cataclysm will be but one Feature
in the riot of entertainment at

# THE NAKED TRUTH

## Press Agents' Revel and Dinner Dance

*with two Paul Whiteman's Orchestras*

## HOTEL ASTOR, Sat. Eve., Mch. 29

Positively only 1000 tickets will be sold
in order to avoid crowding the Grand Ballroom

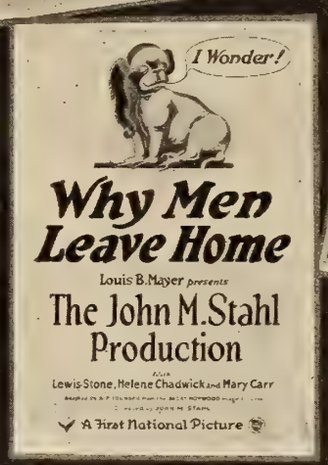
Tickets, Couple $15; Single $10

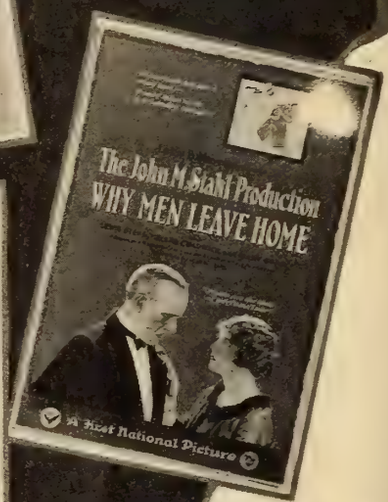
Ask any A. M. P. A. Publicity Man, or
wire or write
S. CHAS. EINFELD, Gen'l Ticket Agent
care First National Pictures
383 Madison Ave., Tel. Van. 6600.

# And you've got a great picture to back up such splendid posters.

It will be a pleasure for any exhibitor to step out and advertise this picture because regardless of how high he rates it in entertainment value the picture itself will certainly make good on his promise to the public.

With such posters, and title and cast and story "Why Men Leave Home" is one sweet little business getter for any locality.




LOUIS B. MAYER PRODUCTIONS INC.

Louis B. Mayer *presents*

The John M. Stahl Production

Adapted by A. P. Younger from the Avery Hopwood Stage Success

"WHY MEN LEAVE HOME"

Directed by John M. Stahl

with Lewis Stone, Helen Chadwick, Mary Carr

A First National Attraction

One of the First National 20 February to June 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL L. SIMMONS, Showmanship Editor
GEORGE T. PARDY, Reviews Editor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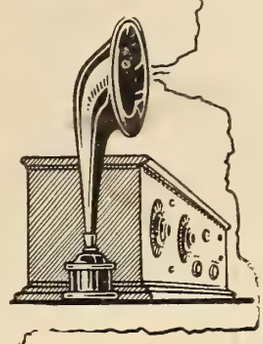
West Coast, Richard Kipling 1505 No. Western Ave., Los Angeles

# WHAT'S IN THE AIR



STATION E. T. R. broadcasts its INDEPENDENT PROGRAM. When we announced it last week we expected to submit a rather thorough and comprehensive study on all things Independent. Now, as we look over the material, with a last critical glance before it goes to press, we frankly believe we have exceeded even our own expectations.

That's our candid opinion, and nothing gives us more pleasure than to let you decide whether we are guilty of undue self-elected praise, after you have started with the thought-provoking independent slant on film production, distribution, merchandising and exploitation, as given by Arthur N. Smallwood, President of Pyramid Pictures, Inc., on page 3. The manner in which Mr. Smallwood has tempered his cold, incisive logic with the imaginative warmth of a novelist, is something, we dare say, will stick with you.

Fred Elliot, organizer of the Independent Motion Picture Producers and Distributors Association, tells you in a chatty way, "How the Independent Association Will Benefit the Exhibitors." Plainly, this is a message that exhibitors should not miss. Turn to page 5.

By the way, if you don't wish to neglect your bank-roll's best friend, get the brand new idea we're offering in connection with Tried and Proved Pictures, on page 39. If it doesn't make your ticket-taker think a hurricane's struck town, we'll try to swallow Mount Blanc at a single gulp.

STAND by for next week's UP AND DOWN MAIN STREET issue. You get an intimate perspective on how the films are doing in the big cities, the small towns, the nooks and crannies of America. There's something more than trade interest to this number. It will incorporate "Utility Personified." A real reference document, giving you a slant on those films which have stood the acid test of public approval. Don't miss it.

*JOHN BARRYMORE'S characterization of the famous "Beau Brummel" ranks among the supreme achievements of the silent art. He is shown in the above in an open quarrel with the Prince of Wales, who perturbs him not the least bit.*

*AGAIN the old garden. The Beau's sun has set and he snatches one last sweet moment of real love before leaving England forever. (Below) A flirtation leads the Beau into a delicate position with Lady Hester Stanhope, from which he extricates himself by promising to present her to the Prince.*

*IF John Barrymore had no other great successes to his credit, "Beau Brummel" alone would stamp him as one of the greatest dramatic artists of the time. He portrays the cynical dandy with an art that glows with the divine spark of genius*

# Warner's 'Beau Brummel' a Classic

***John Barrymore's High Traditions of Dramatic Art Are Sustained in Beautifully Photographed Picturization***

©CI861203
MAR 25 1924



EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Exhibition Values and Distribution as Bill Hughes Sees Them

By ARTHUR N. SMALLWOOD

WHAT can be more pleasant than a vision of earthly paradise? "But hold!" you hasten to interject, "what has this to do with the lot of independent motion picture producers? Theirs has been a thorny path, yet you dare picture them in a bed of roses!"

Precisely. I picture for you Utopia. Developments of the past few weeks have imbued me with an expansive mood. I am inclined to let fancy run riot. Let us begin:

The time is the present. The scene is the office of Bill Hughes, an exhibitor in a fair-sized town. It is 11:30 p. m. The house manager has just brought in the box-office reports of the day, together with the "receipts."

Bill Hughes has very much of a headache. He asks the house manager to bring him his booking schedule. Wants to know "how many more of these lemons" are included in "the block" he had been coerced into buying.

He scans the list without enthusiasm, and hands it back with the comment that had he been able to pick and choose his pictures according to his ideas of their merit and their suitability for his audiences some of the productions in the block might well have remained in the branch manager's vaults; or that had he purchased them he would have done so only at a price which would enable him to make a profit.

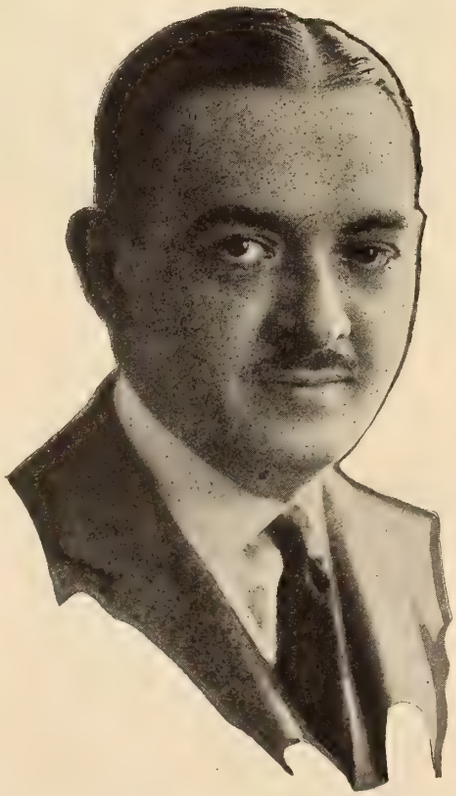
For the so-called exhibition values of the said pictures were not justified by what Bill Hughes could do with them. And Bill Hughes was not the sort to sit on the seat of his trousers and wait for patrons to come in. He did make an effort to advertise his show with what material was afforded him.

"Who-in-ell sets the exhibition values on these pictures, thus automatically fixing a price which under my 'quota' he must pay? And what did they base 'em on, anyway? And why wasn't he free, in this vaunted land o' freedom, to buy what he wanted—and what a knowledge of his business, of the likes and dislikes of his patrons dictated to him to buy—and to let what he did not want alone? Something wrong with a system under which distributors could dictate to him what he had to buy, in turn forcing him to dictate to his patrons what they should see—an unhealthy condition that?"

These are a few of the questions which ran through Bill Hughes' mind as he slammed his desk drawers shut and told his lieutenant to lock up for the night.

As quiet steals over the place, Bill Hughes, fatigued, disappointed, dejected, nods drowsily, then he falls into the arms of Morpheus. Soon he finds himself in Utopia.

A year has passed. Reforms had been advocated, discussed—eyes had been opened. Weaklings, when standing alone, had found themselves a tower of strength when working in harmony toward a common goal. Block booking, the system of advance deposits, the sale of unmade or "paper" pictures—these latter in large measure financed by the advance deposits on them—had been discontinued. And a new Richmond had entered the field—a powerful, nation-wide organization possessing the respect and confidence of every man in the country and every factor in the industry had assumed the functions of a neutral physical distributing agency.



*ARTHUR N. SMALLWOOD, President of Pyramid Pictures, Inc., is well known for his progressive and forceful opinions on distribution for independent productions*

Again we peep into the office of Bill Hughes. A salesman representing Perfection Distributing Guild has just entered in company with the advertising manager of the Clarion and one of the men from its editorial department. In the yesteryear these might have been thought strange bedfellows. Yet here they are, working together. The advertising manager of the Clarion introduces the film salesman as Mr. Parker, of Perfection Distributing Guild. And Mr. Parker tells our exhibitor friend this story:

I AM here, Mr. Hughes, to close a contract with you for the first of our pictures, 'Bagdad-on-the-Subway.' You are going to be judge of the intrinsic entertainment value of this production, for it is not a paper picture. You may have screen examination as soon as you wish it. And you may examine the paper, lobby displays, accessories, etc., all of which you will find of high quality. My reason for calling on you in the company of these gentlemen from the Clarion is that they may confirm what I am about to relate to you.

"Perfection Distributing Guild rose, Phoenix-like, from the ashes of the old system of distributing pictures. We are a merchandising agency. And I wish you to know how we function. Our operation is divided into three major departments: Advertising and Exploitation, Selling, and Co-operation with Physical Distributor. We do not

handle physical distribution, but cooperate closely with a neutral, national physical distributor.

"When pictures are offered us for distribution they must first possess high entertainment value. If they pass muster in this regard the box-office elements of the production are carefully analyzed by the most formidable staff of experts ever assembled into one organization within the industry, and box-office elements and advertising and exploitation angles are carefully plotted and charted.

### Building Exhibition Value

"From this analysis a campaign of advertising and exploitation is created, and later the operation of this campaign is supervised in the various parts of the country. The advertising department of Perfection Distributing Guild is an advertising agency, functioning as such for the independent producer, and having agency recognition. You will readily see that a carefully planned and executed campaign on each individual production *builds up* substantial exhibition value—exhibition value in which production costs or mere names play no part—and this is exhibition value in the true sense because it sells seats direct to the consumer—or patron.

"Our advertising department is going to build consumer demand just the same as if it were merchandising Cream of Wheat. Now don't snicker. I might have named Poros-Knit Underwear, or Burroughs Adding Machines. Only difference between the three is restriction of market. The same difference exists between the three and motion pictures.

"There'll never be as many adding machines sold as suits of underwear, or suits of underwear as packages of Cream of Wheat, or packages of Cream of Wheat as seats in motion picture theatres. The methods may be different, but the ends are the same. And advertising will serve those ends.

### Building Sales Enthusiasm

"The only real exhibition value, after all, is extent of consumer demand. And extent of consumer demand in the case of Perfection Distributing Guild's pictures will be raised to the nth degree by display advertising, serializations, publicity stories with tie-ups under direct supervision of an exploitation man who will as the producers representative operate in each district.

"Now we come to the second factor in the merchandising operation: Selling. A real salesman loves the selling game. Give him an opportunity to concentrate on selling, and selling alone, and his enthusiasm will carry him on to high efficiency. Under the old system the salesman's enthusiasm was knocked into a cocked hat by home-office wires urging 'collections, collections, more collections.'

"We are handicapped by none of the annoyances of the old system. We make no collections. We are free to put all of our energies into selling. And the big advertising campaigns current in the newspapers in our territories spur us on to topnotch efficiency. We have every incentive to push every picture we handle into every house we feel should play it. We are giving our producers coverage for that reason.

"We do the merchandising—the advertising, exploiting and selling—and do it thoroughly. National Railway Express Company handles physical distribution. Our New York office turns over to them prints for the entire country. They distribute these prints to their thirty or more distributing depots. And except as we may requisition a print for a preview here and there—or have that done in their own projection rooms in their distributing depots—we do not see or come in contact with the physical product. The Express Company inspects and ships the shows.

### Values Based on Selling Power

"Our booking clerk is the contact between us, as a merchandising agency, and the express company, as physical distributors. And do you know that this has resulted in a faster service, a greater number of playdates per print per month, a service without miss-outs or delays? The physical distributor knows where each print is, where it is going next, and so on, and there is no waiting for an exhibitor to ship. The follow-up is perfection itself.

"Another thing: We have nothing to do with collection of moneys. The physical distributor does this. You know, of course, that there is no advance deposit on contract. You are running your theatre on a pay-as-you-enter basis; certainly you will not object to doing business with us on a pay-as-you-play basis. When your show is delivered by the physical distributor, you pay him.

"Now, Mr. Hughes, here is a book showing the complete campaign for newspaper exploitation of 'Bagdad-on-the-Subway.' I would like you to look through it at your leisure. Mr. Jones and Mr. Brown, of the Clarion, both of whom you know well, are here to say they will give you the fullest cooperation. I will not ask you to look at 'Bagdad-on-the-Subway' until you have familiarized yourself with this new system."

Hughes has been listening intently. He is using his poker face to hide his glee. Addressing the film saleman he questions: "This indeed sounds a great deal like Utopia for the exhibitor. Tell me, where's the bug under the chip? How is your philanthropic producer going to finance an advertising campaign; I have always understood that an independent producer was on the flat of his back when he had completed a picture? And how much more are you going to tack on to the price of the picture than you would otherwise have asked me, in order to pay for this big advertising?"

### The Saving Grace

"Glad you asked the question, Mr. Hughes," replies Parker. "In the first place the segregation of merchandising from physical distribution and the recognition of certain fundamental facts has enabled Perfection Distributing Guild to offer the independent producer of meritorious product a far cheaper and more economical distribution than he has ever dreamed possible. The savings effected here are, in part, dedicated to an appropriation to advertise the picture, to build up real, substantial exhibition value. Public demand is created. Our sales organization, freed from the worries and annoyances of the old system are concentrating on sales. Their enthusiasm is buoyant, they are hitting on all six—man, they're selling! They're giving the producer coverage. Now you don't suppose you pay any more for the Paris Garters you're wearing because their makers advertise them, do you? No, advertising has created volume sales—and, if anything, you're paying a great deal less for them than if they weren't advertised.

"And so with pictures. They will be sold on exhibition values based on their ability to fill your seats. You will pay a fair price for these pictures because they'll be *worth a fair price to you.* And you'll pay a fair price for pictures that will return a profit, or I'm a poor prophet."

"Parker, I think you're right. It will be Utopia for the exhibitor. And, by the eternal, it will be Utopia for the independent producer. There's the poor devil who has created the best we've shown on our screens, but who hasn't had a chance. No doubt we exhibitors have been to some extent responsible. We've been blinded to our own best interests, I fear. We've been hood-winked, cajoled and bullied.

"But in a certain measure we have brought this condition on ourselves, and we stood for a lot of misuse and abuse thinking thus to save our skins, whereas in fact, in assisting to destroy the independent we have been doing nothing less than killing the goose which laid the golden eggs. I can say right now that I am going to play ball with you."

# How the Independent Association Will Benefit the Exhibitors

*By* FREDERICK H. ELLIOTT

THE theatre owners of the country are enthusiastic over the progress which has been made by the Independent Motion Picture Producers and Distributors Association, since its inception in January, according to reports received by the home offices of the company members in New York.

Although one or two other attempts have been made in recent years to form organizations representative of the independent market, the plans have for various reasons never progressed very far. It was only last December when in association with Charles B. Hoy, the writer approached the leaders in the states rights field in regard to forming a credit bureau.

After two conferences had been held it was proposed by the executives of the companies that they should go still further and form a national association of all the independent interests.

The work of organization proceeded very rapidly with the result that on January 17, 1924, the constitution and by-laws were adopted and the association immediately began to function, the business administration and routine office detail being handled at 1650 Broadway, New York, at which the national headquarters of the association have been established.

Although but three months old, the association has doubled its membership and by the end of another week will have upwards of twenty-five companies officially enrolled and the organization will be truly representative of the independent field.

Service first—service that satisfies, is a motto that the entire membership may well subscribe to. So this new development in the independent branch of the motion picture industry should be lauded by the exhibitors, who have been quick to realize the essentiality of independent pictures and the operation of state rights exchanges in a fair and equitable manner.

The theatre owners have likewise received with evident satisfaction the announced policies as gradually and definitely formulated by the Independent Association. It is the general belief of the cinema showmen that the new national organization can wield a tremendous power throughout the independent market, with such effective results that the abuses heretofore practiced by certain unreliable exchanges will eventually be eliminated.

It is further contended that through a national organization properly functioning the independents can encourage producers to give the market bigger and better pictures, with a wider range of choice for the exhibitors, thereby tending to stabilize the market in every way.

With an increased number of independent productions assured to the distributors the exhibitors will not be compelled to book their pictures so far in advance, for they will be able to depend upon the open market for productions to bridge over any gaps in their playdates.

Consideration is now being given by the producing and distributing companies members of the Independent Association to a plan whereby their releasing schedules for the forthcoming season will be duly announced, and the theatre owners will benefit by this advance information relative to productions and release dates, making it unnecessary to rush the closing of any contracts until they have had an opportunity to consider the announcements of the independent companies.

*FREDERICK H. ELLIOTT organizer of the National Association of the Motion Pictures Industry, in* 1916, *and the Independent Motion Picture Producers and Distributors Association in January,* 1924.

ONE of the chief objects in the organization of the Independent Association is to promote better relations between independent producers, distributors, and theatre owners, and to encourage and build up the system of state rights exchanges and owner-managed exchanges in various key cities where such exchanges are now insufficient or inadequate for the purpose of rendering complete and satisfactory service on behalf of independent producers to the exhibitors.

With this in view the association, through its statistical bureau, has just completed a survey of the state rights exchanges throughout the country securing information concerning their management and activities, as well as other pertinent data of general interest to the industry.

It is the purpose to publish a directory containing all of this valuable information, and to include a list of the independent producers and distributors with their officers and addresses, which will be the first authentic official directory ever published devoted exclusively to the independent field.

THIS directory will prove of invaluable service to the theatre owners throughout the country, and it is expected that the releasing schedules of all the companies operating in the independent market also will be available for publication in this directory.

The association will undertake to encourage the development and progress of independent directors, and stars, especially the younger and newer artists, and to assist in every possible way the establishing on a higher plane the business ethics and management of the independent producers, distributors, and state rights exchanges, as well as the other various factors and interests identified with the independent branch of the motion picture industry.

President I. E. Chadwick and his associate officers have been the recipients of assurance of support from many leaders in the independent field and among the state right exchanges the feeling is very general that the new association will be able to render a most valuable and beneficial service to the theatre owners interested in independent productions.

It is Mr. Chadwick's conviction that given equality of opportunity the independent operator, whether exhibitor, distributor or producer, would have a great incentive to reach and attain a higher and more commanding position in the industry and be better fortified in striving for those ideals the realization of which will dignify the industry.

So we find the independent a leader in the movement to institute better business relations and more human contacts between exchangemen and exhibitors.

*BABY PEGGY has had a career like any other actress. She started with "bits" in short comedies and graduated into a full bloom star. She has won an international reputation and is still going at top speed. Her next picture will be "Helen's Babies"*

# May and December Combine to Produce 'Captain January'

*The unusual situation of extremes in the ages of the leading characters make this Principal Pictures production one of great interest. The little actress plays her heavy part admirably*

# 'Junior Movies' Filling a Great Need in Children's Education

*By* C. L. GRANT

THAT many an exhibitor is overlooking one of the finest possible opportunities of not only making his position most solid in the community in which he is located, but also doing that which is far more important, in educating the boys and girls of today to a proper appreciation of the better type of pictures and assuring patronage in the years to come, is plainly evident from the marked success which has characterized Junior Movies in the city of Albany, N. Y., for the past three or four years.

The methods pursued in that city by the Mothers' Club, co-operating with Uly S. Hill, managing director of the Mark Strand theatre, has already attracted widespread attention, and has not only brought many inquiries from other cities, but also in a personal visit being made by Jason Joy, executive secretary of the Committee on Public Relations, of which Will H. Hays is president.

Every third week, from 1,500 to 1,800 children are entertained at the Mark Strand theatre between 10 and 11:40 o'clock Saturday morning, with two kinds of admission prevailing. Rich and poor alike attend the entertainment. Those who are able to pay the fifteen cents admission are allowed to do so, while the newspapers of the city carry a coupon which has a value of five cents, and which accompanied by a dime, entitles the holder to a ticket.

THE whole idea of the Junior Movies as they are conducted in Albany, a city of about 125,000 population, is to couple entertainment with education. The first of these movies was held some three or four years ago, and as the years have progressed greater perfection, not only in handling the crowds, but in furnishing just the right kind of program, has come.

Mr. Hill works in conjunction with the Mothers' Club of the city, an organization which looks after the playgrounds of the city during the summer months, and which has adopted the motion picture as a means of entertainment for the boys and girls when the playgrounds are closed.

By reason of the fact that Mr. Hill never hesitates, when some parent during the week calls up by phone and asks if the picture being shown on the regular program that night is suitable for a child, to reply truthfully, even if it means a lost ticket or two, he has gained the absolute confidence of the parent, and is given the privilege of selecting or choosing the pictures that will be shown at the Junior Movies. Just by way of example, as showing the standard which the Mark Strand theatre enjoys with the churches of Albany, it needs only to be stated that some little time ago the churches really staged what might be termed a benefit show at this theatre.

IN handling the children flocking to the Junior Movies, and there are always anywhere from a thousand to nearly double that number, the Strand

ULY S. HILL
Managing director of Mark Strand Theatre, Albany

management utilizes the regular box office where the fifteen cent admission tickets are sold, as well as a table which is placed in the lobby and at which the coupons are accepted.

Girl Scouts assist members of the Mothers' Club at the theatre, keeping the children in line and helping in other ways. It is a noticeable feature that given proper attention and a like atmosphere, there is absolutely no rough housing or disorder.

It sometimes happens that the feature picture of the week can be used on Saturday morning, for the Junior Movies. Such was the case recently when "Jackie Coogan" was featured.

At other times when the regular week's picture is not applicable or appropriate, the theatre books some picture, generally a second run, which means a comparatively small price, and uses this for the Saturday morning show.

The wealthy women of the city have heartily sponsored the Junior Movie idea with the result that a long list of patronesses provides the tickets for the inmates of the several orphanages in the city.

Mrs. Alfred E. Smith, wife of the Governor of the state, is actively interested in the movies, as was also the wife of former Governor Nathan L. Miller, when he was in office.

Not only do these women look after the orphanages but there are many instances when children of the extremely poor families of the city are located and provided with tickets. The subscription list alone handles about 500 seats on the Saturday mornings when the movies for the children are held.

It is noticeable that there is a distinct difference between the children who use the coupons and the others who come prepared to pay the regular admission of fifteen cents.

It is among the poorest ones using the coupons that the Mothers' Club later finds work for willing hands to do, both in seeing that the children are properly fed and clothed as well as perhaps finding employment or providing food for the fathers and mothers.

THERE is also another angle to the movies, and that is that at the libraries during the story telling hour, often attended by 200 or more children, that the story of "Toby Tyler" or "The Prince and the Pauper" is retold and the theatre benefits.

Uly Hill, under whose direction the Junior Movies in Albany have reached their present stage of perfection, sums up the whole matter in declaring that the purpose is educational and entertaining, educating new people to the proper kind of pictures, now as well as for the years to come; entertaining, in keeping many a child out of the slums and in proper surroundings and in furnishing good wholesome entertainment under ideal conditions.

Financially, the proposition is a good paying one for the theatre. As a general thing, the picture shown cost but a small amount, and yet fully measure up to the purposes for which they are intended. Music is furnished by the organist and he as well as the ushers and help must of course be paid extra for their work.

This sum is comparatively small and at the same time it should be borne in mind that these movies serve to place the theatre in a pre-eminent position among the parents of the entire city, that it also does its full share in furnishing entertainment to the extremely poor and to the orphans, and in return occupies a position today beyond the shafts of criticism.

# Old Lady Astor Says

DOUGLAS FAIRBANKS and Mary Pickford are to sail for Cherbourg April 12 on a tour of the world. Their itinerary will include Paris, London, Brussels, Copenhagen, Stockholm, Christiania, St. Petersburg, Moscow, Vladivostok, Manila, Tokio, Honolulu and San Francisco. The party will include also Mr. and Mrs. Robert Fairbanks, Mrs. Charlotte Pickford, little Mary Rupp, Kenneth Davenport and an entourage of servants. Well, here is a chance for the two stars to collaborate in the writing of a book detailing their impressions of the peoples in the many lands they visit and also an outline of the receptions—ovations will be the better word—that are extended to them.

RUPERT HUGHES gave the diners at the Edison luncheon recently a sample of his wit. Another specimen came out of the West following a showing of his "True as Steel" to Goldwyn officials. When the run was completed the gathering, with professional cold-bloodedness, sat silent for a moment. "I wish you'd tell me what you like about the picture," suggested the producer. "If there's anything in it that any one likes we'll leave it in."

RAY O. WYLAND, head of the church relations department of the National Council of Boy Scouts, charged before a large gathering at the City Club, Kansas City, that the screen is "responsible for a growing cleavage that threatens the stability of society. The movies portray a razzle-dazzle of the idle rich, that is, in reality, a hundred million miles away from the kind of life true Americans live." It hardly is to be expected that all public speakers will display the possession of a judicial temperament, but in the interest of truth there should be an avoidance of mistaking the shadow for the substance. Some movies portray, etc., yes; *the* movies portray, emphatically no.

MARCUS LOEW on March 27 is slated to appear at the Elsmere Theatre, Crotona Parkway and Elsmere place, officially to add that house to his string. With Mr. Loew will go a party of stage and screen stars. The theatre will adopt a policy of exclusive motion picture presentation.

MESSRS. ZUKOR and Lasky were hosts at an unusual luncheon to reviewers at the Ritz-Carlton last week in celebration of the first anniversary of "The Covered Wagon." A. M. Botsford was toastmaster, and he was at his best and wittiest. Speeches were made by Mr. Lasky, Dr. Hugo Riesenfeld, and Ernest Torrence. The table was in the form of a hollow square. The entire center was laid out as a desert, with covered wagons, cattle, buffalo and all the accompanying paraphernalia of a caravan as well as patches of vegetation. The remarks were all of marked interest, especially those of Mr. Lasky, who told the inside story of the making of and the addition to the production.

SIDNEY OLCOTT is to be the guest of honor at the fortnightly midnight supper of the Greenroom Club March 22 in its new home, 19 West Forty-eighth street.

ARTHUR H. SAWYER, supervising director of Associated Pictures, has left Hollywood en route for Chicago. In that city he will hold conferences with his partner, Herbert Lubin, following which the two will come to New York to attend the premier showing of "The Shooting of Dan McGrew." Director Clarence Badger brought the print East. While in New York Mr. Sawyer will select two stories in which Barbara La Marr will be starred for First National release.

HARRY REICHENBACH, writing March 1 from Monte Carlo, remarks that the weather is like the middle of July. In the course of his travels the exploitation expert has met up with Rex Ingram. Apparently H. R. suffered no irreparable losses on the occasion of his visit to the gay resort, for we note he is continuing his journey away from home, Cairo being his next stop.

ON his way to Los Angeles J. D. Williams stopped off in Kansas City last week. The head of Ritz Pictures enjoyed a social "set-to" with M. A. Tanner, Selznick branch manager.

ON the desk of Robert T. Kane, general production manager of Famous Players, is a framed and formidable looking document. It is a notification that Mr. Kane has been decorated by the Belgian government with the croix de guerre of that country. The citation sets forth that the recipient "particularly distinguished himself by his courage during the victorious offensive in Flanders." The production manager served with the 316th Train Headquarters and the military police.

LET'S revert a moment to Laurette Taylor's interpretation of the heroine of "Happiness." The sequence of the shopgirl in the home of the wealthy woman is one of the most delicate interpretation. Jenny Wreay, as we recall, does no crying, but she has her audience—if you have a word that really is better, let us have it—half laughing and half crying all the way through the scene. It is a succession of alternating chokes and chuckles. And that combination spells real entertainment.

THE president of the Motion Picture Theatre Owners of Kansas, R. G. Liggett—a brother of the one time screen favorite, Gene Gauntier—recently told of the days when he owned the old Seventeenth Street Theatre in Kansas City. An opportunity to sell the house found him not quite and finally settled on the disposition of it, but he casually inquired as to what purpose it was designed to devote the place. His visitor confided to him he desired to establish an undertaking parlor. "The only thing left for me to do," added Mr. Liggett, "was to tell him that he had picked an ideal location, as the theatre had been 'dead' for several years."

BACK from a trip including stops at New Orleans, St. Louis, Kansas City, Minneapolis and Chicago, J. G. Bachmann, treasurer of Preferred, reached his office at the end of last week. The traveler reported that with the possible exception of the Northwest conditions seemed to be excellent.

DR. W. E. SHALLENBERGER, Arrow chief, has departed for the South on a business trip completely outfitted with golf and Mah Jong paraphernalia. It is said that if business is not represented in his itinerary as much as fifty-fifty it is at least as high as thirty-five sixty-five. Of course he may have occasion to quote figures to you other than these, but they won't be about golf.

JAMES YOUNG has issued an attractive card announcing the titles of some of the productions on which he has officiated as writer and director. On the fourth page are the names of more than two score subjects which have been made under his hand. It is an imposing list.

THE executives over at Pathe offices felt quite hopped up the other morning on taking up the Tribune. In Percy Hammond's department of "Oddments and Remainders" was a full column devoted to laudatory comment on Grantland Rice's "Sportlights." The writer declared the series is a tonic, on the level, picturesque and dramatic.

# Griffith Goes to Rome for Production Conference on Great Italian Film

WHEN the Berengaria sails on April 2 David Wark Griffith will be aboard en route to Italy for a six weeks' visit. He will arrive in Rome about the 12th and will immediately enter into a series of conferences with an important politico-financial group regarding the rehabilitation of Italy's motion picture industry.

This definite announcement from the New York Griffith offices answers the questions, speculations and rumors which have abounded regarding the immediate future activities of the great director.

Since the war the Italian industry has been in sad shape. A score of the prominent studios have quit completely, and where Italy once made sufficient pictures to supply its own market, over 50 per cent. are now imported—mostly from America. Premier Mussolini, the Italian government and the financiers of Italy have determined to restore the prestige of Italian films even as they at one time bolstered the tottering industry of motor-car manufacture.

Thus came to be organized a company named the Propoganda Industriale Artistica Cinematografica Europea, with headquarters at Turin. The purpose of the company is to establish cordial relations with the nations of the world through the medium of the silver screen.

### Would Rebuild National Prestige

Mr. Griffith has been importuned for many months by various governments and semi-official organizations, but it seems to have taken la bella Italia to put it over. Up to now negotiations have been carried on by a former Cleveland newspaperman appropriately named Amerigo Serrao. Mr. Serrao is a nephew of Commandatore G. Andrea Serrao, a powerful factor in Roman politics and the head of the syndicate seeking Mr. Griffith's services. It is understood that there are enough lire on deposit in a great Italian bank to equal $1,000,000 in real money—American gold. And there is more where this came from.

It has been decided that the surest way to restore the dignity of the Italian trademark and to regain world prestige for Italian films would be to produce an elaborate picture in Italy. If arrangements are made this picture will be directed by an American, Mr. Griffith, filmed by American cameramen and acted by American stars. Mr. Serrao is most optimistic regarding the outcome of the trip on which he will accompany Mr. Griffith, and believes that the return to this country will be speedy, that Mr. Griffith will then gather his technical staff, select his cast and return to Italy to "shoot."

### Europe Looks to America

Nothing definite has been decided regarding the subject of the proposed picture, although numerous possibilities have been mentioned in connection with the effort. One of the most alluring is "The Last Days of Pompeii." Then there are "Faust," "L'Aiglon," and several others which would lend themselves satisfactorily to a Latin background. Mr. Griffith has another idea for a picture up his sleeve, but whether or not he will do the hat trick with it remains to be seen.

The people of many countries have from time to time turned toward America for help and advice on various subjects. Our counsel has been sought and valued in matters of finance, industrialism, merchandising, government, but never before has a European nation acknowledged American pre-eminence in an art. It is indeed complimentary that the first to so honor us should be the land of Michael Angelo and Leonardo da Vinci, the country that cradled art and mothered the cinema through a sickly infancy. Moreover the fact is a commentary on Italy's clarity and keenness of perception.

It seems strange that with many European governments—Russia, Norway, Great Britain—"sold" on the certain value of motion pictures in exploiting the glories of their countries and the virtues of their people, that our own government should remain so blind. Incalculable benefit would be derived by telling the world about America through motion pictures, and convincing humanity that with a few oily exceptions we are rather a decent folk after all.

When this Italian matter is disposed of there are other empires, despotisms, constitutional monarchies and republics clamoring for the attention of Mr. Griffith. It would seem a far cry from La Grange, Mr. Griffith's birthplace, to one of the most ancient old world capitals. It would seem strange for old "Roaring Jake" Griffith's little boy Dave to be giving orders to the rulers of age old dynasties. Yet, perhaps, just perhaps, it may not be so very long before David Wark Griffith will direct a picture with a real King and a genuine Queen playing in character. But that is another story.

# 'The Naked Truth' Dinner Looms as Big Event in Film Fun History

"EDITORS leave town as paper goes to press."

So ran the big black headline across the top of the front page of a small town newspaper recently.

And no wonder. They had told the truth about the town's leading citizens.

As the date approaches for The Naked Truth dinner, at which it is promised the naked truths about the motion picture industry and its leading personalities will be exposed, rumors have been running like wildfire through film circles to the effect that prominent cinema executives and stars have been buying one-way tickets by the wholesale for points east of Suez.

But these rumors seem to be quite ill-founded. On the contrary all the indications are that the fourth annual gridiron revel of the Associated Motion Picture Advertisers, Inc., to take place at the Hotel Astor on Saturday night, March 29, will see the most brilliant, distinguished and representative assemblage of picture folk ever brought together for a function of this kind.

FORREST HALSEY

Scenaricist for Famous Players who has adapted such stories as "The Green Goddess," "Society Scandal, and Valentino's "Monsieur Beaucaire"

Cartridges containing T. N. T. tickets of admission are, according to A. M. Botsford, chairman of the A. M. P. A. entertainment committee, going fast to leaders of the industry.

The illustrious guests who will tell the Bedtime Stories, the same to be broadcast by radio via station WEAF, are Mary Pickford, Douglas Fairbanks, Will Hays, D. W. Griffith, Samuel Rothafel, Rupert Hughes, A. M. Botsford and The Big National Personality, whose identity is being withheld as a surprise.

The party, it is announced, will start promptly at 7 p. m. "with palate-pleasing viands," and Chairman Botsford warns that those who come late may miss their oysters. Inasmuch as it is reported that several of the oysters will contain pearls it behooves all who plan to attend The Naked Truth dinner to get there on time.

At 9 p. m. the A. M. P. A. will "give the nation the air" when the Bedtime Stories will be told and wirelessed. Roxy, it is announced, will be master of the waves.

Following this will come the presentation of the winning comedy sketch on the movies to be enacted by a Big Broadway cast. The author will be introduced and awarded the $100 prize.

Next in order on the program will be the unreeling of what is described as a "Sinsational Sinema Production" especially filmed for the occasion. After that there will be what the film press agents call "Our Own Popularity Contest," with "the crowning of the King and Queen of Flimdumb" as a feature. From then on there will be dancing until dawn.

Paul Whiteman will be there in person to lead his two jazz bands, one playing where the other leaves off, assuring continuous music during the dinner and dancing and between the other numbers.

## INCE GETS HOLLYWOOD LABORATORY

*Will Prove Valuable Asset to the Noted Producer*

THE Hollywood Laboratory Corporation with its entire equipment has been purchased by Thomas H. Ince and will be reassembled and operated in conjunction with the big laboratory on the Ince lot in Culver City, according to announcement made by H. D. Lyman, builder of the Hollywood Laboratory.

The Hollywood Laboratory was completed one year ago, its assembly including the most modern machinery and paraphernalia used in motion picture making.

The amalgamation of the two laboratory units gives to the Ince plant probably the most complete motion picture manufacturing laboratories in the entire industry. It is understood the deal, including reorganization of the Ince laboratory, involves approximately a quarter of a million dollars.

The Hollywood Laboratory was assembled and operated on a commercial basis to serve all producers of pictures in Southern California. Its holdings included many patents and secret processes for the making of transparency titles, art backgrounds, lifesize still photographs and other photographic art features that have been constantly raising the standard of motion picture productions during the past few years.

During the one year of its operation, the Hollywood Laboratory has made all the titles for many of the outstanding independent productions including Mary Pickford's "Rosita" and "Dorothy Vernon" and Charlie Chaplin's "A Woman of Paris."

One of the most important features of the Ince Culver City plant has been the printing laboratories which the veteran producer has developed until they are known as among the most complete.

One of the feature units of equipment in the Hollywood Laboratory is the patented title printer. This machinery, in itself costing a little more than $50,000, was specially constructed in Waltham, Mass., and installed in Hollywood one year ago. It is the only machinery of its kind and includes several printing patents and equipment for the use of the secret processes in the making of transparency titles and art backgrounds.

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## OKLAHOMA MAY HAVE CENSORS APPOINTED BY GOVERNOR

Oklahoma City, Okla.—A bill providing a state board for censoring moving pictures was introduced in the Oklahoma State Senate at Oklahoma City March 5, 1924.

The board would be composed of three members to be appointed by the Governor. The chairman would receive $2,100 a year and the other members $1,800. A Secretary would be paid $1,500.

Members would serve three years with terms overlapping. The board would be empowered to censor immoral pictures, and those showing cruelty.

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## HART AND FAMOUS AGREE

An amicable agreement has been reached between Bill Hart and Famous Players and a new contract for the star is being prepared. A difference arose over the type of stories Hart was to play, but after talking the matter over with Messrs. Zukor and Lasky all differences were wiped out.

RUDOLPH KOLP

Musical director of the Wisconsin Theatre, Milwaukee. He was formerly conductor for the Halaban and Katz Theatre, Chicago, but resigned to take charge of music in Milwaukee's newest theatre.

## CHARLES RAY NOW UNDER INCE CONTRACT

*Signing of Contract Closes Gates of Ray Studio Permanently*

CHARLES RAY in his old character of the typical American youth and Thomas H. Ince, the producer, again have joined forces. As the result of contracts closed March 18 the gates of the Charles Ray studios in Los Angeles were permanently closed this week and Ray has returned to his old home, the Thomas H. Ince Studios in Culver City, to work under the guidance of his discoverer and mentor.

Charles Ray entered pictures eleven years ago as one of the mob at Inceville in Santa Monica Canyon while a Los Angeles high school student. He worked under the Ince Banner for eight years.

This announcement will come as a surprise not only to the motion picture industry but to the picture world as well, for Ray latterly has been a star-producer on his own responsibility. His rise in this dual capacity was as meteoric as was his early success as a star. Among his noteworthy productions were "The Girl I Loved," "A Tailor-Made Man" and "The Courtship of Myles Standish."

Long before these his first big success was in "The Coward," an early Ince-Triangle picture. Then came others that are still remembered as a type of entertainment uotstanding in humanness and appealing simplicity. Among these were "The Clod Hopper," "The Pinch Hitter," "His Own Home Town," "The Hired Man," and "His Mother's Boy."

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## BRANDT GETS RESULTS

The visit of Joe Brandt, president of the Independent Producers and Distributors Association on the Coast, has not been in vain. At a meeting held Tuesday Mr. Brandt outlined the aims of the organization. As a result seven West Coast producers and distributors joined the organization and a number of others present at the meeting are expected to become members.

## ARROW HAS BIG LINEUP FOR THIS YEAR

*Schedule Calls for Serials, Short Comedies and Features*

W. E. SHALLENBERGER, President, announces Arrow's line-up of new releases. This will consist of two serials, the first of which "Days of '49" is being made with the co-operation of the California Historical Society and is based upon the most dramatic period of the State famed for gold and motion pictures. This was during 1847-48-49 and includes the discovery of gold at Sutter's Mill, the wresting of this great territory of 160,000 square miles from Mexican domination and its annexation to the United States. All this has been filmed with an accuracy of fact and detail seldom found in motion pictures.

Jacques Jaccard whose fame as a serial director is firmly established is handling the megaphone. Supervising the entire work is Ben Wilson that veteran of every branch of the production end.

Neva Gerber, Ed (Two-Fisted) Cobb, Ruth Royce and Wilbur McGaugh carry the principal roles. The screening of Chapters one, two and three shows that it is a fast action, thrilling picture of feature caliber.

Following this will be another serial of equal strength and pulling power.

Six super-features commencing with "Gambling Wives," a Dell Henderson production, featuring Marjorie Daw, Ward Crane, Hedda Hopper, Edward Earle and Baby Dorothy Brock, which is just being released.

Twenty-six five reel Westerns, one every two weeks are also scheduled. These are four starring Ben Wilson whose return to the screen will be hailed with delight by fandom, four "Pinto Pete's" starring Ashton Dearholt, twelve Dick Hatton's, the first four with Marilyn Mills and her trained horses and six "Ranch-land" pictures featuring every phase of Western Rodeo, thrills and spills.

Twenty-six 2 reel comedies are also included in the line-up.

This gives Arrow distributors an exceptional program for the Independent market.

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## ELEANOR BOARDMAN FOR LEAD IN 'MARY THE THIRD'

The leading role in King Vidor's third Goldwyn picture, it is announced by executives of that producing corporation, will be portrayed by Eleanor Boardman. She will be the Mary in Vidor's film version of Rachael Crothers' successful stage play, "Mary the Third." The title will be changed, it is announced, in order not to give the impression that the picture is a historical or costume production.

Miss Boardman is under a term contract with Goldwyn who discovered and trained her into one of the most popular young leading women of the screen.

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## COBE GOES TO FLORIDA

Andrew J. Cobe, Broadway exhibitor-manager, who was operated upon soon after the closing of the run of "The Hunchback of Notre Dame" at the Astor Theatre, left Broadway, Wednesday for a three weeks trip to Florida, for rest and recuperation. He sailed for Key West on one of the Mallory line steamers. From Key West he will go to Miami.

It is understood that he will take charge of a Broadway theatre upon his return to New York.

# Open Winter Has Lessened Radio Effect, Says Brandt

EXHIBITORS have not felt the full effect of the competition of radio during the present winter, declares William Brandt, president of New York State Exhibitors, who has been closely following the general effect of the newer amusement form on the business of theatre owners.

The reason for this, declares Mr. Brandt, is because of the open winter, which, of course, has been of decided advantage to exhibitors as a body and particularly to those in more sparsely settled communities.

In other words, it is pointed out, if next winter should prove to be a severe one with general business conditions the same, it is unlikely exhibitors would find their business so prosperous as it has been during the present season.

Mr. Brandt said he had read the articles in last week's Exhibitors Trade Review regarding the general effect of radio on the theatres. His only complaint, he said, was that the warning of coming competition was not made sufficiently strong, for he believes the situation contains a real menace

The exhibitor calls attention to two instances in which public interest was centered on the radio in which the theatres were not half filled. One was the Dempsey-Firpo fight last summer and the other was the recent broadcasting of a message by President Coolidge.

"Any important occasion of this kind," he says, "such as the baseball series, will have the same effect.

"Cole, of Texas, tells me his people down there are getting radio from New York. If this is the case it is well to bear in mind that 90 per cent of the aerials today are of low efficiency, but that the situation in the near future will be vastly different.

"With the phonograph companies preparing to make high-class efficiency sets so cheaply the home-made product is going to be discarded, with the result that more people are going to be kept at home. More and more the programs will be better as the apparatus is better.

"Today there is a lot of static which interferes with the proper working out of the majority of the sets, but very soon we are going to get programs without interference.

"The best illustrations of what the radio of the future will do to theatre owners is right in Brooklyn, where plans for several large apartment houses already contain designs for installing radio in each apartment. A new hotel in that borough also will contain a radio outfit in every room.

"The other night Paul Whiteman's orchestra gave a radio concert and even though the hour was after the close of the theatre my business suffered by reason of it.

"One solution for the situation so far as theatre owners are concerned is for more and more of the bigger and better picture —properly exploited.

"The time is coming, too, when we can make the radio a part of the theatre. Already I am preparing to install a radio store in my Duffield.

"I have an idea, and it may be revolutionary, but it is not nearly so revolutionary as some things that have been done in the picture business. That is that the time is coming when one hundred theatres will join forces and engage an orchestra for the playing of a picture which will be relayed to each house. The music easily can be synchronized to the film by starting on a given minute. In other words, each house for one-hundredth of the expense involved may have the advantage of the symphony orchestra.

"You may think this is a long time ahead, but I do not think it is so far away. Then again, we haven't begun to use the radio yet to tell the people what we have for them in the way of entertainment—more exploitation possibilities."

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## OPPOSE MURPHY BILL IN ALBANY HEARINGS

### *Operators Say Measure Would Take Away Needed Precautions*

THERE was a hearing at the State Capitol in Albany, March 18, before the Assembly judiciary committee, on the Murphy bill which was introduced some time ago, and which pertains to the manufacture and use of nitro-cellulose or film of a like hazardous base.

The protests were lodged by A. J. McCosker, of New York City, who appeared as the representative of Local 306 of the Moving Picture Machine Operators' Union, and Abraham Horowitz, secretary of the same organization. Unable to be present, F. H. Richardson, of New York, filed a brief opposition to the bill. In addressing members of the committee, Mr. McCosker spoke along the following lines:

"I am firmly convinced that section 216 of the bill, which is worded as follows: 'Any and all provisions of law restricting the purchase, lease, use, sale or similar disposition of motion picture film, an acetate of cellulose or similarly non-hazardous base, are repealed," is especially iniquitous, as it removes the safeguards now existing on so-called slow-burning film, making it unnecessary for a person to be licensed before he can operate a machine to project such films

H. J. MULLER

He has just been appointed secretary to President Doolittle of the Selznick Distributing Company

## ORGANIZE EXCHANGE FOR WASHINGTON DISTRICT

### *Trio Productions Exchanges to Handle Independent Pictures*

AT a meeting held in Washington, D. C., last week, a new distributing company was organized to cover Maryland, Delaware and District of Columbia. The new company is known as the Trio Distributing Exchange and is one of the largest and most complete independent exchanges in the country.

The founders of the new organization are Ben Amsterdam, Eugene Marcus and Tonym Luchese, of Philadelphia. They are well known in the motion picture industry and know the needs of the exhibitor.

At the Washington meeting, to celebrate the opening of the new exchange, practically every independent producer in New York attended. The leading exhibitors in the Washington territory were present and welcomed the new company into the field as they feel there is a need for such an organization.

The Trio Exchange will handle productions of all the independent producers and will cover their territory thoroughly.

Max Milder, formerly with Selznick in Philadelphia, has been named manager of the new company, with offices in New Jersey Avenue and K Street, Washington, D. C.

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## ASSOCIATED WILL ISSUE FIRST PICTURE OF ALASKA

Announcement was made late Tuesday by J. S. Woody, general manager of Associated Exhibitors, of the purchase of all rights to "The Chechakos," the first motion picture ever made in Alaska. More than two years were required for the work and it really is a history of the great northwestern country.

Captain Austin E. Lathrop and Lewis E. Moomaw have been in New York for two months negotiating with several prominent companies. The deal is said to involve approximately a half million dollars. Associated plans a national advertising campaign before the first showing of the production.

President Harding was a guest on "location" with the company filming the picture during his Alaskan trip and the production was indorsed by him. The few persons permitted to see the negative claim that "The Chechakos" is a production that will take the country by storm.

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## GLORIA SWANSON BEGINS WORK ON PICTURE FOR FAMOUS

After several week's preparation and close-up study of how the shop girls in New York live, Gloria Swanson is back at the Paramount Long Island studio making a new picture, "Manhandled," under the direction of Allan Dwan. In the story, which is by Arthur Stringer and adapted by Frank Tuttle, Miss Swanson has the role of a clerk in a department store who climbs the social ladder, getting furs, expensive jewelry, and everything, only to find after reaching dangerous heights that honest love is the best in the long run.

Tom Moore heads the supporting cast for Miss Swanson, having the role of John Hogan, taxi-cab driver and garage mechanic. Others in the cast are Frank Morgan, Lilyan Tashman, Paul McAllister, Ian Keith, Frank Allworth and Carrie Scott. The locale of the story is New York.

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## SCHNITZER HOME FROM COAST

J. I. Schnitzer, vice-president of the Film Booking Offices, has returned to New York City after having spent several months in Hollywood, personally supervising production activities at the F. B. O. studios.

*THE most exciting scene of the picture is the climax to the operation performed by a foreign specialist. During the operation the dam is dynamited and the house flooded by the rushing torrent*

*ONE of the best fights of the season is shown in "Floodgates." Above is shown John Lowell putting the finishing touches to the bully after a bruising affair that is a whirlwind*

# Lowell's Production 'Floodgates' Teems With Thrills and Excitement

***The Bursting of the Dam and the Knock-Down-Drag-Out Fight Furnish Enough Excitement for the Most Blase***

# Lynch Interests Take Over Howard Theatre of Atlanta

THE Howard theatre, one of a group of theatres operated by Southern Enterprises, which passed into the hands of the Famous Players-Lasky Corporation when S. A. Lynch disposed of his big chain of houses in the southeast two years ago, has been sold to a corporation headed by several men closely associated with the theatrical activities of S. A. Lynch. The sum of $1,000,000 was involved in the deal, which also included the purchase of a valuable plot of ground on which a small hotel is located.

Officers of the purchasing company, which is styled the Enterprise Realty and Investment Corporation, are Y. F. Freeman, president; W. R. Lynch, brother of S. A. Lynch, vice president; C. E. Holcomb, brother-in-law of S. A. Lynch, treasurer; and D. R. Millard, secretary.

While officers of the corporation did not announce definite plans for the hotel property, it is rumored that the erection of a theatre on this site is contemplated. It is located in the heart of Atlanta's growing hotel and theatre district, within one block of the Howard Theatre. Directly across the street from the hotel site there is now in the process of construction a $1,250,000 hotel, plans for which also include a theatre to play pictures or big-time vaudeville.

The status of the Howard theatre, as concerns operation and management, is not to be changed by the purchase. Under the terms, the Howard theatre lease also passes from the control of the Adair Realty and Trust Company, which owned the property on which the theatre is situated. The lease, which was made for a term of twenty-five years, calls for an aggregate rental of nearly $750,000, on a sliding scale. It has twenty years yet to run.

The original lease for the Howard Theatre site was so framed that at the expiration of twenty-five years from the signing thereof the property would have reverted to the Adair Realty & Trust Company. With the purchase of the realty by the Enterprise Realty and Investment Company this theatre, fully equipped, will at the expiration of the lease that has a little less than twenty years to run, pass into the hands of what is recognized as the "close corporation" of the varied S. A. Lynch interests.

Not only is the sale one of the most important that has been announced in local theatre activities for several years, but it intimates that S. A. Lynch, once the most powerful individual factor in motion pictures circles in the south, might again enter the field. While his name does not appear as an officer of the corporation, the Enterprise Realty and Investment Corporation is known as one of the many enterprises controlled and financed by him.

Since he surrendered to Famous Players-Lasky Corporation his managerial contract covering the operation of Southern Enterprises a little more than a year ago S. A. Lynch has taken no active part in theatre operation, but he is known to have acquired several valuable theatre properties. In addition to these properties he has invested heavily in big real estate in the south. A few months ago he acquired the Cecil Hotel in Atlanta, and more recently he bought the Bisbee Building in Jacksonville.

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## BADGER COMPLETES 'DAN M'GREW' PICTURE

### *Production Is Said to Be One of the Best of Porducer's Career*

COMING on top of a series of unbroken successes which Clarence Badger has directed during the past year he has just completed direction of "The Shooting of Dan McGrew" for Associated Pictures Corporation, to be released as a Sawyer-Lubin special by Metro.

The picture has been finally cut and titled and, following a private view of the production by the officials of Metro and Associated Pictures, it is a consensus of opinion that Badger has reached the heights of his directorial career in making this film.

This is said with due consideration of the fact that he has been responsible for such big pictures as "Potash and Perlmutter," "Red Lights," "Quincy Adams Sawyer," and "Painted People" during the past fourteen months.

In handling the treatment of "The Shooting of Dan McGrew" Badger has emphasized the strong melodramatic qualities of the famous poem by Robert W. Service so that that portion of the picture dealing with the poem visualizes perfectly the drama and tragedy of the Yukon which Service has made famous through his powerful lines. Coupled with this, the director has interpolated many delightful comedy touches which afford excellent relief to the melodramatic story. He has introduced character bits here and there throughout the entire picture which will stand out in the memory of audiences long after they have seen the production on the screen.

Badger's forte in handling crowds and punch scenes is ably demonstrated in his direction of that part of the film showing the destruction by flames of a gorgeous New York cabaret.

The picture will be released on March 31.

CLARENCE BADGER

Who has just completed "The Shooting of Dan McGrew," a Sawyer-Lubin production for Metro

## INGRAM WELCOMED HOME FROM EUROPE

### *Director Brings Young Arabian Boy and Print of New Picture*

BRINGING with him a completed print of his new production for Metro, "The Arab" and accompanied by his wife, Alice Terry, and an Arab boy whom he had brought back with him as his ward, Rex Ingram returned to this country from Africa last Tuesday on the Acquitania. His technical staff led by John F. Seitz, his chief cameraman, returned with him.

A large delegation of Metro officials and persons prominent in the motion picture industry met Mr. Ingram and Miss Terry at the pier. They were given a rousing welcome.

Considerable interest is being displayed in Mr. Ingram's new picture. The director left this country last September accompanied by Miss Terry, a group of technical assistants and laboratory equipment. Ramon Novarro followed several weeks later and joined Mr. Ingram in Paris, from which point they took the overland route through Italy and then across the Mediterranean to Algiers in northern Africa. The entire picture was made in the neighborhood of Tunis in Algiers, Ingram having selected this place because tribesmen from the Sahara congregate there in large numbers for trade and for contact with civilization.

Miss Terry and Mr. Novarro are the only Americans in a large cast. All the remaining principals are European actors whom Ingram drafted during his sojourn on the Continent before Novarro's arrival. In addition there are great mobs of tribesmen, dervishes, Arabians, magnificent horsemen from the Sahara and lusty darkies from Tripoli and Morocco.

Mr. Ingram is now busy with his staff editing the picture. It is not unlikely that Metro may give "The Arab" a Broadway presentation.

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## JACK PICKFORD'S 'HILL BILLY' PLEASES CRITICS

"One of the most beautiful performances of recent times in the films is Jack Pickford's 'The Hill Billy,'" said Quinn Martin, picture critic for the New York World when this Allied Producers and Distributors Corporation release had its premiere showing at Moss's Broadway theatre New York, Monday, March 10.

Present at the evening performances were Mary Pickford and Douglas Fairbanks, who snatched time enough from preparations for New York openings of "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad" to see Jack's second independent production in which he appears as both star and producer. Jack Pickford and his wife, Marilyn Miller, had returned to Los Angeles, the former to start work on a new picture, and were not present. His mother and others of the Mary Pickford-Douglas Fairbanks organizations attended the opening.

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## HODKINSON EMPLOYEES TO HOLD SUPPER-DANCE

That the social side of life is not being overlooked in the whirl of business expansion is indicated by the announcement that the Hodkinson employees will hold a supper-dance on the evening of March 22, at the Seventy-Seventh Division Club House, New York.

The committee in charge have promised the jazziest of jazz bands and an abundance of epicurean delights commingled with amateur, pro and semi-pro entertainment and it is expected that the Hodkinson force will be present in totum.

## 'BEAU BRUMMEL' TO HAVE ROAD PRESENTATION

### *Warner Brothers to Send Out Complete Touring Companies*

DESPITE the fact that the Warner Brothers were unable to go thorugh with their original plan of presenting John Barrymore in "Beau Brummel" for an extended run at one of New York's legitimate theatres, owing to legal obstacles in the way of a prior contract with the Mark Strand, the announcement is made this week from the Warner home office that extensive plans are under way for sending out several touring companies with the picture in territories where local conditions will warrant.

That these plans have progressed far beyond the mere paper and pencil stage is shown in the fact that the initial company opens at the Lyceum Theatre, Baltimore, on March 24. This unit which is complete in every detail and carries an advance man, company manager, scenic equipment, performers for an atmospheric prologue and orchestral score for twenty-two musicians is being handled by L. Berman of the Independent Film Company of Philadelphia, and a second company will be sent by Mr. Berman to open simultaneously at the Lyric Theatre, Allentown, Pa.

Mr. Sam Morris, general sales manager of the Warner Brothers enterprises has already started on a transcontinental tour which will take him to all the various exchange centers as far as Seattle and back by way of Denver and Kansas City. Mr. Morris will make arrangements for other "Beau Brummel" companies to radiate out from various points and it is probable that thirty or more companies may be presenting "Beau Brummell" within the next few weeks.

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## SEMON COMPLETES NEW COMEDY

Larry Semon's latest Vitagraph comedy has been named "Trouble Brewing." Semon made four productions for release through this organization this season. The other three are "Lightning Love," "The Gown Shop" and "Horseshoes."

PUBLICITY NERVE

Pete Smith, publicity director for Metro, is demonstrating his nerve by striking a match on Maurice Tourneur's new auto. Last word from the coast was to the effect that Pete will likely recover.

## PRESS AGENT TURNS ACTOR

Lou Marangella, erstwhile press agent and Wampas member, has cast his lot with the grease paint artists of the screen. "Lou," as he is more familiarly known, has played his first "bit" in the Ruth Roland feature, "Dollar Down," being produced by the Co-Artists Productions at the F. B. O. studios in Hollywood under the direction of Tod Browning.

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## PROMOTION FOR SCHLEIFF

President W. C. J. Doolittle, of the Selznick Distributing Corporation, announces that J. W. Schleiff has been put in complete charge of the acquisition of new product by that organization, and the supervision of productions to be made for release through Selznick. Mr. Schleiff has been the Production Manager for the Selznick Corporations for more than four and a half years, and is completing his eighth year in the motion-picture industry.

JOSEPH LAEMMLE ENTERTAINS

Joseph Laemmle, a brother of Carl Laemmle, on the extreme left, entertains a group of famous Irishmen at his country home in Universal City. The others are in order the Rev. Father Michael O'Flanagann, Joseph O'Doherty, King Baggot, and the Rev. Father McGuire

## PATHE TO RELEASE 'GIRL SHY' APRIL 20

### *Harold Lloyd's Latest Comedy Said to Surpass Former Productions*

THE new Harold Lloyd comedy production, titled "Girl Shy," is unanimously proclaimed by Pathe officials as indisputably the supreme achievement of the comedian's career. In response to the veritable avalanche of inquiries addressed to the Pathe home office during the past few weeks with reference to the release date of the new Lloyd special, announcement has just been made that "Girl Shy" will be released on Easter Sunday, April 20.

"Girl Shy" marks Harold Lloyd's debut as an independent producer, and it is safe to say that nothing that the comedian has done heretofore has aroused such universal interest as his present effort. The unusually heavy volume of advance bookings mounting steadily as release date approaches is one factor that attests glowingly to the tremendous interest that the production has excited. In view of the rapidity with which first-run engagements are being closed by prominent exhibitors all over the country, Pathe officials are confident that "Girl Shy" will open simultaneously in every important key center of the nation on Easter Sunday.

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## REVIEW BOARD RECOMMENDS PATHE COMEDIES

Pathe continues to sustain its reputation for wholesome entertainment as is evidenced by the prominence accorded its releases in current bulletins of the National Board of Review and the National Motion Picture League. The National Board cites the following as suitable "for General Audience and Special 'Family' Audience": "Big Moments From Little Pictures," "Bottle Babies," "Commencement Day," "Hit the High Spots," "The King of Wild Horses," "Up and At 'Em," and issues Nos. 8, 9, 10 and 11 of Pathe Review. "The National Rash" is recommended as a "General Audience" attraction.

The National Motion Picture League endorses the following: "Big Business," "Herman, the Great Mouse," "The Cake Eater," "Animal Athletes," "Peter Stuyvesant," "Olympic Mermaids," "The Buccaneers," and "The National Rash."

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## DE MILLE ENGAGES MILLHAUSER

Bertram Millhauser has been engaged by Cecil B. De Mille to work in collaboration with Beulah Marie Dix on the next big special production from the hands of this director. Millhauser has already begun work at the Famous-Players Studio on the adaptation of "Feet and Clay," the Marguerite Tuttle novel, recently announced as the basis of the forthcoming De Mille special.

The engagement of Millhauser followed directly upon his completion of the continuity of "The Code of the Sea," now in production by Famous-Players with Victor Fleming directing.

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## CHRISTIE SELECTS TITLE

In his search of a title for the big Al Christie feature comedy now under production for Hodkinson release Mr. Christie has hit upon the illuminating phrase "Hold Your Breath."

"Hold Your Breath" will star Dorothy Devore supported by Walter Hiers, Tully Marshall and Jimmie Harrison.

## PROTEST FORMATION OF TRUE ENTERPRISE

### *Cohen and Davis Join in Statement Expressing Amazement*

A STATEMENT has been issued by Harry Davis of Pittsburgh, R. F. Woodhull of New Jersey, Glenn Harper of California and Sydney S. Cohen of New York, all stockholders of Theatre Owners Distributing Corporation, as follows:

"We were amazed to learn that W. A. True and Carl Anderson had formed the Theatre Owners Distributing Corporation organized under the laws of State of New York in view of the fact that the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, has been in existence for over fifteen months.

"The action is the more surprising when we learn that Mr. True and Mr. Anderson formed this new company unbeknown to the remaining stockholders and directors and officers of the Theatre Owners Distributing Corporation, and while Mr. True and Mr. Anderson were both officers and directors of the company.

"It is our purpose to use every means to protect the interests of the stockholders of the Theatre Owners Distributing Corporation (of Delaware) and to see that the monies due this company from the Anderson Pictures Corporation on account of distribution of the Theatre Owners Distributing Corporation picture "After the Ball" will be paid to the Theatre Owners Distributing Corporation (of Delaware), which has a contract with the Anderson Pictures Corporation regarding it.

"We have been advised by some of the theatre owners who were mentioned as members of the Advisory Board of the new company that Mr. True and Mr. Anderson have formed that their names were used without a full knowledge of the facts.

"Irreconcilable differences arose in the management of the Theatre Owners Distributing Corporation, one of which was the desire of Mr. True and Mr. Anderson to amalgamate and consolidate the Anderson Pictures Corporation with Theatre Owners Distributing Corporation (of Delaware) on a basis that we felt was unfair to the stockholders of the Theatre Owners Distributing Corporation and one that would give the virtual control of the company to Mr. Anderson.

"We feel it is manifestly unfair and an injustice to the present stockholders of the Theatre Owners Distributing Corporation (of Delaware) to permit the use of the name of this company by Mr. True and Mr. Anderson."

Martin Smith, president of the Motion Picture Theatre Owners of Ohio, denies he has become a member of the advisory board of the new organization. A wire from Mr. Smith states that he has not authorized the use of his name and is in no way connected with the company.

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## TWO PARAMOUNT PICTURES STARTED IN NEW YORK

Two new Paramount pictures, "The Mountebank" and "Unguarded Women," were started this week at the Famous Players Long Island studio.

Herbert Brenon is producing the former with Ernest Torrence and Anna Q. Nilsson in the featured roles. Other members of the cast so far chosen are Louise Lagrange and Maurice Cannon.

Richard Dix and Bebe Daniels play the leading roles in "Unguarded Women," which Alan Crosland will direct. The screen play was adapted by James A. Creelman from the Saturday Evening Post story, "Face," by Lucy Stone Terrill. Mary Astor will have one of the principal roles in the picture and other members of the cast will be Walter McGrail, Harry Mestayer, Helen Lindroth, Frank Losee and Sam Kim.

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## 'NEVER SAY DIE' WILL BE MACLEAN'S NEXT

Raymond Griffith, screen writer, actor, "gag" man and director, has been engaged to make the screen adaptation of the William Collier farce, "Never Say Die," which is to be Douglas MacLean's third independent starring production for Associated Exhibitors. Mr. Griffith is recognized as one of the most versatile screen artists in Hollywood. With Sam Taylor, Tommy Gray, and Jean Havez, he completes a quartette of the outstanding "gag" men on the coast.

MADGE BELLAMY

Well known star is appearing with James Kirkwood and Lila Lee in Hodkinson's latest feature "Love's Whirlpool," an entertaining crook melodrama.

## DATE FOR M.P.T.O. NATIONAL CONVENTION MAY 27-8-9

Announcement is made that the Motion Picture Theatre Owners of America have removed its offices from 132 West 43rd Street, New York City, to 25 West 43rd Street, the National Association Building.

A meeting of the Convention Committee comprising M. E. Comerford of Pennsylvania, Joseph W. Walsh of Connecticut, Ernest Horstmann of Massachusetts, R. F. Woodhull of New Jersey, M. J. O'Toole and Sydney S. Cohen, was held at the new offices on Wednesday, March 19.

Full arrangements for the National Convention at Boston are being made. Committee on transporation, convention, hotels, program, entertainment, etc., and detailed announcement of the plans will be made next week.

Before the close of the meeting it was definitely decided to hold the convention on Tuesday, Wednesday and Thursday, May 27, 28 and 29 in Boston.

On Monday before the convention a meeting of the various committees will be held in Boston to arrange for reading of reports and final details for the vast assembly.

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## RAY FOSTER ON HIS OWN

Ray Foster, formerly chief cinematographer —director for "Screen Snapshots," has resigned and will produce his own pictures. Mr. Foster has organized a new corporation, details of which will be announced shortly.

## INDEPENDENT OUTLOOK IS ENCOURAGING

### *Jesse Goldberg Sees Bright Future Within Short Time*

THE independent field is making great strides ahead and is steadily coming into its own. Within the next few months the industry will see big things happening, and will find that independent productions have made a new place for themselves.

This is the opinion of Jesse Goldberg of Independent Pictures, who has just returned from a five months trip to the coast, during which period he gave a great deal of time and attention to studying conditions in the independent field. He finds that the status of the independent producer has been infinitely elevated because of the fact that the unreliable men have been run out of the business and in their places have come producers who are morally and financially responsible.

When questioned further as to what he attributed these changes he said:

"Merely this—the independent producers have come to realize that their productions have a certain niche to fill and they are working ahead to fill it. For the producer of independent pictures to try to compete with the big corporation in his own field is a futile bucking against a stone wall, and we are coming now to realize that.

"The market has a full berth for the independent man and for the large corporation, and each is entirely apart from the other. It is ridiculous to try to compete with the man who has inexhaustible resources at his command, and there is no reason for trying to do it. He is equipped to make big productions —let him do it. In the meantime there is a gaping need for small productions—the kind that will suit the small exhibitor and the small town.

"The independent producer virtually controls the program feature—not the first run feature in the large city—but the 65 per cent of the motion picture patronage is not in the large cities, and it to satisfying this 65 per cent that the independent producers must direct their energies.

"When the big corporation makes a big picture it involves fabulous sums. The cost must be met by the exhibitor. The small exhibitor is not in a position to do this. He must have pictures that appeal to his patrons and do not run up into big money. The independent producer is the man to supply him with these features.

"Moreover, aside from the consideration of the cast, there is also the story to be considered. It is my opinion from what I have observed on this trip and others, that just like the big city audience, the small town man wants a picture that is familiar to him. He wants something that is within his own experience, that will make him feel he is seeing things as they really are, not witnessing pure fiction. It is for this reason that he is not keen on the big productions. They are outside of his sphere. He would rather see something which concerns people and situations which are familiar to him.

"It is to satisfy this demand that the independent man must direct his work. In time the small exhibitor will go direct to this source for his pictures and he will be sure of getting the sort of product he wants.

"Let the big man take care of the big productions and the big cities; let the independent man supply the small town demand for modest pictures, and everybody will make money."

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## 'BEAU BRUMMEL' WILL OPEN ON BROADWAY MARCH 30

March 30 has been decided upon as the play date for the Eastern premiere of "Beau Brummel," Warner Brothers' screen adaptation of the Clyde Fitch play, with John Barrymore in the starring role, and an aggregation of supporting players of stellar caliber.

## STOREY SALES CONTEST READY TO START

### *Pathe Sales Force Expects Big Results in Concentrated Drive*

PATHE will launch on March 23 a $10,000 sales contest, which will involve the sales personnel of the company's thirty-five exchanges in what promises to be the most spirited competition of its kind ever conducted under Pathe auspices. This year Pathe's most important sales event on the annual calendar will be dedicated to J. E. Storey, the universally esteemed General Sales Manager of Pathe Exchange, Inc., and will accordingly be known as the "Storey Pennant Race—1924."

The Storey Pennant Race will be divided into two parts, each consisting of eight weeks periods. During the first eight weeks the competing branches will qualify for positions in the five Leagues into which they will be divided. This qualifying period will begin on March 23 and will close at midnight of May 17. The five Leagues and the qualifications required for admission to each group are as follows:

The Champion League, which will contain the seven branches showing the greatest increase in billings on all Pathe subjects during the qualifying period;

The National League, which will include the seven branches showing the next greatest increase during the preliminary period.

The American League, which will have the seven branches recording the third highest increase;

The Capitol League, which will contain the seven branches showing the fourth highest increase during the qualifying period;

The Minor League, which will include those branches not placed in any of the preceding divisions.

In the event that more than the designated number of branches qualify for places in any division or league, all branches so qualifying will be assigned places in such division or league and will be eligible for the division prize.

With the assignment of all thirty-five branches to their positions in the various leagues, the major term of the contest will begin at midnight of May 18 and end at midnight of July 12.

In case of ties, each branch so tied will be awarded the full prize provided for the position tied for

General Sales Manager J. E. Storey, for whom the annual Pathe Sales Contest has been named this year, has been associated with the Pathe organization over a period of many years. Prior to his entry into the film field, Mr. Storey served as private secretary to the General Manager of the Union Pacific Railroad. He first became identified with film sales work as a salesman for Vitagraph and later joined the George Kleine system, serving as Kansas City branch manager for that company for about a year.

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## GRAND-ASHER MOVES OFFICES

The Grand-Asher Distributing Corporation, which was formerly at 15 West Forty-fourth Street, has just moved its offices to 1650 Broadway, New York,, where, due to the fact that it now occupies a much larger and finer space, it will be better able to carry through its plan to enlarge the eastern offices, increase the publicity and advertising departments and move the bookkeeping department from the main Boston office, where it is now, to New York.

**EDWARD GROSSMAN**
**President of the Epic Film attractions of Chicago. He is one of the most prominent and popular motion picture men in the country.**

## SENNETT BUSY ON COMEDIES FOR PATHE RELEASE

Rapid progress continues to be made on Mack Sennett's schedule of two-reel comedies for release by Pathe. One company working under the direction of Del Lord is putting the finishing touches on a new screen parody suggested by the big special, "Turn to the Right." The Mack Sennett comedy, which is titled "Turn to the Left," presents Natalie Kingston and Marceline Day in featured roles. These young ladies have just been graduated from the group of 1924 Mack Sennett Bathing Girls.

The Harry Langdon company has been busy at Santa Monica, Cal., under the direction of Roy Del Ruth. This is described as an action comedy with a seaside resort as the background. The 1924 group of Sennett Bathing Girls are a feature of this production, advantage being taken of the seaside atmosphere and setting of the subject to put the girls through some fancy diving and swimming action.

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## TO RE-ENACT FAMOUS BATTLES OF THE REVOLUTION

Officers and enlisted men of the famous old 26th Infantry now quartered at Plattsburg barracks, New York, have doffed the khaki for the buff and blue uniforms of Washington's Army in the battle scenes of Cosmopolitan's production "Janice Meredith" in which Marion Davies will star, following her appearance in "Yolanda." The 26th Infantry is reinforced by four hundred soldiers from Fort Ethan Allen and they will be outfitted and equipped with uniforms and arms of the period of 1776.

Miss Davies and the "Janice Meredith" company, including Holbrook Blinn, Harrison Ford, Maclyn Arbuckle, May Vokes and others are now at Plattsburg.

## PROSECUTION CONFRONTS FILM PIRATES

### *Independent Producers and Distributors Ready to Make Clean-Up*

SOME of the irresponsible operatives in various sections of the country, who, under the guise of being exchangemen or exporters, are engaged in the pirating of film, will soon be in the clutches of the law, as legal actions have been instituted to recover prints of subjects, the unauthorized exhibition of which has been thoroughly established.

Many complaints have been filed by members of the Independent Motion Picture Producers and Distributors Association with the Hoy Reporting Service, regarding stolen prints, as well as the unlawful showing of pictures in outside territory and a concerted and persistent effort will be made to expose those engaged in this illegitimate business.

President I. E. Chadwick, in a statement referring to the situation, directs attention to the fact that the administration of the association is pledged to wage an unceasing warfare against all piratical practices and urges the earnest co-operation of all independent exchangemen in eliminating this evil of unauthorized use and bartering in prints.

Investigations thus far made disclose the fact that these pirates do not purchase or lease the prints from the producer or distributor, but secure them from other sources. The exchanges have accordingly been called upon to make an accurate account and check up on all prints, and to secure the physical return of every print delivered to the exchange under the terms of the lease.

The aid of the federal authorities has been solicited with the view to breaking up the illicit traffic in motion picture films, which is not alone very injurious to the domestic business, but is in many instances ruining the trade in foreign countries.

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## C. B. C. ANNOUNCES SCHEDULE FOR NEXT SEASON

The C. B. C. Film Sales Corporation have announced their plans for presenting eigth Columbia Pictures, their own feature productions, during the coming season. A wire to this effect was received from Joe Brandt, president of the organization. Mr. Brandt has been in Hollywood for some time consulting with Harry Cohn for the expansion of the C. B. C. activities. His letter states that nothing will be spared to make these pictures the very best in every respect.

They are negotiating with the finest talent and best known directors on the coast, and Mr. Brandt claims that there will be nothing on the market to beat them. Most of the scenarios have already been selected and some of the stories have been adopted from the books of famous authors. While C. B. C. has had great success with their past productions, nothing will be left undone to make their new presentations the last word from the standpoint of quality.

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## TRADE SHOWING FOR 'GIRL SHY'

A special trade showing of Harold Lloyd's latest comedy production for Pathe, titled "Girl Shy," will be given at Loew's New York Roof, Friday, March 28, at 2 P. M. A special program has been arranged for the occasion, including musical numbers by Ernest Luz's orchestra. The Pathe office advises there will be no other trade showings of the Lloyd comedy in the New York territory.

Pronounced Sith-i-REE-aah
CYTHEREA
*Thy Name Is Love*

*HAROLD LLOYD is never so much at home as when swinging from some perilous perch. He is shown demonstrating a new method of stopping trolley cars. Danger is his forte*

*LLOYD may be "Girl Shy" but he is usually to be found in the midst of a flock of beauties. Perhaps the fact that he can manipulate a sewing machine helps to attract them*

# Harold Lloyd Again Makes Them Laugh In Pathe's 'Girl Shy'.

***As in His Former Pictures He Sprinkles Real Heart Interest With Comedy and the Result Is an Inimitable Lloyd Feature***

# The Editorial Page

## Another Big Picture

THE latest contender for honors in the field of greater pictures is "The Thief of Bagdad," the magnificent production shown for the first time in New York, March 18. Douglas Fairbanks has given the screen something new, something that in its own realm will thrive for many a day, its leadership unchallenged.

Mr. Fairbanks has displayed marked courage and high sincerity. He has spared nothing, apparently, in the way of time or effort or expense that the screen may have a high ideal of what constitutes staging and lighting and general magnificence.

As to the verdict of the public regarding its drawing power only the public can give it—and its final decision will not be known for some time. It is the opinion of the man from the street sitting out front, not the critic—and of the woman and particularly of the child—that will count ultimately.

No children saw "The Thief of Bagdad" on its premiere. When they do see it no other child who gets the message of what is in it will yield any peace to its parent until the great date has been set. And the children are very close to the hand that rules the world.

By the way, how many children are there in the United States alone? Forty million, perhaps. Just think that over.

## What the Public Wants

IN the New York Times of March 16 is printed the varying views of eight experts in the art of entertaining the public. They were asked to give their versions as to what the public wants.

On the jury in the order named by George MacAdam, the writer of the story, are David Belasco, David W. Griffith, George M. Cohan, John Golden, Morris Gest, Sir Harry Lauder, Fannie Hurst and Irving Berlin.

With the exception of possibly Sir Harry and Mr. Berlin all these have had experience in the motion picture field in one way or another.

Mr. Belasco declares that before a play is submitted to the public the best producer can only make a guess and that success is only a matter of conjecture.

That briefly summarizes practically the views of the others. Mr. Griffith says no one knows what the public likes, that the desire of the public for entertainment is like a man's desire for food, for fish at one time and meat at another—that it's a question of mood.

The producer admits that he leans heavily on what to him is the "feel" of a story, but that he has no hard and fast formula. It is of interest to note that he says "Old Bill" in his view is "one of the best movies ever made."

It is true, he concedes, that it has no love interest, no suspense, nothing of what is ordinarily called plot—three elements which as a rule are believed vital to success.

Mr. Cohan diverges from the majority in that he believes the public expects certain things of certain producers and actors. This, of course, if true on the stage would be true in pictures, and we are inclined in a measure to agree with Mr. Cohan.

Mr. Golden, who has had a string of some of the most remarkable successes the stage has known—"Lightnin'," to name just one—declared first of all that the public wants to forget its troubles. When men and women go to the theatre, he says, they want to be diverted.

Standing out through the messages from the eight jurymen is one thing—wholesomeness.

For genuine success it will be agreed that that quality must be present in any entertainment.

## Tried and Proved

THE campaign of Exhibitors Trade Review to keep before exhibitors the merits of productions that have not lived out their allotted span is progressing with incresing interest on the part of the two factors most vitally concerned.

These factors are, of course, on one hand exhibitors who for one reason or another have not yet played subjects which by general consent of those theatre owners who have showed them have proved to be entertainment of average or even above that quality. Real entertainment is too rare to permit its untimely relegation to the film cemetery.

On the other hand there are the producers who depend for their profit, and consequently their assurance of remaining in business, upon obtaining for their picture such circulation as may be justified by the quality that may be in them.

The passing of poor pictures or bad pictures is a blessing to all concerned, the exhibitor and the public especially. The early demise of good or fine productions is an injustice as clearly defined as it is unnecessary—to producers, exhibitors and the public.

Save them from an untimely death—the pictures of yesterday!

# LEADERS ALL

## I. E. Chadwick, Leader of Independents

FOURTEEN years' active experience and ten of these active in one independent exchange is an unusual record. It is but one of the "qualifying rounds" in the career of I. E. Chadwick for the leadership of the Independent Motion Picture Producers and Distributors, the new organization which gives promise of so much usefulness to the industry as a whole.

But let's begin at the beginning in this story of the independent chieftain, which was in London, England, in 1884. Three years later the Chadwick family removed to Brooklyn.

Young Chadwick was graduated from Boys' High School in that borough in 1901 and from Cornell in 1905, with the degrees of A B. and LL.B.

In order that he might have a better background for a business career he had studied both arts and law. He was admitted to practice in 1906. He is in full standing in the State and Federal courts and the United States Supreme Court.

Mr. Chadwick was at one time associated in the practice of law with Reuben L. Haskell, now county judge in Brooklyn and leader of the Liberal Republicans in that borough, and General Horatio C. King.

One of his first experiences as an attorney was on the opposite side of a case in which the chief party in interest was a man he later was to know very well—William A. Brady.

MR. BRADY was suing the New York Transportation Company for damages resulting from an accident and Mr. Chadwick was attorney for the defendant. The stage and picture producer recovered a verdict of several thousand dollars.

Mr. Chadwick's first contact with the motion picture business was as legal representative for Kurt W. Linn, managing director of the Eclectic Film Company, an American branch of Pathe.

The lawyer at that time became intimately acquainted with some of the phases of a crusade in which the new independent organization just now is actively engaged.

LEADERS ALL—I. E CHADWICK

BECAUSE he entered upon his business career finely equipped from an educational viewpoint; because in his fourteen years' membership in the film industry his services always have been at the command of his competitors in any movement looking to the betterment of the business of which he is so important a part; because not only is he a clear thinker but also is a forceful public speaker

Much trouble was caused by the material expenditure of time, efforts and money necessary to recover prints which had been leased in Paris or London ostensibly for some remote Far Eastern country or South America and then brought to this country and exhibited under the same title or a spurious title in competition with those who had purchased territory in good faith.

Through this work of prosecuting pirates Mr. Chadwick became interested in the pleasanter side of motion pictures. In 1910 he made an investment in Exclusive Pictures, Inc., an independent or state rights exchange.

IN 1914 he formed the Merit Film Corporation, of which he is today still the head. Offices were opened in New York, Buffalo and Albany, covering the territory of New York State and Northern New Jersey.

That means for ten years Mr. Chadwick has been continuously in independent distribution in which his organization has undergone no change in identity. In November, 1914, he made his first investment in a producing company. The outbreak of the Great War had stopped the importations of foreign films on which many of the independent exchanges leaned for their new releases.

Mr. Chadwick purchased a controlling interest in the Ivan Film Productions, Inc., the forerunner of the present Chadwick Pictures Corporation. In 1917 the exchangeman purchased the remaining stock interest from Mr. Abramson, who formed another company.

Mr. Chadwick's present activities include the Merit Film Corporation, which distributes in the New York territory all of the Arrow product and also open market material generally.

On the production side there are three units contributing features to Chadwick Pictures during the coming year.

Hunt Stromberg is making four specials. The John Gorman unit will produce a series, first of which is "The Painted Flapper." Another production unit on which Mr. Chadwick is banking heavily is one starring Lionel Barrymore and being made under the supervision of Mr. Abramson.

THE Jimmy Aubrey comedies are being distributed through the Selznick Pictures Corporation.

Nine years ago Mr. Chadwick was one of the founders of the F. I. L. M. Club, and for the first five years served as its president.

He instituted and put in work in that body the arbitration system upon which is based the present workings of the organization. He wrote the first arbitration agreement of the Theatre Owners of New York State and of the Chamber of Commerce.

In the course of his film career Mr. Chadwick has been called upon by his fellows to draft many rules seeking the betterment of the distributing side of the industry. Where these have had to do with the independent division their contents plainly have shown that their author's aim has been to demand and receive not preference or favor but equality—equality of opportunity.

# SPLENDID TITLE APPEAL IN 'THE AVERAGE WOMAN'

## *C. C. Burr's Picture Offers Many Fertile Opportunities for Tie-Ups*

*BRIGHT parties and mother love are both within Pauline Garon's range. Moreover the star can appreciate the glow of a man's love*

*HEART interest, high spots of society's pleasures, drama, romance and intrigue play their alluring parts in C. V. Burr's entertaining photo-drama, "The Average Woman."*

THE Average Woman. A thought provoking title, and one that has immeasurable possibilities as a catch line in teaser ads, heralds, and feature stories for newspaper supplements. What this catch line might be may be determined by such models as the following: "Was Eve the Average Woman?" "Your Wife!—Is She Like the Average Woman?" "Would History Have Been Changed Had Cleopatra Been the Average Woman?" And so on, so far as catching the public eye through the appeal of printers' ink plus the cupidity of human nature.

### *Inviting Material for Editors*

SINCE it so happens that the plot of this unquestionably interesting film hinges on a young reporter's assignment to write a series of articles for the Sunday Editor of his paper, it is logical to assume that your local newspaper will lend a willing ear to a proper proposal for a news tie-up. A human interest story on the theme, to which the nature of the film lends itself readily, in conjunction with a plan whereby the newspaper can capitalize far-reaching interest by giving certain prizes for the best articles submitted to them on the subject of the average woman, suggests itself as a vehicle of exploitation which will assume a high rate of speed, following a slight push.

If there ever was an opportunity to work with your local editor this picture affords it in no uncertain terms. The "Average Woman" is a real honest to goodness newspaper story and one that should involve little trouble in receiving the hearty co-operation of live-wire editors.

### *Merchandising Tie-Ups Galore*

THE title of "The Average Woman" gives free play for any number of excellent merchandising tie-ups. Each merchant undoubtedly arranges his wares to attract the average woman, for she is in the majority, so far as purchases are concerned. Thus, hook-ups with waist shops perfumeries, department stores, stores which sell apparel, and so forth, are right in the line of march for the exhibitor's exploitation broadsides.

In tie-ups with store-keepers, window displays suggest themselves as the most fertile method of attracting attention. Placards using a catchline connecting both the merchandise and the name of the picure and where it is playing should bring results which will impell the merchant to play ball with the exhibitor on further attractions as well as the present one.

# Up and Down Main Street

## GREAT WHITE WAY' PLAYS COAST TO COAST

*Picture Crowds New York Capitol at Every Performance*

SUBSTANTIATING the prophecy of New York newspaper reviewers who declared Cosmopolitan's spectacular photoplay of Broadway life, "The Great White Way" was certain to appeal to movie audiences throughout the United States, the film, in addition to playing to capacity houses at the Capitol Theatre, New York, this week is currently attracting large throngs to picture houses located in cities from Boston to San Francisco.

In Boston, "The Great White Way," is showing to capacity crowds at the Park Theatre. At the Roosevelt Theatre, Chicago, it has settled down for an indefinite run, while at the Strand Theatre, San Francisco, and the California Theatre, Los Angeles, the picture is likewise duplicating its New York success. The coast to coast popularity which "The Great White Way" is enjoying emphasizes the fact that the entire nation is attracted by events on New York's main street as visualized in the film.

This picture which had an extended run at the Cosmopolitan Theatre, New York, some weeks ago has been accorded a very special and beautiful presentation by S. L. Rothafel which precedes each showing at the Capitol Theatre. "The Great White Way" was adapted by Luther Reed from H. C. Witwer's story "Cain and Mabel" and was directed by E. Mason Hopper.

* * *

## KENNETH HARLAN TO TOUR THEATRES IN PERSON

Kenneth Harlan has again donned the cowboy outfit which he wore in "The Virginian." This time the purpose is not to make a new picture, but to make a series of personal appearances in connection with the showing of "The Virginian" in the large cities where the picture is being shown for the first time.

This picture has been booked by an astonishingly large number of houses in various parts of the country, and in each place reports from exhibitors show that it is doing phenomenal business.

Since making "The Virginian" Kenneth Harlan has appeared in another Preferred picture, "Poisoned Paradise," the story of Monte Carlo, in which he appears in conventional dress.

PLEASE COME WITH ME!
A heart stirring scene in "Soldiers of Fortune," the first episode in the Arrow Chapter-play, "Days of '49"

* * *

## BETTER FILMS ASSOCIATION LAUDS 'WHITE SISTER'

That Metro's "The White Sister" is the most artistic and entertaining picture they have ever viewed is the opinion of the Better Films Committee of Jacksonville, Florida, according to a letter received at the Metro offices last week from Joseph F. Marron, chairman of the committee.

This is but one of many letters and telegrams that exhibitors and prominent people in the country have sent to the Metro offices since "The White Sister" was released last month.

"The White Sister" is a Henry King production for Inspiration Pictures, Inc., of which Charles H. Duell, Jr., is president. It is taken from F. Marion Crawford's famous novel of the same name.

The film has been the subject of much favorable comment from various sources and is proving its worth by the large audiences it is attracting in the key cities in which it is showing

## 'WHY MEN LEAVE HOME' BIG IN CHICAGO

*To Be Released Throughout Country Latter Part of April*

ALTHOUGH First National's "Why Men Leave Home" will not be released for general distribution until the latter part of April, it will in the meantime be given a series of test runs in selected cities and from these, it is hoped, there will be gleaned advertising and exploitation campaigns which may be profitably passed on the other exhibitors.

The film had its premiere at Balaban and Katz's Chicago Theatre last week and did very good business despite the advent of Lent which usually cuts into business.

The picture is an adaptation of the satirical matrimonial drama by Avery Hopwood and this, in combination with the title, director's name, and a cast including Lewis Stone, Helene Chadwick and Mary Carr, should make the film very popular.

To aid the exhibitor in getting the results on the picture which the producers think it can get, First National has planned a very extensive exploitation campaign and from now until the date of general release they will concentrate on planning campaigns for the various theatres.

* * *

## LEE AND KIRKWOOD SCORE IN 'LOVE'S WHIRLPOOL'

When Hodkinson's "Love's Whirlpool" had its premiere in New York at the Cameo Theatre, it received a very warm welcome from the New York critics all of whom were more or less impressed with the picture.

The story is a crook melodrama and features Lila Lee and James Kirkwood. In words of praise for these two stars nothing was lacking. Both are accumulating a great following and since their marriage the public seems even more interested in them. This is their first picture together since their adventure into matrimony, and a portion of the fan population is much interested in the picture on that account.

Besides the work of the stars, critics also noted the adequacy of the story and the splendid photography and direction. If the film is as well received in other cities there can be no doubt that it will meet with real success.

PUTTING IT OVER WITH SMILES AND SOBS
Scenes like these give punch and interest to C B. C.'s "Barefoot Boy," a picturization of Whittier's poem of the same name. John Bowers, Sylvia Breamer, Marjorie Daw and Tully Marshall all number among the list of featured players who interpret the more important roles. The picture successfully runs the scale of emotions

## PATRONS ENTHUSIASTIC OVER CHRONICLES

### *Auditorium Not Large Enough to Accommodate Audiences*

A STRIKING instance of the unusual co-operation being extended Pathe's "Chronicles of America" pictures by the press is found in the recent preview showing of "Columbus and "Vincennes" in Cincinnati. Arrangements had been made originally for the presentation of these subjects in the auditorium of the University of Cincinnati, but the response was so great that it was found necessary to transfer the showing to Hughes High School which has a much larger seating capacity.

Following the preview, the leading Cincinnati newspapers devoted unusually liberal portions of space to an account of the showing and were enthusiastic in their comments on the pictures. Lewis Hillhouse, writing for the Cincinnati Post, referred to the screening as follows:

"Last night I saw two episodes from the Yale University Press' historical film based on its 'Chronicles of America.' There are to be eventually, 30 more.

"If these are as fascinating and thrilling as the two exhibited to an invitation audience at Hughes High School, I'm done with all other kinds of movies while the series lasts. And then we will pay for more.

"Imagine a thousand or more people breaking into terrific applause about 10:30 p. m., when the film came to a conclusion and the last scene—not of fiction, but of history, mind you—had been shown. It happens rarely in a picture performance. It happened sometimes during the war when emotions were abnormal. But this is the first time I remember such an experience in normal and placid days. The reason lies in the fact that history is not 'bunk' as a great, but cynical man has said, but that it is a living drama of actual events, stranger and more wonderful than fiction."

Impressed by the enthusiastic reception accorded the productions by both public and press, Ike Libson, prominent exhibitor of the Middle West, has booked the "Chronicle" pictures and is preparing to launch the first of the series in the near future in his theatres located in Cincinnati, Louisville, Dayton and Columbus.

* * *

## 'THREE WEEKS' HELD OVER FOR SECOND WEEK

Because of the tremendous business done by Goldwyn's Elinor Glyn picture, "Three Weeks," at Tom Moore's Rialto Theatre where it had its Washington premiere, the film was held over for a second week.

It received the highest praise from reviewers in Washington newspapers, proved a veritable magnate for attracting the public to the Rialto and generally far exceeded the expectations which the producers held out for it.

"Three Weeks" is Elinor Gyln's widely read love story which, according to the critics, has lost nothing in transposition to the screen and still has the power to thrill. It was directed by Alan Crosland.

* * *

## STUDENTS SHOW INTEREST IN 'THE COURTSHIP'

Fathers, mothers and college students in the Southwest and school children in the East recently have attended special celebrations at which Charles Ray in "The Courtship of Myles Standish" has been the central feature, and demonstrated that a high class motion picture provides sufficient entertainment for any gathering.

The more unique use to which this photoplay was put was that adopted by the College of Industrial Arts, at Denton, Tex. The parents of the 1,600 students maintain a Fathers and Mothers Association, which holds a reunion at Denton each year. This year, Dr. F. M. Bralley, president of the college, arranged for a showing of 'The Courtship of Myles Standish," obtained reduced railroad rates, and parents and college students saw the film together.

ALL BY MYSELF

Annette Kellerman, the "Venus of the South Seas." It is a story of girls and pearls ten thousand leagues under the sea, produced by Lee-Bradford.

* * *

## CRITICS AGREE ON MERIT OF 'THY NAME IS WOMAN'

An interesting incident comes to light in the matter of the reviews of 'Thy Name Is Woman," the Fred Niblo-Louis Mayer production for Metro. For what is recorded to be the first time, all seven reviewers on the San Francisco dailies agree on the merits of a picture.

They are unnanimous in the opinion that this is a real worthwhile picture with every requisite for becoming a universal box office attraction. Every feature of the production from the work of the stars to Niblo's treatment of the subject was favorably discussed and declared as satisfactory as anything that could be hoped for.

* * *

## HOLDS RECORD FOR RECEIPTS ON TWO WEEKS' RUN

While its record for the biggest first week's receipts at the New York Capitol have been taken away from Cosmopolitan's "Little Old New York," it still remains on the top as the picture that took in the biggest receipts at the Capitol on a two weeks run. The aggregate receipts for its run at this house were $103,247.65.

## 'LONE WOLF' HAS SEVERAL EARLY BOOKINGS

### *To Have Run at Rialto in New York and McVicker's in Chicago*

THE LONE WOLF," starring Dorothy Dalton and Jack Holt, which is to have its o;cial release March 23, has already been booked by many of the leading theatres of the country, an announcement by Associated Exhibitors states. The pictures is to have an early run at the Rialto Theatre, New York, while March 22 has been set as the tentative date for its start at McVicker's Theatre, Chicago, and March 29 at the Metropolitan, Los Angeles.

Other bookings call for early runs also at the Fenway Theatre, Boston, the Stanley, Philadelphia, and first run houses throughout the entire Southern Enterprises circuit, including theatres in Dallas, Houston, Fort Worth, Atlanta, Memphis, Birmingham and several other cities.

Despite the prominence given Dorothy Dalton and Jack Holt in this S. E. V. Taylor production, the cast may fairly be described as all-star, with such well known players in the company as Wilton Lackaye, Tyrone Power, Charlotte Walker, Lucy Fox, Edouard Durant, Robert T. Haines, Gustav Von Seyffertitz, Alphonse Ethier, William Tooker and Paul McAllister.

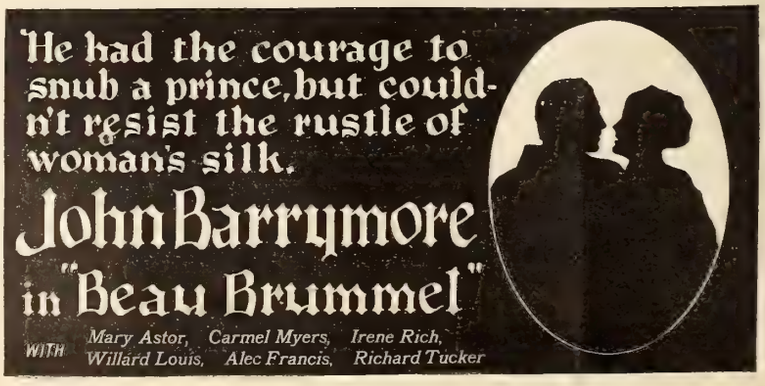
Adapted from Louis Joseph Vance's best seller of the same name, "The Lone Wolf" is chockful of entertainment appeal, according to persons who have had previews. Glimpses are afforded of studio life in the gay Bohemia of Paris, visits paid to the haunts of the notorious Paris Apaches, and the curtain is raised on some of the mysteries of international diplomacy. The grand climax comes in an airplane fight which is said to be the most thrilling thing of the kind ever screened.

* * *

## 'LET NOT MAN PUT ASUNDER' HAS CITY BOOKINGS

The reports received at the Vitagraph office following the first week of release of "Let Not Man Put Asunder" were very satisfactory to the producers. The bookings include big houses all over the country, and in Newark, N. J., it scored a "standing room only" success when it played at the Bradford Theatre. Leslie Austin, who appears in the cast in a prominent role, appeared at the theatre in person, thereby adding to the attraction.

The picture also played very successfully at the Isis Theatre in Grand Rapids, Mich. The manager, Billy Wehle, took advantage of the paper distributed on this picture and dressed his lobby according to suggestions contained in the campaign book. In a letter to Vitagraph he remarked especially on the effectiveness of this material and added also that he thought the picture a one hundred per cent fan attraction which elicited much favorable comment from his audiences—especially the women who seem particularly pleased.



# BOX OFFICE REVIEWS

## 'THE THIEF' MAKES HISTORY FOR SCREEN

### *Fairbanks' Remarkable Achievement Is a Triumph of Camera Magic and Regal Staging*

*THE THIEF OF BAGDAD. Produced by Douglas Fairbanks for United Artists Release. Author, Elton Thomas. Scenario Editor, Lotta Woods. Research Director, Dr. Arthur Woods. Art Director, William Cameron Menzies. Director of Mechanical Effects, Hampton Del Ruth. Photographer, Arthur Edeson. Director, Raoul Walsh. Length, Approximately* 12,000 *Feet.*

CAST AND SYNOPSIS

The Thief of Bagdad .....Douglas Fairbanks
His Evil Associate .....Snitz Edwards
The Holy Man .....Charles Belcher
The Princess .....Julanne Johnston
The Caliph .....Brandon Hurst

In Bagdad lives Ahmed the Thief. Stealing a magic rope he climbs to many strange places. He visits the chamber of the sleeping Princess and narrowly escapes destruction. Stealing an outfit he joins three other princes who sue for the hand of the Princess. When he finds the latter in love with him he is contrite, suffers capture and is flogged. Going to the Holy Man he previously had mocked he is given a dangerous mission which if accomplished will restore him to standing. By subterfuge the princess induces the Caliph to delay the betrothal for seven moons, the choice to go to the prince bringing back the rarest present. The Thief undergoes many hardships, returning on his flying horse to find the city captured by the mongols. With his casket he creates an army which retakes the city and with his cloak of invisibility he rescues the princess. With the blessing of the Caliph the two lovers depart on the flying carpet.

*By* George Blaisdell

A SUPERLATIVE spectacle is "The Thief of Bagdad." In all truth Douglas Fairbanks and his score and a half of technicians have builded a great city and peopled it to provide the multitude with a three hours' holiday.

As a spectacle "The Thief of Bagdad" is magnificently and thrillingly impressive. Almost it may be said it is pure magic. In setting and in grandeur it is regal. Its appeal is almost wholly to the eye. It rarely reaches the heart, and then not deeply.

The production is one which cannot be measured with a yardstick. It defies adequate description. It is the Arabian Nights, with its magic rope, its magic crystal, its golden apple and its magic carpet of Bagdad. And it has its magic chest of Nazir, with which the repentant and transformed Thief creates an army literally of thousands and recaptures the city.

It has its towering structures, with its massive gates—and really they are massive—its interminable rooms, its descending and curving run-ways, its battlements and its many streets.

The theme of the story, its moral if you will, possesses real nobility: That true happiness can come only through work. It is the realization of the truth of this after he has been touched by love which sends the Thief to the Holy Man, and provides, near the ending of the first half of the tale, the initial reaction of a deeper sort.

The journey of the Thief in his dangerous search for the magic chest is beset by high adventure; over and through turbulent seas and in caverns of fire; and into combats with strange beasts, dragons and sea monsters.

Then there is the flight of the winged white horse over the clouds and through the air and the stirring ride over the sands on the magnificent black. And the trip of the three Princes on the magic carpet is a sight to linger in the imagination.

Perhaps the best description of the production is that it is fascinating entertainment. It leaves the spectator, even he of the hard-boiled variety, amazed, wondering how it was achieved.

Snitz Edwards most notably shines for a few minutes, and so, too, does Miss Johnston as the princess and Charles Belcher as the Holy Man. But from beginning to end the center of interest is the catlike and agile Thief of Bagdad—and there is rarely a second.

It would be a major omission in this necessarily hurried review of a production that will rank in magnitude as the peer of the most ambitious to fail to point out the feature of the closing scenes.

This was where the lone horseman returning from his pilgrimage of rehabilitation finds the city overthrown. From his magic chest, like a sower in the fields, he throws about him small particles which as they strike the ground are turned to smoke, the smoke to soldiers.

It develops into a remarkable spectacle, and one that will arouse enthusiasim in any house.

* * *

## IS STERLING CROOK DRAMA

### *'Stolen Hearts' Offers Lively Story With Herbert Rawlinson*

*STOLEN SECRETS. Universal Photoplay. Author. Richard Goodall. Director, Irving Cummings. Length,* 4,742 *Feet.*

CAST AND SYNOPSIS

The Eel .....Herbert Rawlinson
Cordelia Norton .....Kathleen Myers
Brooks Waters .....Henry Herbert
John Norton .....Edwards Davis
Sterling Mann .....Arthur Stuart Hull
Chapman Hoggins .....William Conklin
Nat Fox .....George Seigmann
Chief .....Joseph Girard

The Eel, elusive crook, puzzles the police completely. John Norton, mayor, determines to clean up the town, but is foiled. His daughter Cordelia enlists the Eel's help to obtain some incriminating documents from a big political boss. Cordelia and her confederate are caught in the boss' house. The tables are turned when the supposed crook turns out to be Miles Manning, a celebrated criminologist. He wins Cordelia and the guilty politicians are punished.

*By* George T. Pardy

THERE'S always a demand in certain sections for crook melodramas with a dark mystery angle, and wherever this type of picture is popular "Stolen Secrets" will fill the bill satisfactorily. It is by far the best of any films in which Herbert Rawlinson has been starred recently.

Not that the plot differs greatly from many of its predecessors dealing with life in the underworld, the central idea; that of a crafty night operator who plays hob with police morale by pulling off successful jobs, but later turns out to be an amateur detective, has frequently been utilized in scenario form.

But Director Irving Cummings imparts a spice of originality to the story by his cleverness in handling his material, there are many odd and surprising situations outlined which dovetail neatly the one into the other with unexpected results, the continuity holds without a break, and considerable ingenuity is displayed in the way the actual identity of the principal characters is kept under cover until the climax developes.

Exploit this as an underworld feature in which there is unlimited action, thrills galore and a mystery twist warranted to keep all the spectators guessing. Herbert Rawlinson possesses a strong fan following and his name should be prominently displayed in your advertising. The work of Kathleen Myers, William Conklin and Joseph Girard is also worthy of mention.

## EARTHQUAKE IS EXPLOITED

### *Japanese Disaster Filmed as Big Scene of William Dudley Pelley Tale*

*TORMENT. First National Photoplay. Author, William Dudley Pelley. Director, Maurice Tourneur. Length,* 5,422 *Feet.*

CAST AND SYNOPSIS

Hansen .....Owen Moore
Mrs. Flint .....Maude George
Flint .....Joseph Kilgore
Fogarty .....George Cooper
Marie .....Bessie Love
Carstock .....Morgan Wallace
Boris .....Jean Hersholt

Count Boris escapes from Russia during the Revolution, with the crown jewels, which he intends to use in aid of his starving countrymen. Carstock, an international crook, with the help of Hansen and Fogarty, plans to steal the jewels. En route for Yokahoma, Hansen falls in love with Marie, a maid and resolves to go straight. They are all engulfed, along with Boris, by the earthquake in a bank vault. Boris is slain. Hansen gets the jewels, which he promises to devote to the service of the poor. Rescue comes and Hansen wins Marie.

*By* George T. Pardy

GOOD box office value for theatres where patrons want the stuff that thrills, encompassed by sizzling action! You can always depend upon a William Dudley Pelley yarn for peppy sensations and a knowledge of human nature that counts heavily in the preparation of material for screen entertainment. And "Torment"—is no exception to this rule.

It's melodrama of the most varied and exciting kind, "swinging all round the circle," for the action begins in Russia, is transferred to America and winds up at Yokohama, Japan, where the recent earthquake furnishes a tremendously effective background for a climax jammed to the guards with startling incident.

This final situation, with the philantropic Count Boris, the crooks seeking possession of the crown jewels and hero and heroine, all trapped in a bank vault, while the earth overhead shakes and trembles in nature's mighty convulsion, is a sure-fire humdinger of realism.

Maurice Tourneur, whose direction throughout the entire production is excellent, scores particularly in the earthquake scene, providing some wonderful studio sets with large buildings shattered and falling to ruin. He also introduces some news reel shots of the actual disaster which heightens the interest immensely.

Owen Moore is at his best in the portrayal of Hansen, a part he plays with plenty of reserve power, avoiding the temptation to overact which a role of this kind usually presents, and giving a convincing, well-balanced performance. Praise is due Bessie Love for her clever impersonation of the dainty Marie, Morgan Wallace scores a hit as the arch-villain and conspirator, Carstock, while Jean Hersholt never appeared to better advantage than as the human, self-sacrificing Boris. The camera offers a profusion of beautiful scenic shots by sea and land, besides the realistic quake views, and perfect lighting prevails.

Make your patrons understand that this is something altogether unique in the melodramatic line. The love interest never falters; thrill, romance, wonderful scenery and swift action combine to make it a picture young and old will enjoy. Stress the intense, terrific realism of the big earthquake scene, you can't go wrong on that point. Every member of the cast is well known to the trade and fans, play them up, and don't omit the author's name in your exploitation, for William Dudley Pelley's stories have stirred up movie patrons considerably in the past.

## BOX OFFICE REVIEWS *(Continued)*

# HODKINSON FILM IS STELLAR ATTRACTION

### *'Hoosier Schoolmaster' Capital Entertainment Likely to Please All Sorts and Conditions*

*THE HOOSIER SCHOOLMASTER. Whitman Bennett Photoplay. Released by Hodkinson. Author, Edward Eggleston. Director, Oliver Sellers. Length, 5,500 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Ralph Hartsook | Henry Hull |
| Hannah Thompson | Jane Thomas |
| Mis' Means | Mary Foy |
| Jack Means | Walter Palm |
| Bud Means | Nat Pendleton |
| Mirandy Means | Dorothy Allen |
| Squire Hawkins | George Pelzer |
| Pete Jones | Arthur Ludwig |
| Shocky Thompson | Tom Brown |
| Dr. Small | Frank Dane |

In pre-Civil War days Ralph Hartsook is schoolmaster in the Flat Creek district of Indiana. Hannah Thompson works for the family where Ralph boards. They fall in love. An epidemic of night robberies breaks out and Ralph is suspected as the criminal After a variety of adventures, with the aid of Bud Means, Ralph establishes his innocence, confounds his enemies and weds Hannah.

*By* George T. Pardy

A FIRST-CLASS attraction, with enviable box office possibilities! No exhibitor, whatever kind of patronage he caters to, need be afraid of booking "The Hoosier Schoolmaster."

A picture appealing to highbrows and lowbrows alike comes very close to being the ideal type of screen entertainment, and we venture to assert that both the so-called "intellectuals" and everyday average folks will find pleasure in watching this story unfold. Well directed, presented by a capable cast of players, radiating sympathy and human interest, there is just enough melodramatic coloring infused into the narrative to spice up the action and awaken suspense.

Nor is the comedy element neglected. In such scenes as the spelling bee, for instance, there are some delightful flashes of rustic humor, as natural and unrestrained as life itself. In fact, one of the film's outstanding bids for popularity is the fact that all these people impress you as real flesh-and-blood creation, with nothing mechanical about them.

As regards the preservation of law and order the State of Indiana had a lot to contend with in the period prior to the coming of Civil War hostilities. There were outlaws in plenty, the authorities had their hands more than full and lynching of suspects by more or less irresponsible bands of self-named vigilants frequently occurred.

The mob spirit is rife in this picture and there are several stormy sessions depicted where the blood-lust of his enemies is nearly the cause of the hero-schoolmaster's untimely demise. These situations are veritable explosions of human dynamite, extremely well handled by Director Oliver Sellers, the grouping is remarkably effective and the tension tightens almost to the breaking point.

Henry Hull plays the hero, giving a very fine and artistic impersonation of Ralph Hartsook, he wisely refrains from overdoing the "heroics," with the result that Ralph figures as a "regular chap," pleasingly honest and sincere. Jane Thomas, in the role of Hannah Thompson, attracts fully as much attention for her dramatic ability as does Mr. Hull. She is never camer-conscious, and her work is absolutely free from posing.

Other sterling performances are the rough-and-ready portrayal of Bud Means, Ralph's faithful pal, by Nat Pendleton, the amateur wrestler, who proves that he can act as skillfully as he can grapple an opponent on the mat; and the clever interpretation of those disagreeable roles, Mis' Means and Pete Jones, by Mary Foy and Arthur Ludwig. The support as a whole is excellent, and good photography distinguishes the entire production.

"The Hoosier Schoolmaster" was first published in 1872 and has attained literary fame as a faithful representation of American life in the era where the action takes place.

It was, and is today, immensely popular, and tie-ups with school boards and educational societies should follow as a matter of course in exploiting the picture. You may safely promise your patrons a treat in the line of appealing romance, vibrant thrills, fun and excellent acting by a large and talented cast.

The names of Henry Hull, Jane Thomas and Mary Foy possess advertising value, and the sporting contingent will rally to the call of Nat Pendleton, erstwhile king of America's amateur heavyweight wrestlers.

* * *

# IS ORDINARY PROGRAM FILM

### *'Leave It to Gerry' May Pass Where Bill Is Often Changed*

*LEAVE IT TO GERRY. Grand-Asher Photoplay. Author, Adam Hull Shirk. Director, Arvid Gillstrom. Length, 5,748 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Geraldine Brent | Billie Rhodes |
| Dan Forbes | William Collier, Jr. |
| Mrs. Brent | Claire McDowell |
| Mrs. Masters | Kate Lester |
| Mrs. Turner-Prescott | Kathleen Kirkham |
| Colonel Pettijohn | Joseph Girard |
| Mr. Burton | Allan Cavan |

Geraldine Brent, known as Gerry, goes to Chicago to be educated at her rich aunt's expense. The land on which her mother's home stands is mortgaged. There is oil on it, and Colonel Pettijohn conspires to gain possession. The mortgage is foreclosed and Mrs. Brent taken to the workhouse. Gerry meets a former boy acquaintance, Dan Forbes, and becomes his sweetheart. They ride to the workhouse and rescue Mrs. Brent. Pettijohn's schemes are defeated and Mrs. Brent regains her property.

*By* George T. Pardy

JUVENILE fans and adults of a not too critical turn of mind may find this comedy drama pleasing entertainment So far as its dramatic values are concerned it leans altogether too much to the slushy sentimental side of things, nor is the story on the whole at all convincing. Neither exactly bad or good, a sort of lukewarm concoction, "Leave It to Gerry" is best suited to the needs of theatres whose bills are frequently changed.

The picture's best scenes and situations are those dealing with the youthful heroine's escapades at boarding school. These incidents are depicted with praiseworthy vim and sparkle, some good animal stuff is introduced and the gambols of the youngsters are lifelike and amusing.

In the attempt to impart variety to the proceedings Director Gillstrom has permitted himself to wander too far afield from the main line of his plot. The result is a bewildering mass of utterly superflous detail and sadly shattered continuity. By the time the onlooker wanders back over the winding trail to mother in the workhouse, after following the harum-scarum adventures of the girlish heroine, his or her mind is so entangled that it is by no means an easy task to pick out the narrative's original thread.

Some sympathetic folks will probably find the mother's woes provocative of tears, but others of a more practical turn will wonder what logical excuse the author had for landing her in a pauper institution, when she had a wealthy sister who was generous enough to provide for her child. Intercepted letters are utilized to account for the aunt's ignorance of this distressing fact, as well as the irrepressible Gerry, but this threadbare device is a bit too thin and unconvincing.

Play up the boarding school scenes in exploiting this feature, stress the boy and girl romance, the mother love lure, and mention the names of the leading players. The title has a catchy sound and can be utilized.

# GOWNS AND SETS DE LUXE

### *'Lilies of the Field' Offers Familiar Theme With Elaborate Trimmings*

*LILIES OF THE FIELD. First National Photoplay. Adapted from William Hurlburt's Stage Play. Director, John Francis Dillon. Length, 8,510 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Mildred Harker | Corinne Griffith |
| Louis Willing | Conway Tearle |
| Doris | Alma Bennett |
| Vera | Sylvia Breamer |
| Mazie | Myrtle Stedman |
| Walter Harker | Craufurd Kent |
| Charles Lee | Charlie Murray |
| Gertrude | Phyllis Haver |
| Florette | Cissy Fitzgerald |
| Ted Conroy | Charles Gerrard |

Neglected by her pleasure-loving husband, Mildred Harker is Compromised by an admirer. Walter Harker divorces her and obtains custody of their baby. Mildred, employed as a model, refuses an offer to become Louis Willing's mistress. Willing, who is really in love with her, is convinced of Mildred's worthiness. He weds her and she regains her child.

*By* George T. Pardy

LAVISH settings, exceedingly fine photography, the gorgeous array of gowns adorning the person of the star, whose physical charms are undeniable, constitute the principal box office assets of this picture. A familiar theme is developed—that of the neglected wife, wrongfully divorced by an unappreciative husband, who suffers bravely, refuses to yield to temptation, with the result that she finally finds a lover worth while and regains custody of the child which the law has taken away from her.

Of course, the idea is to work up sympathy for the heroine, and this purpose is attained to a certain extent, but it is none the less a clear case of sacrificing logic to sentimental urge. In the stage play from which the film is adapted the risque element predominated and there was much humorous appeal.

The "legitimate" attraction registered as an expose of fast society, the "lilies of the field" being represented by a number of ladies who went in boldly for a good time and "gold-digging," regardless of moral ethics. The heroine of the play consents to become a mistress, she of the picture scornfully turns down the base tempter's offer, thereby warding off censorship interference.

It was evidently this fear of the censors that led Director John Francis Dillon to cut out much of the story's amusing moments the result being a distinctly "weepy" feature destitute of effective comedy's saving grace Just why he thought it necessary to string out to a painful degree the funeral service of one of the fair, frail creatures remains an unsolved problem to which Mr. Dillon alone has the key. This particular episode is horribly gloomy, hampers the action and could be eliminated altogether.

Also, many trivial scenes are elaborated to a tiresome length, burdening and breaking up the continuity with a superfluity of dragging detail which detracts from the interest of the main theme.

The most dramatic moment is emphasized when Mildred Harker revolts against the proposal of Willing to occupy an apartment at his expense. Corinne Griffith is emotionally persuasive in this scene and again, when she gives way to grief in the presence of her missing baby's high chair, a very effective bit of pathos. Conway Tearle gives a well-balanced performance as Louis Willing, and Craufurd Kent scores as the caddish husband.

The fashion display in this picture must not be overlooked in exploiting it and will appeal strongly to women folks. Corinne Griffith's beauty and her handsome gowns are good selling points. The dazzling society atmosphere settings and the battle of an unjustly accused wife against the world's opinion should be widely advertised. Tie-ups with modiste establishments are in order.

## BOX OFFICE REVIEWS (*Continued*)

# STRONG DRAMA BUT DISAGREEABLE THEME

### *'A Woman's Secret' Produced in England, Lacks Appeal to American Screen Patrons*

*A WOMAN'S SECRET. Allied Producers and Distributors Corporation Photoplay. Author Not Credited. Director, Graham Wilcox. Length, 9,787 Feet.*

CAST AND SYNOPSIS

Dorothy Forbes ..... Mae Marsh
John Forbes ..... Allan Aynesworth
Sir Richard Hawke ..... Aubrey Smith
Dorothy's Aunt ..... Eva Moore
Henry Watson ..... Herbert Langley
Kate Watson ..... Hilda Bayley
Arthur Watson ..... George K. Arthur
Counsel For Defense ..... A. G. Poulton

Betrayed by chauffeur Henry Watson, a British girl of good family, Dorothy Forbes, is taken care of by her aunt. A baby is born and given in charge of Watson and his wife. Dorothy weds Sir Richard Hawke, K. C. Watson while drunk, kills the baby. He is tried for murder. Dorothy goes on the witness stand and tells the truth. Watson is sentenced to death. Dorothy's husband forgives her.

*By* George T. Pardy

JUDGED strictly from a dramatic standpoint there is much to be said in praise of "A Woman's Secret." It is well directed, and Mae Marsh, ably supported by a British cast of uniform excellence, invests the leading role with the lure of irresistible personal magnetism and sweeping emotional urge, qualities which have won for her recognition as one of the screen's most talented artistes.

Considered as a commercial asset the picture's future in the American market appears rather dubious. The story's strength is undeniable. It runs along the entire scale of earthly passions, mistaken romance, betrayal, genuine love, murder, revenge and self-sacrifice, with kindly forgiveness crowning the climax. But even though the tragic chorus ends on a note of harmonious happiness, it must be admitted that the pervading atmosphere of gloom which envelops the major portion of the feature weighs heavily on the mind of the average spectator, leaving a disagreeable impression behind.

And that sort of thing usually spells failure for a feature on this side of the water. It may be true that "the English take their pleasures sadly"—at any rate, this production, manufactured under British skies, would seem to confirm the adage. But that is, most emphatically, not the case with the American public. Our discerning screen fans welcome a certain amount of tragedy and stark realism, but they object strenuously when the agony is piled on too thickly.

Look at it any way you want to, still you can't get over the unvarnished fact that the betrayal of an innocent girl and subsequent slaughter of her illegitimate infant isn't a pleasant or particularly moral topic to serve as the principal theme for an evening's amusement. One thing is sure: "A Woman's Secret" cannot be listed as carrying a universal appeal, for any exhibitor catering largely to the family or juvenile trade would naturally hesitate about booking it.

The scenes outlining Dorothy's school career are prettily handled, providing the only comedy touches in the feature. A really tremendous emotional situation is that in which the heroine, when the honored wife of a distinguished man, is called upon to face the consequences of her fatal slip in early life. Her appearance on the witness stand, when Watson is tried for murder, and the solemn formality of the legal proceedings at the famous Old Bailey criminal court, are episodes fraught with suspense and melodramatic thrills, kept well within reasonable bounds.

The versatile Mae Marsh's portrayal of the heroine, Dorothy, is a superb bit of acting. First as the gay, lighthearted schoolgirl, then as the sorrowing wife burdened with a sense of guilt and fear of the darkling future, she actually lives and suffers in the role, winning sympathy and admiration. Her associates give splendid support. Only one of the players, Aubrey Smith, is known to American stage and screen patrons. He appears as Sir Richard Hawke, K. C., Dorothy's magnanimous husband, and fills the part with fine dignity and dramatic effect. The work of the remaining members of the company is all that could be desired.

The photography includes a number of exceedingly attractive exteriors, the interiors are remarkably well filmed and the genuine English atmosphere adds considerably to the picture's artistic finish.

Play up Mae Marsh in exploiting the feature. Her name is a sure magnet for drawing power, and you can confidently go on record as stating that her impersonation of Dorothy Forbes is well up to the standard of her usual high-class work. Make it plain that the story embodies tragedy and pathos of exceedingly realistic order, so that your patrons may know in advance exactly what to expect.

* * *

# AN AVERAGE WESTERN FILM

### *Combats, Romance and Hard Riding Provide Many Thrills*

*THE PHANTOM HORSEMAN. Universal Photoplay. Author, Isadore Bernstein, Director Robert North Bradbury. Length, 4,399 Feet.*

CAST AND SYNOPSIS

Bob Winton ..... Jack Hoxie
Dorothy Mason ..... Lillian Rich
Fred Mason ..... Neil McKinnon
Jefferson Williams ..... Wade Boteler

Sheriff Bob Winton promises to capture "The Hawk," a night-riding bandit. The stage is robbed of gold owned by loan-shark Markey. The latter has a mortgage on the ranch run by Dorothy Mason, and her young scape-grace brother, Fred. Markey's safe is robbed and Fred Mason arrested. In order to save the brother of the girl he loves, Bob asserts that he is "The Hawk." But Fred commits suicide, leaving a note admitting that he is the outlaw and clearing Bob, who thrashes Markey and wins Dorothy.

*By* George T. Pardy

AN average Westerner, which offers fair box office possibilities as a program attraction, especially in localities where the star has a strong following. So far as regards originality of theme or construction, the plot hasn't much to boast of, but the good work of the players and the swiftly revolving action keeps the melodramatic interest alive through five reels of shooting, lovemaking and galloping steeds.

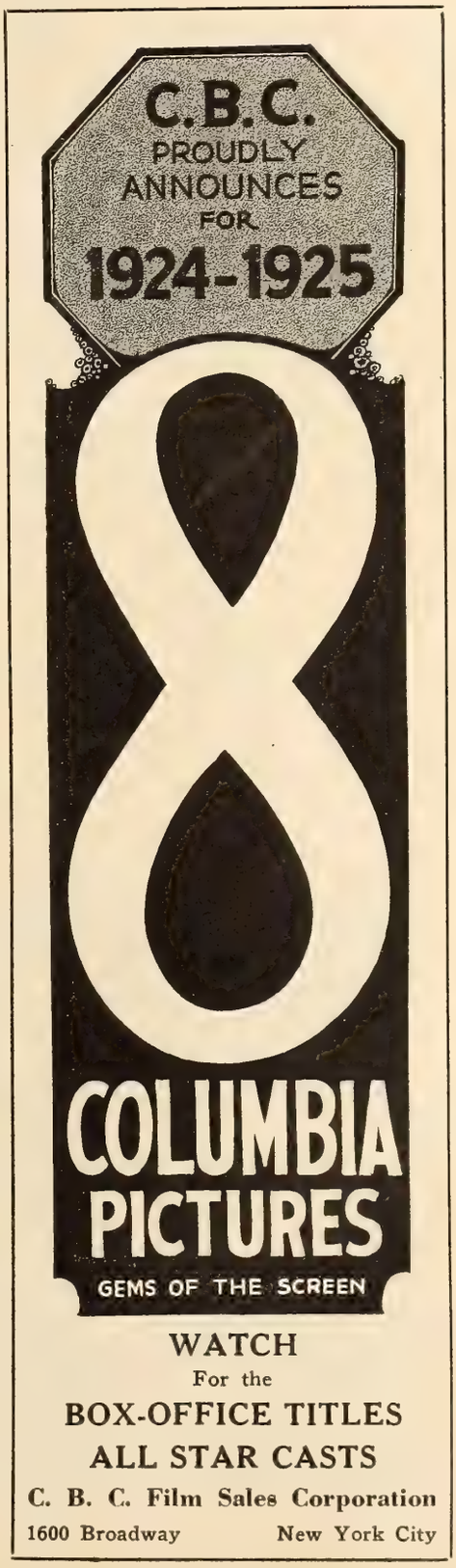
From a purely artistic standpoint "The Phantom Horseman" scores at high-water mark. Better photography could not be desired, the rolling plains of the West, the mountain backgrounds, with snow capped peaks, canyons and valleys are filmed with exquisite skill and the lights and shadow effects register as a treat to the appreciative eye. Also some rarely beautiful long shots.

While the hero gains a certain measure of sympathy by his willingness to assume the burden of guilt rightfully belonging to the brother of the girl he loves, this proceeding on his part doesn't add weight to the story's logic, for it seems altogether too theatrical. Neither does it appear exactly clear why it was necessary to show his mother's death in the early stages as the old lady's demise has no bearing whatsoever on what follows later on in the plot.

But consistency of detail or true-to-life incidents are seldom expected or missed by lovers of this type of film, which is made to amuse, and fulfills its destiny in that direction by putting over a variety of thrills and jamming one exciting situation close on the heels of the next.

The star is right at home in the role of sheriff Bob Winton, and Lillian Rich a particularly fetching damsel who looks bewitching and acts admirably as Dorothy Mason.

Play up Jack Hoxie in your exploitation, the fans who favor this star, and there are plenty of 'em, can rest assured that he won't disappoint his faithful admirers on this occasion. It's good Western stuff of the conventional brand.



## BOX OFFICE REVIEWS *(Continued)*

# UNLIMITED FUN IN 'THE FIGHTING COWARD'

### *Latest James Cruze Production Registers as Fine Drawing Card for Any Theatre*

*THE FIGHTING COWARD. Paramount Photoplay. Adapted from Booth Tarkington's Stage Play, "Magnolia." Director, James Cruze. Length, 6,501 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| General Orlando Jackson | Ernest Torrence |
| Lucy | Mary Astor |
| Blackie | Noah Beery |
| Tom Rumford | Cullen Landis |
| Elvira | Phyllis Haver |
| Major Patterson | G. Raymond Nye |
| Joe Patterson | Richard Neal |
| Mexico | Carmen Phillips |

Tom Rumford, Southern-born, but reared by Philadelphia relatives, returns to Mississippi when twenty-one and becomes engaged to his cousin, Elvira. Unused to the stern traditions of the Southern code, he is driven from home in disgrace when he refuses a challenge to fight a duel. Later he meets General Orlando Jackson, famous gunfighter. Jackson develops the lad into a dangerous shot and fighting man, under the name of Colonel Blake. With his honor cleared, he revisits his folks, who all bow down before him, and weds Elvira's young sister, Lucy.

*By* George T. Pardy

A BULLY comedy drama which reflects unlimited credit upon director James Cruze and all concerned in the making of "The Fighting Coward!" The exhibitor who books this feature may rest assured that his patrons will go away fully satisfied that they have received their money's worth and something over. It is the sort of picture which should prove a big drawing card wherever it is shown.

The story is a good-natured burlesque of those old-time melodramas which dealt with the fire-eaters of the South before the Civil War and their rigid code of honor, by which a man refusing a challenge to a duel incurred the stigma of cowardice and the contempt of all his associates.

This is what befalls the mildly-disposed Tom Rumford, whose Eastern training has quite unfitted him for participation in social life below the Mason-Dixon line. How he suddenly decides to stop "being afraid," whips the notorious Captain Blackie, and thereafter advertises himself successfully as—"a man-eating gorilla and toughest crocodile in the Great Dismal Swamp"—is developed in as amusing a travesty of mock-heroic action as has ever stirred a screen audience into gales of incessant laughter.

It is a masterpiece of ironical fun, cleverly directed, beautifully photographed and brilliantly acted by a cast fully deserving of the all-star brand. Romance, comedy, satire, fast action, are woven deftly together, the scenario-writer has done a perfect job, and deliciously pertinent and witty sub-titles add materially to the humorous drift of the tale.

Among the big scenes are the scrap between Tom Rumford and Blackie, which terminates with the later defeated and disgraced; and that in which Blackie deprived of his bank roll, garments, and compelled to don female attire for the shielding of his nakedness is seen sneaking homeward. And with all the mirthful trend of things, there's a note of pathos sounded in the film's early stages, when the bewildered young Rumford loses his sweetheart's love and family's respect, just because he fails to comprehend the wide gulf existing between Northern and Southern honor standards.

Cullen Landis does the best work of his career in the hero role, Ernest Torrence is a scream as the notorious General Orlando Jackson, Noah Beery "pulls the rough stuff" as only he can, in the part of Captain Blackie.

You can truthfully promise your patrons "something entirely different from the usual run of feature films" when exploiting this one. Every member of the company deserves recognition. Play up the beautiful scenery, the comedy values, the fighting thrills and love romance. Make it clear that the picture is worthy of the man who directed "The Covered Wagon," and don't overlook the fact that Booth Tarkington is responsible for the story.

* * *

# MELODRAMA WELL PRESENTED

### *'Arizona Express' Establishes Very Valuable Speed Record*

*THE ARIZONA EXPRESS. Fox Film Story by Lincoln J. Carter. Directed by Thomas Buckingham. Length, 6,313 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Katherine Keith | Pauline Starke |
| Lola Nicols | Evelyn Brent |
| Florence Brown | Anne Cornwall |
| David Keith | Harold Goodwin |
| Steve Butler | David Butler |
| Victor Johnson | Francis MacDonald |
| Judge Ashton | Frank Beal |

David Keith, though engaged to a young girl of the town, loves a cabaret dancer who pretends to love him in order to secure information on the layout of the bank which she and her gang intend to rob. When the boy's uncle suddenly discovers the plan he is killed by one of the woman's confederates. David is accused of the murder and sent to prison. Just a few minutes before the time set for his execution, he is pardoned by the governor through the efforts of his sister who has secured evidence which establishes his innocence.

*By* Henriette Sloane

A LARGE slice of romance, a double portion of thrills, plenty of suspense, and a generous dash of fast and fierce action, were all put into the scenario stew pot by Lincoln Carter. Thomas Buckingham stirred and watched the mixture and the net result is a delectable melodrama—"The Arizona Express." There is no doubt that it has all the elements which should make it a snug fitting neighborhood house attraction, and if given the proper exploitation should certainly come out on top.

The picture flows along with smooth continuity, the story is sustaining, and the scenes of daring and the physical encounter are real enough to keep an audience on the edge of its seats.

You might arrange, also, to get out an imitation railroad ticket which you can send to your mailing list. The special campaign book which Fox has prepared for this picture carries a sample ticket which you will find easy to imitate and which should admirably suit your purposes.

Another stunt that will interest the kids, and will therefore come to the attention of a great number of others, is this: Get a quantity of very inexpensive whistles and tie each to a small card bearing the message: "Sound your whistle for 'The Arizona Express.' All aboard for the —— Theatre."

# STRONG APPEAL IN 'WOMEN WHO GIVE'

### *Reginald Barker Feature Has Box Office Lure of Scenic and Story Values*

*WOMEN WHO GIVE. Metro Photoplay Presented by Louis B. Mayer. Author, Sarah P. McLean Greene. Director, Reginald Barker. Length, 7,500 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Jonathan Swift | Frank Keenan |
| Becky Keeler | Renee Adoree |
| Captain Joe Cradlebow | Robert Frazier |
| Emily Swift | Barbara Bedford |
| Captain Bijonah Keeler | Joseph Dowling |
| Noah Swift | Eddie Phillips |
| Ephriam Doolittle | Victor Potel |
| Sophronia Higginbottom | Joan Standing |
| Ma Keeler | Margaret Seddon |

Jonathan Swift, stern Cape Cod business man, has high ambitions for his two children. To prevent a match between his son Noah and Becky, daughter of Captain Keeler, Jonathan sends him aboard ship. Becky, fearing approaching motherhood, runs away on Captain Cradlebow's vessel. Cradlebow is an unsuccessful suitor for Emily Swift's hand. The fishing fleet returns to port in a terrible storm, guided by the beacon light of Captain Keeler's blazing home which he has set on fire. Noah weds Becky and Emily becomes Cradlebow's wife.

*By* George T. Pardy

THIS picture carries an universal appeal and can be listed as a likely box office asset for all classes of theatres. It possesses a double lure in its scenic and story values. Director Reginald Barker had mighty good subject matter to exercise his ability upon and made the most of the opportunity.

In point of straight sympathetic interest "Women Who Give" scores heavily, they are intensely human folk, these inhabitants of the little Cape Cod village whose menfolks earn a perilous livelihood by daring storm and wave; as depicted on the silver sheet they win at once one's admiration and respect, in fact the film's most striking quality is its natural charm, without the slightest artificiality.

Here we have two separate romances in which four young persons are concerned, molded into a single narrative with such skill that the continuity never wavers, nor does the eye weary in following the course of their varying fortunes. As events progress, the emotional tide increases in strength and volume, a sense of bitter tragedy impends as poor Becky Keeler faces the consequences of her sweetheart's enforced desertion and old Jonathan Swift, the man who holds the destinies of his unhappy boy and girl in a relentless grip, weaves the skein of circumstances in which the lovers are entangled.

Strikingly picturesque and natural are the episodes showing the fisherman at their daily labors, the struggles with the nets, the capture of huge finny monsters of the deep, the threatening fog, the boats close-hauled to the wind or tacking in the endeavor to make port, rising and falling on the foaming crests.

Great as the feature is, however, when considered as a spectacle of nautical grandeur, its chief merits lie in the story's simple pathos, relieved here and there by a touch of homely comedy, and the effective character sketching. Frank Keenan plays Jonathan Swift as none save a genuine artist could do, a selfish, practical man of affairs, willing to sacrifice every tender feeling to his ambition, but yielding in the end to the power of kindly sentiment.

You can play this up as a picture rarely equaled in scenic beauty, with a plot which fairly palpitates with spectacular thrills, and offers a double love romance of unusual power and appeal and cast of undeniable talent.

Dwell on the big marine scenes, especially the lifeboat rescue, and mention the names of Frank Keenan, Joseph Dowling, Renee Adoree, Robert Frazer, Barbara Bedford, Margaret Seddon, Joan Standing and Victor Potel, all of which are well known to the screen public and have a strong following.

Powerful Modern Society Drama
CYTHEREA
*Goddess of Love*

# The Big Little Feature

## Song Novelty Pictures Proving Popular With Patrons

That Educational's "Sing Them Again" series of song novelty pictures are proving popular with theatre patrons is evidenced by the letters that are being voluntarily sent to theatre managers throughout the country commenting on the real pleasure enjoyed through the opportunity of singing again the old favorite songs.

Somewhat out of the ordinary run of letters of this nature is the communication received by Mr. F. S. Meyer, managing director of the Palace Theatre, Hamilton, O., written by Mrs. S. Thirise, a weekly patron at the theatre. Mrs. Thirise, after describing her modern home, relates the pleasure enjoyed while hearing the audiences sing these songs, as they carry her back to her younger days, when she and her husband started housekeeping in more humble surroundings.

* * *

## Fleischer's Animated Cartoons For Harris' Famous Songs

Charles K. Harris' screen novelty, the first of a series of animated cartoons of old time famous songs, appeared at the Rialto Theatre the week beginning Sunday, February 24. The first subject, which includes, "Goodbye My Lady Love," "Come Take a Trip in My Airship," and "Mother, Mother Pin a Rose on Me," were animated by Max Fleischer of "Out of the Inkwell" fame. Mr. Harris and Mr. Fleischer have several other of Mr. Harris' famous songs in preparation now and the second and third series will be released shortly.

* * *

## Intensity of Recent Hurricane Shown in Newsreel

One of the most striking storm pictures ever made is being shown in International News Reel No. 23 released to all leading theatres. By no other means is it possible to procure so clear an idea of the intensity of the hurricane which recently raged along the Atlantic Coast as by these pictures. Most of the scenes were made in the vicinity of Bridgeport, Conn., where conditions were more or less typical of the entire coast line.

Mountainous seas wreck miles of shore homes while heroes of real life—desperate coast residents—defy the invading seas to save a little something from the ruins. With their homes being submerged before their eyes they battle with the angry waves for their possessions.

* * *

## Pathe Reports Interest in Oregon Trail Series

With the growing adoption of the policy of restricted feature lengths and the increasing use of short-subject attractions on theatre programs throughout the country, Pathe reports renewed interest in a group of one and two reel scenics being distributed under the collective title of the Oregon Trail Series. These pictures, made by the Kiser Studios of Portland, Ore., embody action themes associated with the great Northwest. There are six subjects in the series, as follows:

"The Price of Progress," scenic-drama of the Northwestern timberlands; "Weeping Waters," a dramatic Indian legend of the Northwest; "Royal Chinook," salmon fishing along the Columbia and its tributaries; "Fleeced for Gold," an interesting insight into the Northwestern sheep industry; "The Festive Haul," an actionful and humorous film account of the biennial run of smelts in the Big Sandy River in Oregon; and "Crystal Ascension," showing Mt. Hood in all its grandeur of scenic beauty.

* * *

## Turpin Resumes Work on Next of Two-Reel Series

Following the return of Turpin to the Mack Sennett Studios, preliminaries were rapidly completed for the filming of "North of 57," a burlesque on a popular novel, which will present the cross-eyed star in the featured role. Last week Director Del Lord with a company of Mack Sennett comedians headed by Ben Turpin left for Truckee, Cal., for several weeks location work in the snow country.

Besides Del Lord and Turpin, the company includes Natalie Kingston, Kalla Pasha, cast for a character part, and Jack Richardson, who will enact the heavy role.

* * *

## 'Secrets of Life' Used to Illustrate a Lecture

"The Ant" and "The Bee," two of the subjects of Educational's "Secrets of Life," series, have been booked by the American Museum of Natural History, New York City, for a special showing. The motion pictures will be used to illustrate a lecture given by one of the scientists connected with that institution.

* * *

## News From The Christie Lot

The Christie Comedians, under the direction of Archie Mayo have spent the last few days shooting one of the best "lion'" comedies this company has so far produced. Many of the scenes were taken at the Gay Lion Farm.

Mayo and his crew of actors expected to lose at least one leg a piece during the filming of the picture, "Dandy Lions," but they all managed to escape mutilation, although, according to Neal Burns, they are all suffering from "heebie-jeebies" of the knee-caps!

## All Forms of Speed Competition In New 'Sportlight'

Camera work has just been completed by Grantland Rice, the prominent sport writer, and J. L. Hawkinson on the next of their series of single-reel "Sportlights" for release by Pathe.

Highlight moments from turf classics, cross-country meets, whippet races in Florida, dog-sled run in Quebec, ice-boat contests on Long Island, recent inter-collegiate track events, and similar tests of speed and endurance are presented in this racing number. Nationally known leaders in these various sports are shown in action in their respective fields.

* * *

## Critic Lauds 'Plastigrams'

W. Ward March, well known critic and reviewer of the Cleveland Plain Dealer, devotes a half a column of his space to his comments on "Plastigrams," the new "Third-Dimension Movie" produced by the Ives-Leventhal process and distributed by Educational Film Exchanges, Inc. Mr. Marsh hails the third dimension effect as the forerunner of new developments in the screen art and devotes the balance of his article to a description of the picture.

"Plastigrams" also won a long article under a two column head in the Dallas Dispatch. The writer predicts that in time all motion pictures will be made to include the third dimension effect.

* * *

## Fazenda Signed by Jack White

Louise Fazenda, recognized as the leading comedienne in broad, action comedies has been signed by Jack White and will play the featured role in a coming Jack White Comedy. She will be surrounded by an all star cast. Fred Hibbard, who has just returned from New York after a month's vacation, will direct.

This will be Miss Fazenda's first appearance in short comedies since appearing in the two Mermaid Comedies. She has been playing prominent comedy roles in feature length pictures which included "The Gold Diggers."

A TENSE DRAMATIC MOMENT
Which characterizes Arrow's new Chapter-play "Days of '49," a tale of pioneer courage in those early California days. Neva Gerber, Ruth Royce, Wilbur McGaugh and Charles Brinley are featured

SOMEONE IS OUT OF STEP!

"A Pair of Hellions," the Saturday Evening Post story by J. MacFarlane, produced by Lee-Bradford Putting the fair chorines through the paces is no easy job as you'll learn from this rehearsal scene in

### 'Bargain Day'—Educational

Fast and funny 1 reel

Cliff Bowes gets the first laugh in this comedy when as Oliver, the correspondence school graduate he demonstrates cooking untensils in a department store. He burns himself, the floorwalker tells him to get cleaned up and report at the shoe department, but what he supposed to be a private bath turns out to be a very much public one. In fact a model bathroom, there for the express purpose of attracting patrons attention and it does—with Cliff Bowes in it. Sid Smith and Virginia Vance complete the comedy trio. We do not hesitate to recommend this as a first rate laugh-getter.

* * *

### 'Don't Forget'—Pathe

An absent-minded groom 1 reel

Charley Chase forgets everything but his love for his little bride-to-be. But his forgetfulness proves a serious embarrassment on the morning of his wedding and the fadeout showing him in full dress and bare feet gives the keynote to the extire proceedings in this comedy which is certainly fast-moving enough and quite amusing in spots.

* * *

### Pathe Review No. 13

Pathe Review No. 13 offers the following subjects: "Cathedrals of the World," showing details of the Cologne Cathedral; "Walking Wire," presenting Bird Millman in an artistic and actionful number; "Mountains of Refuge," views of Denver Mountain Park, Colorado; and "The Harbor," a Pathecolor study of the shores of Brittany.

* * *

### 'Herman, the Great Mouse'—Pathe

"Herman, the Great Mouse," Pathe's Aesop Film Fable number, presents the cartoonist's conception of what might happen in Jungleland if a magician started practicing his mystifying tricks on the populace. Decidedly original effects are worked into the action.

### 'Big Moments from Little Pictures—Pathe

Will Rogers 2 reels

Will Rogers undertakes to mimic Rudolph Valentino in "Blood and Sand." He does the bull fight scene with great gusto. His next is an imitation of Douglas Fairbanks in "Robin Hood." His third is a take off on Ford Sterling and the famous Keystone Cops. Rogers is funny in his imitations and he gets laughs in his "big scenes." His imitation of Fairbanks in a scene from "Robin Hood" is especially funny.

* * *

### 'The Dirty Little Halfbreed'—Pathe

Indian Frontier Series 1 reel

A story of life in the West during the frontier days. A half-breed befriended by a woman finally gives up his life avenging a wrong done her by a white man. The story is told by an old Indian woman. The story moves swiftly and makes a very interesting picture. It gives a vivid portrayal of life on the frontier before law and order were established and should prove of interest to everyone.

* * *

### 'Family Life'—Educational

Slapstick 2 reel

This new Jack White comedy has to do with a family first living in a California duplex bungalow and after wrecking that completely turning to Mother Nature for shelter. The cast includes Mark Jones, Ruth Hiatt, Otto Fries, Tommy Hicks, and Sunshine Hart—and the trained Ford should be mentioned. It does everything but talk.

* * *

### Pathe Review No. 12

Pathe Review No. 12 includes the following subjects: "Out Where the West Begins," showing some things Easterners never see; "The Friction Fighters," a pictorial study of ball-bearings—what they are and how they are made: "Meet Mr. Pelican,' and views filmed on the cliffs of California.

Everyone is talking about

CYTHEREA

*Goddess of Love*

## Vaudevillian, Gene Laymon, Star of New Comedies

George E. Kann, former head of the foreign department of Goldwyn Pictures, and now president of the corporation that bears his name contracted with Verity Films for twelve two reel comedies to be made and released during the coming year. Incidently, Mr. Kann considers that the short subject field has been neglected in this country.

These comedies, are being made at the Plympton Studio in Yonkers. Gene Laymon, long well known in vaudeville, stars.

* * *

## Intrepid Airman Grinds Camera Inside Crater

For the first time in history an airplane has actually descended into the crater of a great volcano and actually flown about inside!

This remarkable feat has been accomplished by Umberto Romagnoli, daring motion picture cameraman, at the risk of his life. And to make the feat even more thrilling, Romagnoli used a seaplane. The pictures he took are now part of the International News Reel No. 22 and will enable the public to see, for the first time, just what the crater of Vesuvius looks like—inside!

* * *

### 'Barnum Junior'—Educational

Good juvenile 2 reels

Johnnie Fox, Jr., is the ring leader of the boy scout clan in his town. It is at his house the gang meet, despite father's objections and when they decide to give a circus for a milk fund Johnnie is right on the job. He puts half a dozen dogs through their paces, making them play dead, jump through hoops and whatnot. Some of the captions are very funny, the action is fast and the comedy as a whole should appeal to the kids tremendously.

* * *

### 'Shanghaied Lovers'—Pathe

Good comedy 2 reels

Harry Langdon and Alice Day are "shanghaied" as they leave the church where they were married. Carried aboard a boat they have a series of harrowing experiences. Harry thinks Alice has been drowned and she, disguised as a sailor, tries to make known to him her identity with laughable results.

BOY, MY HORSE

Says Stan Laurel, alias "Dippy" Donawho. He's here to bid the boys at the exclusive Turf Club farewell before entering the International Race of "Zeb versus Paprika," a new Pathe comedy.

# The Exhibitors' Round Table

### Kettler Opens New Theatre

Carl Kettler's magnificent new Kettler theatre, West Palm Beach, Florida, was formally opened last week. Hundreds of theatre and exchange men from the Southeastern territory attended or sent good wishes and floral offerings. It is one of the most magnificent and imposing theatrical edifices in the South, rivalling in beauty and splendor many of the more costly theatres in the larger cities. While the cost of building and equipping was around half a million dollars, many have declared that it has the appearance of costing at least a million. The seating capacity is 1400. The number and size of exits and seating arrangements allow the theatre to be emptied of a capacity crowd within less than one minute.

* * *

### Super-Ballyhoo

An interesting coincidence occurred at Toronto, Ontario, on March 6 when the Variety Theatre, was visited by a threatening fire during an afternoon performance when the feature attraction was "Hook and Ladder," various posters of which were displayed on the theatre front while the blaze was in progress. There was much comment in the newspapers regarding this fact.

The fire started on an upper floor of the building but the fire-fighting film was not burned. The total damage was $3,000. A fireman and one policeman were hurt. The lessee of the theatre is Stanley Hamer.

* * *

### Looks Like Healthy Baby

Of the exhibitors of Western Missouri selected by the M. P. T. O. A. Western Missouri Committee as prospective members of the newly organized body, twenty already have responded favorably and money has accompanied the responses, according to A. F. Baker, acting secretary-treasurer. Only the most progressive exhibitors in the territory have been chosen.

A meeting will be held, probably in Kansas City, as soon as fifty members outside Kansas City are within the fold. A permanent organization then will be formed.

* * *

### Looking Them Over

Few are the idle moments of W. E. Truog, district manager for Goldwyn-Cosmopolitan. After making a trip over the territory, Mr. Truog returned to Kansas City last week from Omaha, where he attended a sales conference with J. R. Granger, vice-president and general sales manager of the company. Mr. Granger was enroute to the Pacific Coast.

* * *

### Pattee on the Job

C. M. Pattee, the veteran exhibitor of Lawrence, Kan., was a busy buyer in the Kansas City exchanges last week. Following close behind him from "limb to tree" was Clarence Rehm of Baxter Springs, Kan.

* * *

### Takes Five Year Lease

Harry Somerville, manager of the Orpheum and Imperial theatres, Greensboro, North Carolina, has secured a five year lease on the Orpheum Theatre, Madison, North Carolina. He will open it on March 17th after alterations, as a combination vaudeville and picture theatre. Mr. Somerville will remain in Greensboro, detailing its management to a new house manager not yet announced.

* * *

### Friends Mourn Dr. De Mandil

The untimely death of Dr. Carlos De Mandil came as a shock to his Kansas City friends. Dr. De Mandil conducted the orchestra at Frank L. Newman's Royal Theatre previous to his New York engagement.

While in Kansas City his name frequently appeared on the front pages through a series of misfortunes including a motor-car accident, the theft of his wife's expensive jewelry, and a hold-up at the theatre.

MAX NATHAN
An up-to-the-minute exhibitor, who is packing 'em in at the Modern Theatre, Providence, R. I.

### Smith Buys Two at a Time

Manager Joe Smith, of Blair's South Side Theatre, Indianapolis, has purchased two theatres from Michael Duffecy. They are the St. Clair, a new house, and the Oriental, a neighborhood theatre on South Meridian Street.

* * *

### Soon an Even Dozen

The Liberty Theatre at Healsburg, California, has been leased for a long term of years by the California Theatre Company. This makes the ninth house now controlled by the organization.

* * *

### Bandits Busy in Pittsburgh

The cashier at Rowland & Clark's Manor Theatre, Pittsburgh, was forced to obey the conventional command to "stick 'em up." The bandits got away with all the coin in the box-office.

* * *

### Lytle Leases Princess

W. J. Lytle of San Antonio, Texas, in association with C. C. Bruks, has taken a lease on the Princess Theatre at Houston, Texas.

### Sells One—Opens Another

R. G. Allen, formerly owner and manager of the Superba Theatre, Raleigh, North Carolina, has secured a long term lease on the magnificent new Temple, Birmingham, Alabama, and will open it under his personal direction and management.

The Temple was built a year ago by the Birmingham Masonic lodge, but has never been opened with any regularity since its completion. Mr. Allen is one of the best showmen in the South, enjoying a great reputation in Raleigh where he almost invariably headed the State on business on new superproductions. He recently sold this theatre to N. C. Hines, of Norfolk, Va.

The Temple seats 2800.

* * *

### They Like Night Best

Benjamin Apple, owner of the American theatre, Harry Symansky, manager of the Lincoln, and Walter Roberts, manager of the Troy, constitute a committee of three representing the motion picture theatres of Troy, N. Y. They will shortly appear before the common council of that city, to protest against the adoption of a daylight saving ordinance for this summer.

* * *

### Hichstim Now an Exhibitor

Samuel Hichstim, branch sales manager in Albany, N. Y., for Associated Exhibitors, resigned last week. He will be associated with his brother in handling the Star Theatre in Hudson. Nat Marcus succeed him. The Pathe sales force in Albany tendered Mr. Hichstim a farewell dinner.

* * *

### Golden Goes to Albany

Jacob Golden, manager of the Griswold, in Troy, N. Y., has been promoted to resident-manager of Harmanus-Bleecker Hall in Albany, while Virgil N. Lappeus has been transferred from the Hall to the Griswold. Al Bothner will take over the lease of the Capitol theatre, in Troy, on April 1.

* * *

### Paramount Service in Dallas

C. W. Griswold of New York, director of service in Paramount Theatres, is in Dallas to standardize the service of the Palace Theatre to conform to that of Paramount houses.

* * *

### Flowers Beautify Theatre

Mrs. T. E. Christopher exploits her Jewel Theatre at Beaumont, Texas, by keeping fresh cut flowers in baskets hung beside the ticket window, and fresh green pot plants standing in the lobby. A new brass rail before the ticket window and aisle lights to her chairs, have popularized her theatre and increased the attendance, as evidenced by the box office.

* * *

### How Many More for Tampa?

The Tampa Daily Times announces that a ninety-nine year lease has just been negotiated for the site of what will be the finest playhouse in the Southeast. A typically Floridan type of architecture is being planned upon for the theatre and the office building which adjoins it.

*THE above window display on Metro's "Thy Name Is Woman" was part of the campaign put over for the Allen Theatre of Cleveland, when the feature played at that house*

*WHEN the "French Doll" played the Crown Theatre, Mobile, Ala., store owners came to the bat with choice window displays, as an visible expression of willing co-operation*

# Metro Pictures Boost Business with Choice Window Displays

***Are You Getting Your Share of Free Advertising Under Glass? If Not, Then Start Making Friends With the Store Owner at Once***

# SHOWMANSHIP

## The Young Manager Grew Older and Learned—

*Even as a Showmanship Editor—Successful Theatre Management Embodies the Oldest Principles Applied to the Newest Ideas*

*By* MICHAEL L. SIMMONS

WHAT extraordinary changes short flights of time do bring. And how extraordinarily old are the principles which guide the newest changes to success.

This preamble is no attempt to spar for an opening into the realm of philosophy, but is rather intended as an approach to a point of time which marked the advent of the Showmanship Editor in the motion picture business.

Thus, going back a stretch of ten years, picture, if you will, a young man, who, at the very threshold of a new career gazes proudly at the completion of his first piece of handiwork in that career—in fact, is so much impressed with the masterfulness of his initial start that he ventures a few self-elected deft parts on the anatomical region near the shoulder blades, and so on and so on, if you know what I mean.

The young man is noting the effects of his first piece of work as house manager of a two hundred and ninety-nine seat picture house, situated on a crosstown street in the upper Bronx, New York. His face registers pleasure of the most superlative sort, as he eyes the neat one sheet interlaced with a hanging pennant at the left side of the entrance to the theatre; a three sheet poster rather smartly arranged on a board frame at the right side of the entrance—and last, but not least a sign, over the center arch of the front of the theatre. Not an ordinary sign, mind you, but a triumphant, eye-pulling sign, done by the young manager's own fair hand and suggesting very plainly that "The Stupendous Three-reeler, 'Bleeding Hearts,'" was ready to entertain that portion of the public fortunate enough to squeeze inside the theatre's doors before the S. R. O. was hung out.

Oh, it was a proud young man, indeed, who gazed at his craftsmanship with frank admiration. One who thrilled to the roots of his dark brown hair at the thought of the manly responsibilities and confidence resposed in him by an employer too busy with other interests to give his time to the two hundred and ninety-nine seat theatre on the crosstown street in the upper Bronx, New York.

AND, oh, how pride did go before the inevitable fall, as, with the passing of the days, the conscientious, hard-working fellow noticed that despite his clever hand-painted signs, despite a smartly arranged lobby dressed up in alluring posters, despite little excursions into exploitation in a day when exploitation as it is known now was as venturesome as a flight to the pole, and despite the good quality of his pictures, the S. R. O. sign never left its little rack under the cashier's drawer. Worse than that it became unmistakably noticeable that other two hundred and ninety-nine seat theatres in the neighborhood were doing business which dwarfed the receipts of this particular house into insignificance.

What was the trouble?

The young house manager learned pretty soon. First, a consistent check-up revealed that his shows were playing to "one time" audiences. That is, folks came to his house just once. They rarely returned to see another show. The shows were good, the music as good as that in the other houses. But to little avail. Transients occasionally patronized the house, but the steady patronage went elsewhere.

This happened ten years ago. The denouement of the situation so far described had, despite its gloomy details, a happy ending. Not one that was miraculously achieved over night. But one which came through the conscientious application of a few well-worn principles; principles which were revealed to the house manager, after a comprehensive study of conditions of his house, his employees, of his neighborhood, his patrons, and of human nature in general.

THOSE of my readers who are expecting me to reveal the open sesame to the solution of the problems which beset the young manager ten years ago, in the form of a one-dose pill, after the model offered in certain booklets purporting to teach French in ten days, or grow a luxuriant crop of hair over night on a head as unfertile as the Sahara Desert, are doomed to disappointment.

Suffice to say that the lessons the young man learned and which brought him the ability to cope successfully with the problem of an anaemic cash drawer, are similar to those he continued to learn as he went along on the stepping stones of experience from the management of the two hundred and ninety-nine seat house to a bigger job, and later to a still bigger one.

TEN years have passed since the young house manager reached the present Showmanship Editor's desk, from which strategic point he merges his experiences and ideas with those of showmen all over the country. The accumulated experiences of hundreds of theatre managers—failures by which to profit; successes to emulate—are filtered through the faculties which see these things not only from a desk, but visualize them in the experiences which started with the young house manager of the story and continue in the showmanship mill of the Exhibitors Trade Review and are offered in weekly allotments in the pages of the Showmanship Department.

As inferred in the opening paragraph of this article, the chaff which flies from this constant exchange and flux of ideas reveals that the oldest principles are applicable to the newest order of things. On the subject of house management these principles sum up thusly:

The house manager and his workers are judged by the theatre they keep. Where a shoddy theatre and a dust-laden atmosphere exist you'll find a shoddy manager, whose employees reflect the influence of their surroundings and become indifferent, and sometimes, insolent.

The successful manager must be a gentleman. To be recognized as a gentleman he must demand cleanliness and politeness on the part of everyone connected with his theatre. He will tolerate nothing but a scrupulously clean theatre.

The discerning manager will recognize ventilation as a subject of urgent importance and one that will receive his special attention. His auditorium will always be comfortable. Warm when necessary, but never laden with bad air. Cool when necessary, with precaution against draughts. Poor ventilation has been the ruin of high-calibre film entertainment more times than one likes to recall.

The astute manager soon learns that giving orders from a desk will not insure the proper execution of those orders. He

(Continued on page 46)

### Lobbyology

**Successful House Management**

What are the ingredients of successful house management?

Theatre management, like administrative work in any other industry, presupposes certain marked characteristics on the part of the man who is essentially adapted for the position. Given these essentials, the potential theatre executive is off to a good start; but one which is entirely neutralized unless he finds a ready solution to problems that conditions, local and general, bring from day to day.

What are these day-to-day problems and how meet them successfully?

That is your cue for starting to read at the beginning of this page and deciding for yourself.

BLACK OXEN WINDOW

Corrine Griffith is well known for her display of fashions and in her picture "Black Oxen" she featured a number of Paris creations. A Los Angeles women's store tied up with the First National picture and showed the gowns worn by Miss Griffith in her picture. The display proved a winner

# Nationally Known Dealers in Metro's Exploitation Campaigns

FOUR more companies, manufacturers and distributors of nationally known products have been enlisted by the Metro exploitation department in the national exploitation campaign on the three latest Metro releases, "The Uninvited Guest," the J. E. Williamson-Ralph Ince production, "Woman Who Gave," Reginald Barker's latest production for the Metro-Louis B. Mayer forces; and Fred Niblo's new picture now at the Lyric in New York, "Thy Name Is Woman," also a Metro-Louis B. Mayer attraction.

These companies are: Royal Distributing Company, which handles Royal Baking Powder; the California Packing Company which distributes the famous Del Monte brand of canned fruits; Pond's Extract Company, manufacturers of Pond's Creams and the Western Company, distributors of Gainsborough's Powder Puffs.

Those announced last week include Swift and Company, nationally known packers, National Biscuit Company, Beech-Nut Packing Company, Reid, Murdoch and Company, distributors of the famous Monarch coffee, the Campbell Soup Company of New Jersey, and Vivaudou, the world's greatest manufacturers of toilet preparations.

All the Metro exchanges have been instructed to forward to the main headquarters of these companies all booking dates as they are signed from time to time and also to inform exhibitors in their territory of the tie-up. In turn the companies will forward to their distributors special window displays and lithographs tieing up with each picture. The greatest results are expected from this co-operation.

* * *

## ORIGINAL PRESS SHEET

Warner Brothers have gone out their way to make an original sheet for "The Marriage Circle," the Ernst Lubitsch production which is still going strong on its fifth week in Los Angeles.

The press sheet of newspaper size, contains a wealth of publicity and exploitation material. Reproductions are strikingly displayed, and the stories have the news quality that will get them over the city editor's blue pencil. Especially deserving of comment are the posters, distinct departures from the average assortment of lithographs.

The herald is a good piece of work, in its attractive layout and copy display; one of the achievements in herald work, it is bound to go far in arousing interest in the productions, when distributed. The same may be said of the two half-sheets, two points in whose favor are inexpensiveness and the fact that the twin pair come together as a one sheet, so that they can be separated or used together. They make dramatic pieces of lithography.

## MANAGER TURNS WRITER

The Girls' Club in Montgomery, Ala., brought it on themselves. One of the members called on H. C. Farley for information about Norma Talmadge as she was asked to deliver an address to the girls.

Farley remembered that he was playing First National's "Song of Love" the next week so he offered to write the speech for the girl. Farley is too much a showman to ask him how the speech went over.

100% Picture
CYTHEREA
*Goddess of Love*

## 'LONG LIVE THE KING' GETS SENDOFF

### *Jackie Coogan Contest Proves Popular With Bangor Youngsters*

ONE of the most successful "Jackie Coogan Contests" ever put over was that carried out by Arthur W. Pinkham, manager of the Park Theatre, Bangor, Maine, when he played Metro's "Long Live the King."

Over 500 contestants took part and the winner received a suit of Jackie Coogan clothes with excitement running high and the whole city vastly amused over the contest.

In putting the stunt over Mr. Pinkham held nightly parades of the contestants in make-up, this being an entirely new angle to the "Jackie Coogan Contest" idea, and a plan that gained a vast amount of extra publicity for the theatre and picture, the results being perfectly apparent at the box office.

Other stunts that Mr. Pinkham put over in connection with "Long Live the King" were window displays in the most prominent clothing concerns of Bangor and a street ballyhoo consisting of a pony cart with three sheet cutouts which was driven about town during the run.

In addition, and as part of the contest, two dozen pails of Jackie Coogan Peanuts were given out as prizes to those who were not quite entitled to the first prize but presented remarkable likenesses of the well known Jackie.

* * *

## STEERS SPELL WORDS IN 'BLACK OXEN' EXPLOITATION

When George Schade of the Schade Theatre, Sandusky, O., came to play First National's "Black Oxen" he had a great idea. He would get ten steers or oxen and parade them in single file down the main streets. Each one would have one of the letters of the title painted on his sides. There were only nine letters but an extra steer would be necessary for the spacing between the two words.

The slip in the stunt was the fact that ten steers were not obtainable.

Schade finally managed, to get two steers from a neighboring packing house. They were appropriately bannered and had a boy announcer with them. With his public trained to expect something new from the enterprising manager of the Schade Theatre, it was a simple matter to connect the phenomenal street sight with a coming picture.

SCARAMOUCHE WINDOW

This window in Evansville, Indiana, attracted considerable attention. The decorator displayed the type of gowns used by Alice Terry in Metro's "Scaramouche" with stills of the beautiful actress. The arrangement was neat and proved to be a good puller for the production

## 'BEAU BRUMMEL' CONTEST FOR SAN FRANCISCO

### *Warner Brothers Plan Unique Stunt For New Production*

EXPLOITATION embracing all prominent city officials, clubs, business associations and department stores of San Francisco is being carried through in connection with the forthcoming showing of "Beau Brummel," the Warner Brothers' Classic of the Screen, at the Imperial Theatre.

Last week, George A. Oppenheimer, Inc., fired the opening shots of the campaign by showing the picture to the president, general manager, chief publicist and chief window trimmer of the Emporium, City of Paris, the White House, Liebes and Company, Livingston's and O'Conner-Moffatt, who are the biggest and finest stores in San Francisco. The picture is also to be shown to the President of the Chamber of Commerce, the President and Secretary of each of the following clubs: Downtown Association, Retail Men's Association, Lions, Retail Clothing Men's Association, Chief of Police and the Mayor.

The purpose of the above is to institute a voting contest in each one of the clubs so that they may elect one of their members as the Beau Brummel of their club. Then prizes will be given to the champion Beau Brummel of the various clubs. All the big department stores and retail clothers have agreed to cooperate by window displays and special advertising for the Beau Brummel week.

The mayor is expected to declare a Dress-Up Week or Beau Brummel Week during the opening week of the picture. The Police Department will also hold a contest for the Beau Brummel of the San Francisco Police Department.

Further, arrangements have been entered with one newspaper to carry a series of sketches of several prominent men in San Francisco, showing them as they are today and as they would have looked during the period of George the Third, when the famed Beau Brummel reigned supreme.

Warner Brothers are confident that all exhibitors will find they can duplicate the tie-ups inaugurated in San Francisco, thus insuring certain interest in the production during its showings.

* * *

## BROOKLYN STRAND GETS GOOD WINDOW DISPLAYS

Downtown, or the business part of, Brooklyn has for the past few weeks been the center of an extensive window tie-up campaign by the Brooklyn Mark Strand, which took in a territory covering all of the shopping district, extending over a radius of five miles. This campaign took in windows of the two leading department stores on Fulton Street (the two chief stores in the city), windows of drug stores, book shops and confectioneries.

The pictures included in the drive were "Under the Red Robe," "The Eternal City," "Painted People" and "The Marriage Circle," with activities under way on "The Hunchback of Notre Dame." For these the shops were induced to dress special windows, for which the Brooklyn Mark Strand supplied the art cards. These cards were of course made up to name the picture and the theatre as well as the play date. The two pictures first named were easy tie-ups with the book shops and book departments of the big stores, and the third offered an idea for the cosmetic departments, while "The Marriage Circle" enabled the jewelers to make choice displays of wedding rings.

* * *

## BUICK TIE-UP

A hitherto unrecorded chapter in the history of Strongheart and his mate, Lady Jule, was put into print recently when the photographs arrived showing the canine star and his leading lady outside the Garde Hotel, New Haven,

Universal's "Hunchback of Notre Dame" was given a drug store window display by using the name of Patsy Ruth Miller in connection with cosmetics

comfortably ensconced on the running board of a Buick automobile.

A tie-up was effected with the local agent that furnished additional publicity and advertising space, the agency taking advertising to announce the event. Strongheart and Lady Jule were motored around town to keep their various publicity appointments at no cost at all. It not only furnished good publicity but saved transportation expenses.

The tie-up was worked in connection with the canine star's personal appearance in behalf of First National's "The Love Master," to be shown at Gordon's Olympia Theatre.

* * *

## CRAYON FOR POSTER WORK BY SWEDISH ARTISTS

Crayon, rather than water colors and oils, as in this country, are used in Sweden for poster work. A batch of posters on Rex Ingram's "Where the Pavement Ends" arrived at the Metro offices last week from Raoul Le Mat, distributor of Metro pictures in Sweden and owner of a big chain of theatres. The posters were of brilliant coloring and the warm effects produced by the crayon arresting.

Mr. Le Mat was in New York several weeks ago visiting Arthur Loew, general sales manager of Metro's foreign department. Differences in Swedish and American methods of exploitation was one of the topics which were discussed and Mr. Le Mat promised to send some of his posters here.

The soft effect procured by crayons does not lose any of its color by the lithographic process.

## SMALL TOWN MANAGER OFFERS GOOD IDEA

### *Shows Patrons They Get Same Pictures as City Theatres*

HOW a super-picture can be made to draw to capacity in a small town, was demonstrated by Manager F. N. Harris of the Amuse Theatre, Hart, Michigan. Mr. Harris recently presented "Merry Go Round" and "A Lady of Quality," and instead of being handicapped by the fact that both pictures had been shown a few weeks in Detroit, this enterprising showman took advantage of the situation and obtained a banner box-office in consequence.

Simultaneously with the Detroit run on these Universal Jewels, Mr. Harris displayed in his lobby advertisements on the two productions as they appeared in the Detroit dailies. Slides describing the character of the productions and their previous successful runs in other communities were projected three weeks before the pictures came to Hart.

One-sheets, photos, press-matter, window cards and heralds were distributed and posted four days before play date, not only locally, but also in two adjacent towns. Heralds were placed in all parks, automobiles, and distributed among all the Hart business houses.

An advertisement of considerable size was run in the local newspaper a week in advance, and a large banner, painted by Mr. Harris' artist, was displayed two days before the showing. The stunts were effective, according to Mr. Harris, as the people virtually poured in, and were enthusiastic about the quality of the two Universal-Jewels.

"In a small town you have to make your patrons feel they are getting their money's worth," writes Mr. Harris, "which they certainly do in Universal pictures.

* * *

## CLAUSE IN PENAL CODE LIKELY TO SUPERCEDE CENSORSHIP

Present indication point to the repeal in Albany, of the existing Censorship law before the present Assembly is dismissed for this session.

In place of censorship a clause will be inserted in the Penal Code making it criminal offense to show pictures that are considered immoral and will cause the arrest of any exhibitor who fractures the law.

It is expected the bill will be presented this week and it is not likely any serious difficulty will be experienced in its passage.

A clever tie-up was arranged with a San Francisco furniture store to exploit Cosmopolitan's "Under The Red Robe." The store made a display of period furniture of the time the theme of the picture is set

## GOOD EXPLOITATIONS FOR 'PURITAN PASSIONS'

### *Special Musical Program and Street Ballyhoo Get Results*

EFFECTIVE exploitation in connection with the showing of "Puritan Passions" at the Beacon and Modern Theatres, Boston, Mass., the week of March 2, resulted in unusual publicity for this Hodkinson release and brought crowded houses to these twin downtown theatres.

In co-operation with Manager Lourie, Joseph O'Sullivan the special Hodkinson exploitation man who covered the showing worked out a campaign based on the extraordinary dramatic appeal of the picture and the unusual possibilities for appealing to the lovers of good music afforded by wonderful music score specially composed for "Puritan Passions" by Frederick S. Converse, the famous operatic composer.

In the New England Conservatory of Music cards announcing that the first original photoplay-symphony ever written would be played in conjunction with the showing. These cards were also placed in five music stores handling the music of Oliver Ditson Company, who published excerpts from the score. Announcement cards were placed in the lobby, to the same effect. The result of this play on the unusual musical score played with "Puritan Passions" was the attracting of the music lovers of Boston to the showing.

The day before the opening, Mr. Converse talked over the radio, Station WNAC broadcasting, his subject being "Music and the Photoplay," with special reference to the score for "Puritan Passions."

The ushers at both the Beacon and Modern were costumed in Puritan dress, lending a quaint atmosphere in keeping with the presentation.

During the week of the showing a man and woman, dressed as Puritans, covered the business section of Boston, the man carrying a hand bag on which was lettered: "'Puritan Passions' Now Playing at the Beacon and Modern Theatres. See Us There."

On the day following the opening the Hodkinson exploitation representative assembled the ushers and the ballyhoo people in front of the Beacon Theatre and had photographs taken. The stunt attracted a large crowd which became so dense that traffic was stopped for the time being, the crowd being under the impression that some movie scene was being "shot." The result was an immediate rush on the box office, and the second day's receipts exceeded the opening day's, which had done virtually capacity business.

Comments of the audience coming out of the theatres indicated that the picture had made a hit with them, and the word-of-mouth advertising combined with the unusual exploitation was reflected in splendid box office results.

* * *

## UNIQUE LOBBY DISPLAY PAYS BOX OFFICE DIVIDENDS

During the short intermission between shows, E. D. Turner announced his coming attraction, "Tiger Rose" by mounting a twenty-four sheet cut-out behind a gauze scrim and exhibiting it from the stage illuminated by flashes of lightning.

Turner's big stunt, was his lobby display. Together with his Art Director, Fred Tipton, Turner built a real cataract in the lobby. He used a small tank and pump which required only one filling of water. The sides of the water-fall which was made of canvas were masked off with spruce boughs and leaves. Over the top of the falls a stuffed cougar was perched in a realistic attitude.

The display was balanced by exhibits on the sides of the lobby consisting of three-sheet cut-outs framed in front of foliage and flowers. It was a one hundred per cent display, and while inexpensive it required no little work.

ORAL D. CLOAKEY

## Showmanship Record Wins Manager Good Berth

**WIDE interest has been aroused in the moving picture business in Canada in the announcement that Universal Pictures Corporation has appointed Oral D. Cloakey, manager of the Regent Theatre, Ottawa, general supervisor of exploitation and theatres, with headquarters at Los Angeles, Cal., Mr. Cloakey to assume his new duties at the end of March. In securing Mr. Cloakey, Universal gets the services of an exceptional exploitation expert.**

**Incidentally, he is one of several prominent men of the Canadian moving picture business who have been acquired by large moving picture enterprises in the United States in recent months. For ten years Mr. Cloakey has demonstrated magnificent effectiveness in the promotion of picture presentations in many cities of Canada, the Ottawa Regent being the thirty-seventh theatre over which he has had charge in that time. He made his start with theatres when he joined the first Allen Theatre at Calgary, Alberta, in 1913, and one of his particular accomplishments was the opening of the big Allen Theatre at Cleveland, Ohio, of which he was the first manager.**

**First with the Allens and then with Famous Players Canadian Corporation, after the latter had acquired the theatre assets of Allen Theatres, Limited, Mr. Cloakey was given extensive scope as a theatre doctor where special attention was required in order to build up house prestige. In addition to his outstanding ability as an exploitation man, he is also an individual of fine musical attainments. and it was often the case that he made personal appearances as an instrumental soloist in his own theatres, his specialty being the xylophone. He has been a prominent member of the Ottawa Elks and also of the Rotary Club of Ottawa. His standing can be estimated by the fact that he was a member of the local Rotary Club in no less than eight different Canadian cities.**

**Seven years ago Mr. Cloakey met a young woman who was on tour with the Juvenile Bostonians in Western Canada, and she left the show to become Mrs. Cloakey.**

## NATIONAL CANDY TIE-UP FOR 'HAPPINESS'

### *Special Candy Boxes Will Be Used In National Tie-Up*

THE Metro exploitation department has just completed another national tie-up—this time with the manufacturers of the famous "Happiness" candy to go with Laurette Taylor's screen version of her great stage play "Happiness," which Metro is releasing currently.

The candy people have had made up special boxes for their candy in honor of Miss Taylor's picture. Each box has a photograph of Miss Taylor on the cover with the name of the picture and her autograph under it. In addition the manufacturers have designed a special window display card which has mounted on it a still from the production and Miss Taylor's autographed endorsement. Room has been left on it for the theatre imprint.

These window cards are being supplied by United who make "Happiness" candy to all its stores throughout the country with instruction for their managers to get in touch with the local exhibitors when "Happiness" is set to play. Where a city does not have a special United candy store, the United Cigar Store in that city will be supplied with a full order of "Happiness" candy and the special window display so that the tie-up may be effective there when "Happiness" plays.

The Metro exploitation department has sent out a special bulletin to all its exchanges and to exhibitors, instructing them to get in touch with the United Stores in their territory.

* * *

## 'THE ETERNAL CITY' HAS GOOD EXPLOITATION ANGLES

H. M. (Tod) Browning scored a bullseye in his handling of First National's "The Eternal City" at the Olympia, New Haven, Conn. He evolved a new angle by taking advantage of the location of the story and picture by appealing to the Italian element in the city. Philip Troup, former postmaster and editor of the New Haven Union, was allowed to sponsor a special showing to the officers and members of the Italian societies of the city.

Pasquale De Cicco, Italian consular agent, headed the foreign delegation which gave the picture considerable word of mouth advertising. The fact that the story has been modernized to bring in the Fascisti crisis made it of timely interest. Browning's audience was divided in its opinions on the political development and argued long and vociferously on the story action as propounded in the picture. It all meant good publicity for "The Eternal City."

* * *

## SCHOOLS WILL HELP EXPLOIT BURR PRODUCTION

Both in title and theme, C. C. Burr's special "The New School Teacher" offers exceptional opportunities for popular forms of exploitation and tie-ups. Many plans for a campaign are suggested in the press on this Charles "Chic" Sale starring vehicle issued by Burr Pictures, Inc.

The tie-ups with local schools are unlimited. The giving of passes to the teachers is one plan of starting talk. Another, which is sure to get newspaper space is to give a special theatre party to the "New" school teacher in the town, giving the affair in honor of the most recent addition to the teaching staff. Then also the prize essay idea applied to "Our New School Teacher" may be used with success.

The Burr press sheet devotes considerable space to a series of letters which will incite interest in the press and it also developes direct mail suggestions.

## YANKEE METHODS INVADE ENGLISH CITIES

### *Police Take Action Against Displays That Attracts Crowds*

AMERICAN publicity methods in the exploiting of feature films are generally being accorded a real welcome in England. Horace Judge, Publicity Director of the Associated First National Pictures, Ltd., has demonstrated that in pushing "Potash and Perlmutter." His experience with this picture is of special interest in that it was distinctly an experiment which worked out successfully.

In the various large cities of Great Britain where the film was released, Mr. Judge tried methods which were decidedly new to the British movie fans. He arranged for the distribution of pamphlets by persons made up to resemble the familiar Abe and Mawruss, he planned and executed window display tie-ups, and directed special features in the theatres where the picture was shown. The effect on the box-office figures has been extremely gratifying.

In several places it was found that the authorities were unwilling to permit stunts that caused big crowds to gather, and in a few cities it was necessary to discontinue such exploitation methods after the first day. In London, for instance, Judge arranged for the use of a department store window, dressed to resemble the office of "Potash and Perlmutter," with a chic stenographer carrying on what was patently a heated argument with her employers. The co-operation of the store was obtained by having them provide different dresses for the girl. So great was the crowd before this window that traffic was obstructed and the police requested the discontinuance of the feature.

Similar settings were arranged in several other cities and in some they were permitted to continue the full week preceding the showing of the picture. In addition several outdoor stunts were arranged. In character, "Abe and Mawruss" drove around the streets in a dilapidated "flivver," dropping from battered suitcases, leaflets regarding the film. In Manchester, arrangement was made for a comic dialogue between the characters representing Abe and Mawruss in the theatres, between performances. This was another scheme that found favor with the British audiences.

There was considerable question regarding the advisability of putting such purely American ideas of publicity into effect in England, owing to the resentment shown in many cases against what is considered an invasion of "Yankee Smartness." In the case of the film in question, however, the results proved that not only has there been no offense to British taste, but that the results were exceptionally gratifying. A testimonial from George Black of Newcastle, who is considered as one of the livest and best exhibitors in England, said in part that, "everything possible had been done to put Potash over in his town."

* * *

## OKLAHOMA CITY STAGES NEVER FAILING ATTRACTION

S. S. Wallace, Jr., manager of the Criterion Theatre, Oklahoma City, pulled a good one in his advance exploitation of "The Humming Bird." By arrangement with the Davenport Hosiery Mills, of Chattanooga, manufacturers of Humming Bird Hosiery, he staged a real leg show for a week—and got away with it.

At each performance he announced that a box of Humming Bird hose would be awarded the girl who, in the opinion of the audience, had the best looking legs. The contesting girls, visible from their knees down, walked behind the drop curtain which was raised at knee height from the stage and the audience by its applause decided the winner. Needless to say, there were capacity crowds at each performance and everybody knew about the coming picture.

Oklahoma City may now expect a challenge any day from the girls of Tulsa.

BALLYHOO OF REALISM
Howard Waugh, of Loew's Palace, showed his penchant for tickling the curiosity of Memphis pedestrians when he installed this very effective ballyhoo of Paramount's "West of the Water Tower."

* * *

## NEW APPROPRIATE MUSICAL NUMBERS ANNOUNCED

Edward Schuberth and Company of New York City, announce the publication of several musical numbers of particular merit in conjunction with the showing of motion pictures.

Among these are, "Dawn," "Petals," "For You Alone," "Dream Chimes," and "What's the Whole World to Me Without You."

## 'THE WOMAN OF PARIS' LEAVES SOUVENIR

### *Visiting Cards Distributed Before Coming Production*

ATLANTA awoke one morning last week and found that "A Woman of Paris" had called during the night and left her visiting card without waiting to ring the doorbell.

Kingsmore had five thousand cards printed with "A Woman of Paris" across the center where the name usually goes, while in the upper corner was the line "Introduced by Charles Chaplin." In the lower corner of the card it read, "Called, Meet me at the Howard."

There must have been some amusing results. We remember the time we used the stunt for a Norma Talmadge picture in Boston and two "sheiks" came running into the theatre demanding to meet Norma personally.

In line with her recent instructions covering the exploitation of this picture, this stunt is good, as it gets over the picture without mentioning the name of anyone in the cast.

* * *

## CIRCULATING NOVELS PROVE GOOD PUBLICITY STUNT

Manager Berry of the Gem Theatre at Laverne, Okla., used the special photoplay, "The Way of a Man," in a rather novel way for the exploitation of Pathe's new adaptation of Emerson Hough's novel.

Mr. Berry purchased ten copies of the Grosset and Dunlap photoplay edition of "The Way of a Man" and selected ten residents of Laverne to whom he lent the book for three days. After having been read, the books are passed to ten other people for their perusal.

* * *

## ESSAY WINS RESPONSE

W. H. Golding, manager of the Imperial Theatre, St. John, N. B., recently concluded a meritorious competition among the patrons of this house by presenting appropriate prizes for the best stories which were made out of the names of the featured productions which had been playing and were to play at the Imperial Theatre. Many novel essays were received.

Our exhibitor friends in other "climes" show a keen disposition to follow the domestic urge in dressing up theatre lobbies. This picture represents the Leicester Bioscope Theatre of Johannesburg, South Africa, in which Arrow's "The Little Red Schoolhouse" received the benefits of the lively lobby dress

# *EXPLOITATION IDEAS*

### Nerve and a Tractor

It takes more than a tractor to pull the stunt, E. D. Turner got away with it in Asheville.

You have to know the mayor by his first name, and be able to borrow a dress coat from any member of the city council.

Turner hitched a Fordson tractor to a flat truck on which was perched the complete and total wreck of what had once been an automobile. The sign on the flat truck read: "The Driver of this car took a six-cylinder joy ride. He was PLEASURE MAD.

This display was so long, and took so much time to pass a given point, not to mention the fact that the open exhaust of the tractor wasn't at all like a steam calliope, leaves a little room for explanation. How did he do it? Turner frankly admits that it was "pull" which doesn't apply to the tractor, but to his standing with some of the big boys in Asheville.

"Pleasure Mad" did a good three-day turn at the Imperial; they had to find out what the noise was all about.

* * *

### Knee Pants at Premium

Knee pants were at a premium when First National's PENROD played the Grand Theatre, Paris, Tex. Manager Fred Caddell of the boys' department of the Burton-Peel store persuaded the store to give a free showing and then had the school superintendents both of Paris and Lamar County announce it at all the schools. Boys in knee pants were admitted free as the store's guests and there were 756 who lined up the morning of the showing.

The stunt was another outgrowth of the Penrod Clothes tie-up arranged with Wiener Brothers, the manufacturers by First National's New York office.

In addition to the newspaper and word of mouth advertising that the picture got for the store it also furnished the boys' department with a mailing list of invaluable benefit.

* * *

### 'Dangerous Maid' Warning

They put flames around THE DANGEROUS MAID to warn patrons that she was dangerous at the Rialto Theatre, El Dorado, Ark. Arthur Swanke, who directs the destinies of the house states that the First National attraction got good business by playing up the star and emphasizing the fact that the story showed her in a new role—that of an aggressive, dominating he-female.

The lobby panel consisted of a hand painted drawing of Miss Talmadge with two urns on each side, a smaller set of candles being underneath. The "candles" consisted of electric light bulbs wired into the top of the decoration.

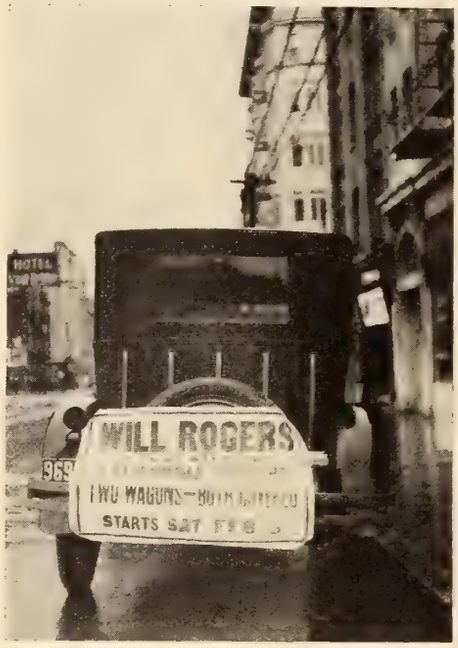
* * *

### Establish Big Brother Week

Claud Saunders says that the most thorough campaign for Paramount's BIG BROTHER that has come to his attention is that of Manager O. D. Cloakey, of the Regent Theatre, Ottawa.

The backbone of Cloakey's exploitation naturally was the organization of a local Big Brother Week, in which the co-operation of every possible club and lodge was secured. These included the Rotary, Kiwanis, Lions, Elks, Y. M. C. A. and Boy Scouts. All these, in addition to every Service club in Ottawa, were enlisted in the cause as the result of fifteen addresses which the enterprising showman personally made at regular or special meetings of the respective organizations.

Ten thousand circular letters sent out by the Ottawa Boys' Association and a special children's showing on the Saturday morning preceding the engagement contributed toward sending the week off to a flying start, and thousands of windshield stickers announcing Big Brother Week kept the show constantly in the public mind. In fact, no stunt, either old or new, was overlooked.




INEXPENSIVE ADVERTISING

**One of the most inexpensive forms of advertising is to utilize the automobile. The picture above shows an announcement of Pathe's comedy, "Two Wagons —Both Covered." The old family flivver will do**

### Zane Grey Week

Zane Grey is a popular author in Birmingham, so T. G. Coleman took advantage of his popularity and made a "Zane Grey Week" during the engagement of Paramount's HERITAGE OF THE DESERT at the Galax, Birmingham.

The biggest department store in town took large space for several days to "plug" the novel, and every ad was headed "Zane Grey Week." The store also devoted a large window to the book in which there were cards and posters from the Galax. In addition to the window the store featured the book with a well arranged table in the book department.

* * *

### Shoe Store Tie-Up

Walk-Over, one of the biggest stores in Jacksonville, had its window working for Guy Kenimer when he was playing TIGER ROSE at the Arcade.

Warner Brothers have some publicity pictures of Theodore Von Eltz in a pair of "Walk-Overs." Kenimer used this picture on a big sign which read that Von Eltz wore the shoes, and that the picture was playing at the Arcade.

### Music for Exploitation

The most extensive advertising yet used by Gordon's News, Bedford, Olympia Theatre, under the management of Earle D. Wilson is being used for Gertrude Atherton's BLACK OXEN, with a lavish use of cut-out heads of black oxen predominating. A wagon with big signs on either side, bearing a piano player and song plugger went through the streets, while a huge banner was hung on each side of the theatre and from the top at intervals a cornetist played.

In the entrance, was a barrel, placed the week before with the admonition "Do Not Look In." While at the bottom was a round sign "All Next Week 'Black Oxen.'" Cardboard cut-outs were sprinkled about the entrance and lobby, with orange and black streamers displayed, the colors being those used on the cover of the book. A shadow box, and flashing sign were also in operation the week before.

* * *

### Choir Aids Picture

Louis R. Brager, special exploitation representative for THE HUNCHBACK OF NOTRE DAME, put over a real campaign run at the Rialto Theatre in Charlestown, W. Va. Among many patrons pulling stunts the most notable were the securing of the mixed choir of St. Ferdinand's Church for the rendering of the prologue, and the hearty endorsement of the chief executive of West Virginia.

St. Ferdinand's Choir is a group of singers well known throughout the South and their presence proved a strong drawing card. Brager arranged a special showing for Governor McCorkle and his staff. His excellency was so favorably impressed with the production that he wrote an open letter advising the entire community to see it. So too, did Father Ferdinand—and the result of these letters, in conjunction with the other efforts exerted in the picture's behalf, was a record breaking engagement.

* * *

### 'Ponjola' Haircuts Popular

Barber Shops aren't usually good exploitation ground to work on. But G. L. Shields devised a smart little card for PONJOLA, which you can see on the wall of any shearing shop in Augusta, Ga.

"Anna Q. Nilsson got $10,000 for cutting her hair," reads the sign, "but we give you a $10,000 haircut for fifty cents."

Pictures of the star being separated from her goldi-locks illustrated the card, with an additional box of straight billing copy giving the name of the theatre—the Modjeska—and the play dates.

Shields tells us the cards are still up in every barber shop in town.

* * *

### Peggy Resemblance Contest

Another exhibitor who got results from the BABY PEGGY Resemblance contest was T. G. Coleman of the Galax, Birmingham.

His front page stories for a week before the picture opened made the success of the engagement positive. One of the big department stores voluntarily tied up with the contest and devoted a window for the purpose of offering free passes to the first twenty children in the Children's Department on a certain day.

* * *

### Paris Gown Attracts

A Paris Gown,, Poiret's latest creation, displayed under glass, drew an admiring crowd of women in the lobby of the Rex Theatre, Sumter.

A WOMAN OF PARIS was the occasion. Oscar White borrowed the gown from Sumter's smart shop, Schwartz Brothers. He built around the gown a subordinate display which was very effective at night. It accented the gown, which was the high note in the lobby.

One of the "First National Twenty"
CYTHEREAN
*Goddess of Love*

# ADVERTISING AIDS

HOW to make tea with a kick was the angle W. T. Murray hit on to put the picture across at the Rialto, Atlanta.

Four thousand envelopes with inserts were distributed. The envelopes bore the line "How to Make Tea With a Kick," but upon opening the envelopes you were referred to a certain telephone number for further particulars. The number happened to be the theatre, although no mention was made of the Rialto.

The biggest kick in the stunt came from the police department, where several of the envelopes had been mailed. The police phoned.

* * *

MANAGER Jack Kennedy of the Capitol Theatre, Peterborough, Ont., has found a new way of tying up with a newspaper serialization. The Peterborough Examiner had been running the serialization of First National's "Black Oxen" for several weeks when the Capitol's play day approached.

Through the columns of the Examiner Manager Kennedy offering passes to the first twenty who could calculate the day on which the final installment would appear in the paper. The newspaper in its announcement of the offer, stated that it was a straight mathematical problem and called for experts at figures.

The advertising done by the theatre featured a further tie-up with the emphasized line: "See the story you have been reading in the Examiner."

* * *

THE amphibious telephone came into its own again as George Schade advertised First National's "Slippy McGee" at the Sandusky Theatre bearing his name. He did it with a new slant, however.

He called up Mrs Brown and Mrs. Black and Mrs. Jones without revealing his identity.

"O, Mrs. Brown, we saw a wonderful picture last night. 'Slippy McGee' at the Schade Theatre . . ."

For minutes afterward Mrs. Brown wondered who her friend could have been, what the picture must be like and how the inefficiency of the telephone company could be improved.

For central had "cut off" at this exciting moment.

* * *

FIFTEEN HUNDRED letters, which will be good for admission to the Liberty theatre, Kansas City, to see "The Hunchback of Notre Dame," were mailed school teachers of Kansas City, to be distributed among children, by Lee Balsley, manager of the theatre, this week. Also, school children can witness the picture for 25 cents by presenting a coupon which appeared in the Kansas City Star. Thus far the plan is bringing splendid results, according to Mr. Balsley.

ALBERT KAUFMAN who handles Metro exploitation out of Cincinnati, went out to Chillicothe, Ohio, to exploit Fred Niblo's new production "Strangers of the Night," which Metro released earlier in the season with great success. Whatever else Kaufman pulled off in Chillicothe he topped it all by getting the leading Chillicothe paper, The Scioto Gazette, to imprint across the front page of its entire first edition this legend in big red caps from top to bottom:

"Extra, Beware 'Strangers of the Night' Will Arrive Monday, January 14 at Majestic Theatre."

The edition ran into 25,000 copies and Kaufman had the newsboys distribute them all over the city. It was the greatest tie-up Chillicothe ever witnessed and easily ranks among the best executed anywhere. It put "Strangers of the Night" over with a smash.

* * *

W. J. MURRAY adopted "It has a Soul" as the slogan keyed through his campaign for "Big Brother" at the Rialto theatre, Atlanta, Ga.

Murray used the slogan inside out. That is he began with a banner in front of the theatre carrying the billing, and featuring his slogan, and then he got out four thousand envelopes with circulars. On the outside of the envelope the line was printed in purple, inside the envelope the circular carried the information that "fifteen thousand men called 'Big Brother' the greatest picture they had ever seen, fifteen thousand women called 'Big Brother' the greatest picture they had ever seen. Why? Because it has what only one picture in a thousand has . . . a soul."

* * *

PICTURE postcards with advertising copy printed in the left half and signed by Richard Barthelmess announced the star's coming appearance in First National's "Twenty-One" at the Garrick Theatre, Duluth, Minn. Under the exploitation management of H. W. Laurance, the campaign was inaugurated to reach several thouasnd homes along the north shore and Woodland sections of the Lake Superior city.

Barthelmess' message got over the predominating thought that his latest picture was a modern story that showed him in modern clothes. Laurance played on the fact that people wanted Dick in this type of story and increased his patronage about 50 percent. by doing it.

* * *

GEORGE E. BROWN made the most of the fact that many of the scenes in Paramount's "Pied Piper Malone" were made in Georgetown. Brown manages the Imperial, Charlotte, but Georgetown contributes patronage to the Imperial so Brown went after the business.

The owner of one of the houses which was used in the picture was introduced to the reporters by Brown, and her interview made great material for a couple of stories.

SMALL envelopes advertised to contain the Wonder Cure, described as the Discovery of the Age, were distributed by Loew's State Theatre, Los Angeles, in conjunction with the showing of First National's "Her Temporary Husband." The cure was guaranteed to prevent Depression, That Tired Feeling, Blues, and Kindred Ills. The directions given consisted of mixing the advice on the slip inside the package with an ounce of consideration.

The inside slip was headed by the line: Prolong your life." It added that laughter cured all ills and that this medicine could be found during the showing of "Her Temporary Husband" at the State Theatre. The postscript stated that consultations began the following Saturday.

* * *

THROUGH arrangements with the New Haven Union, the Olympia theatre obtains good publicity. Each day ten automobile licenses are chosen from parked cars. The numbers are distributed in the classified columns of the paper and the person whose number appears is entitled to free tickets to the theatre for the current week.

* * *

DALLAS papers were quick to make a comment about the music at the Palace Theatre when John J. Friedl put on a group of the latest production hits from the Broadway music shows.

"Latest Broadway Song Hits Please Palace Patrons," said one paper in its headline. But "please" is only a conservative description of the way the songs were received in the Palace Theatre.

* * *

SAID the Guv'nor of South Carolina to the people in Spartanburg, "Better buy yourself a ticket to see Scaramouche" or words to that effect.

The point is that J. H. Stelling, manager of the Rex, got the Governor's endorsement and used it in all his advertising a week before the picture opened.

* * *

OVER one hundred children were entered in the Baby Peggy resemblance contest which I. L. Shields promoted for the engagement of "The Darling of New York" at the Modjeska, Ga.

By tying up with the newspaper, Shields got front page stories ten days in advance of the picture, and additional force was carried in the contest by getting the merchants to come in. Nine of them offered valuable prizes in addition to getting together on a double truck advertisement on the Sunday before opening.

The day that the winners were announced special traffic officers had to be called to manage the crowds in front of the theatre.

POSTER cutouts pull attention. The cutout on the right was made from this poster. Compare the effect

THE 24 sheet at bottom is from Universal. An idea of the cutout arrangement can be gained by this layout

# 100% Paramount Pictures

**MID the rockets' red glare and bombs bursting in air announcing coming pictures**

**—here are 8 of the honest, gold-bearing Paramount entertainments actually out in the field NOW, paying exhibitors' overhead and then some more, buying shoes for the baby and Cadillac sedans for the missus, putting lots of good money in the banks for thousands of wise showmen**

**—8 PARAMOUNT PICTURES THAT ARE PASSING EVERY BOX-OFFICE TEST 100%:**

## 1. "ZAZA"

Gloria Swanson's great portrayal of the French comedy-romance.

Consider this Gloria's best effort. Good business. Eight reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

## 2. "RUGGLES OF RED GAP"

James Cruze at his comedy best, with Ernest Torrence and big cast.

This is a good and refreshing story of combined English-Western life. Ernest Torrence and Eddie Horton are fine. Pleased all.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

## 3. "WOMAN-PROOF"

Thomas Meighan great as usual. By George Ade. Lila Lee too.

A very entertaining and pleasing story with Meighan in one of his typical parts. It got by very nicely for three days.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

## 4. "THE LIGHT THAT FAILED"

Kipling's immortal love story produced by George Melford.

Will please any intelligent audience. A picture for high class houses. Moral tone best and you bet it is suitable for Sunday. Had big attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

## 5. "THE SPANISH DANCER"

Pola Negri's best ever, many say. Antonio Moreno, Adolphe Menjou.

A dandy good picture. Would class it with "When Knighthood Was in Flower." Play the "Spanish Dancer." Your patrons will be pleased and you will make more money.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

## 6. "HIS CHILDREN'S CHILDREN"

The sensational novel produced with a marvelous all-star cast.

It's well acted, it's well produced and I can see no reason why this can't be put over in any man's town. Used everything for advertising and had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

## 7. "STEPHEN STEPS OUT"

Douglas Fairbanks, Jr., with Theodore Roberts.

A nice clean picture and most everyone seemed to enjoy it. Made good money. Stood up well for two nights. Seven reels.—Deitz & Kincaid, Arcade Theatre. Hyattsville, Md.—Suburban patronage.

## 8. "WILD BILL HICKOK"

Bill Hart back with both guns a-speakin'.

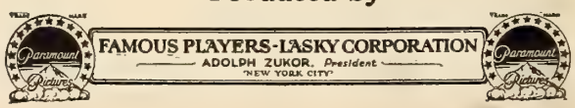
Best picture in Hart's career. Had it for two day run. The price was right and we are pleased. Had a big crowd and everyone sure gave Bill the glad hand. Photography excellent. Don't pass it up.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

(Opinions from Exhibitor's Herald and M. P. World)

**Every one as good as gold! Perfect prints and a full line of great advertising material at your Exchange.**

*Paramount Pictures*

**Produced by**



# Tried and Proved Pictures

## Ready-Made Patrons for Tried and Proved Nights

### *A New Means of Giving Your Audience What It Wants and Making New Friends and More Money for Yourself*

EVERY time you show a picture approximately only half of a possible one hundred percent sees it. What of the other fifty percent? Perhaps everyone of them wanted to see the film, yet for one reason or another found the time you had chosen not suited to their convenience. They are still lively prospects. Are you going to let them go unsold?

Consider for a moment the logic of the situation.

You have a picture that was well attended, that was thoroughly enjoyed by your audience. They went out pleased with your selection and delighted with their evening's entertainment. They carry the good word wherever they go. They talk of the picture and recommend it to their friends.

Yet by the time these people who have heard from others how good the picture is, get a chance to see it—the film is gone forever. There is fifty percent of the community still to be sold and no one prepared to sell them. Here is an opportunity for an enterprising showman to step in and make real money and permanent patrons.

Here is an audience, a Ready-Made Audience, waiting for an opportunity to see the picture—a Tried and Proved picture—tried by you, proven by the support of your audience. Here is a picture that you know is good, that your patrons know is good. What is the logical conclusion? GIVE THEM THAT PICTURE.

Here is the idea.

You run your theatre on a two a week policy, let us suppose, Sunday, Monday, Tuesday, Wednesday, you have one film; Thursday, Friday, Saturday, you have another. If Bill and Mary saw your picture on Sunday, and they want to go to your theatre again on Wednesday, they will see the same picture. What is the result? They either go elsewhere, or they stay at home.

Then why not Wednesday night a special night? Why not Wednesday night for that night on which you will give the other half the chance to see the films they missed.

Make Wednesday night TRIED AND PROVED NIGHT. Advertise it as such. Make it known to your patrons that on this night they will be enabled to see the picture they had wanted to see and missed—the picture they want to see again.

Let them know that you have selected the film because you felt your patrons wanted it; that out of hundreds of possibilities you have selected this one because you believe it is one of the superfine productions; it is a picture that you can vouch for; you have seen it and liked it, your patrons have seen it and liked; they've told their friends about it; their friends were sorry they missed it. Get the idea?

ON THE THRESHOLD OF TRAGEDY
Tense situations like this are responsible for the sustaining heart interest in Universal's "The Flirt," a Booth Tarkington picture

*THIS picture is only one of the hundreds of Tried and Proved Pictures with ready made audiences waiting for it. As one of the most talked of pictures in the industry, it has rolled up a booking record that is astounding yet it has by no means exhausted itself. With the word of mouth advertising this picture has received it could be made a go anywhere.*

WHY there's a gold mine in the idea. Here is an opportunity to build up a real policy; a chance to make your theatre a personal center of entertainment; an occasion to make more money for yourself.

And the plan holds good no matter what the booking policy of the theatre. If you run a three-a-week show, Wednesday is still open as TRIED AND PROVED NIGHT for your READY-MADE AUDIENCE. If you change your program daily, there is still the opening for this one special night.

There are great possibilities in the plan, and it is an unbelievably simple one to put across. You will be surprised at the readiness of your patrons to accept the project. With some well-aimed, carefully considered advertising you can reach everyone you want to approach and you can have them all talking about the theatre. Your house will be identified as the "progressive house"—in time, as the Tried and Proved House. Now comes the consideration of the selection of films.

WHEN you want to get straight from the shoulder dope on a new picture, you look to the authorities for advice. The same advice is available to you for Tried and Proved Pictures for Tried and Proved Night. The EXHIBITORS TRADE REVIEW is the only magazine which devotes itself to a consideration of old pictures. To it falls credit for having initiated the policy of reviving bookings at a great saving to the exhibitor, and as a means to securing permanent audiences. Having planned and worked out the idea diligently and carefully, having devoted much time and energy to research and study of the situation, the editors of the Tried and Proved Pictures department have become authorities on the subject.

It is to this department, then, that the exhibitor may look for advice in booking. And it is here that he will find what he is looking for.

THE TRIED AND PROVED BOX OFFICE HALL OF FAME is the unfailing source of reliable information. Herein is contained those pictures which represent the cream of films. Here are the pictures which have pleased hundreds,—thousands of audiences, the pictures that have made money for exhibitors—audience pictures, box office pictures.

The merchant has his Dunn's and Bradstreet's—the exhibitor has THE TRIED AND PROVED BOX OFFICE HALL OF FAME, and as the merchant depends on this source for his advice, so the wise showman will look to this department for dependable information.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors. but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select First Rate Attractions for Your Special Tried and Proved Nights.*

### Paramount

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

KICK IN—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

THE IMPOSSIBLE MRS. BELLEW—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 19. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE CHEAT—Love Drama. Reviewed January 19. BECAUSE Poli Negri is a real drawing card and here she is given a story that sounds a very popular note.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS—Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

ON THE HIGH SEAS—Sea Thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played all the smaller towns and drew the crowds out in all sorts of weather.

### Universal

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

THE SHOCK—Underworld Life. Reviewed January 12. BECAUSE it is the type of story that is especially well liked in small towns and Lon Chaney does some of his finest acting in it.

DRIFTING—Opium Drama. Reviewed January 12. BECAUSE Priscilla Dean is in the cast and underworld dramas are all the go.

### Selznick

WHAT FOOLS MEN ARE—Pyramid Comedy. Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

THE CHICKEN IN THE CASE—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

THE POOR SIMP—Romantic Comedy. Reviewed January 26. BECAUSE it is one of the few pictures which contains real deep humor put across so that the public gets every bit of it.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A WOMAN OF NO IMPORTANCE—Flouted Conventions. Reviewed January 5. BECAUSE it brings to the screen one of Oscar Wilde's most popular plays and does it in a manner to please all audiences.

PAWNED—Gamblers Story. Reviewed January 5. BECAUSE it is an especially well told gambling story with a heart gripping romance woven into it in such a way as to get across everywhere.

### United Artists

WAY DOWN EAST—Small Town Life. Reviewed February 23. BECAUSE it is ten years old and is still the subject of much lively discussion and very active booking. It is pointed to as a model of a real motion picture.

ONE EXCITING NIGHT — Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

THE LOVE FLOWER—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

DREAM STREET—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it and it answers the public demand for thrills and romance.

### C. C. Burr

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

### Hodkinson

THE LIGHT IN THE CLEARING—Rural Life. Reviewed January 12. BECAUSE the story was written by Irving Bacheller and it is one of great charm and wide appeal excellently done into a picture.

THE CRITICAL AGE—Love Drama. Reviewed January 5. BECAUSE it is an interesting story that never lags a minute with a happy ending that leaves a good taste in the mouths of audiences.

THE KINGDOM WITHIN—Love Miracle. Reviewed January 5. BECAUSE it is based on an inspiring love theme and is filled with an idealism that will appeal to audiences.

### Preferred

THORNS AND ORANGE BLOSSOMS—Love Triangle. Reviewed January 12. BECAUSE it is a light little romance with just the right amount of tragedy to sustain the interest and a sufficiently happy ending to ensure pleasing.

RICH MEN'S WIVES—Society Drama. Reviewed January 5. BECAUSE it is one of the few films that adequately supplies the demand for worthwhile society dramas.

# You Insure Big Business when you Book Proven Pictures like these—

PICTURES with a reputation——that's what you get when you book these great Universal Jewel PROVEN successes! Pictures that have been tried and proved WINNERS at hundreds of box-offices throughout the country! WHY gamble on your profits with pictures of unknown value? Jewels like these INSURE big business at your box-office.

GIVE your audiences what they are waiting for—entertainment, popular stars, powerful stories — PICTURES THAT THEY KNOW ARE GOOD!

Presented by

CARL LAEMMLE

## MERRY GO ROUND

The Year's Surprise Sensation with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Berry and Matt Moore. Directed by Tod Browning.

## THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

## The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

A Thrilling Drama of international crookdom starring Priscilla Dean, supported by Wallace Berry, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

## SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny supported by Laura La Plante and an extraordinary cast of popular favorites. From Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard.

# Universal Jewel Productions

# Youth!

The public wants it!

Give it to them!

"Danny" says:

"'THE AVERAGE WOMAN' SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE 'FLAMING YOUTH' TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION."

"The Average Woman"

THE POWERFUL CAST

PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR McINTOSH
RUSSELL GRIFFIN

IT'S ONE OF BURR'S NATIONALLY ADVERTISED BIG 4

"RESTLESS WIVES"
Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As published in Ainslees
under the title "The Gray Path"
by Izola Forrester
A new article on the divorce problem
Scenario by Gerald O'Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post Story
by Dorothy Dix Judge
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A sensational original and entertaining
Drama — by Marguerite Gove
of great appeal for the wives who amount
Scenario by Marguerite Gove

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## *TRIED AND PROVED PICTURES*

### 'WHITE ROSE' MAY BE SEEN BY ALL SAYS CRITIC

"The White Rose," D. W. Griffith's United Artists release, does not number among the newer pictures, yet it is apparently sufficiently important despite this fact, to be made the subject of editorial comment in the Binghamton, New York, Morning Sun.

The comment was occasioned by the amount of attention being given the showing at the Strand Theatre in that city and the writer took the opportunity to go to the showing and give his impressions.

In reply to an accusation that the picture was "suggestive" he stated that it was "by no means a suggestive picture in any sense of the term, but on the contrary, a highly valuable and for that matter, a thoroughly conventional picture."

His further opinion stated that the picture might well be seen by any one who had arrived at years of understanding or who had an average comprehension of the line of demarkation as between right and wrong.

The showing at the Strand has been markedly successful and has been playing at practically every performance to crowded houses.

* * *

### SPLENDID BUSINESS BEING DONE ON 'THE CHEAT'

When an exhibitor stamps a picture a one hundred per cent production there must be merit in it, at least from a box office angle. The normal conclusion therefore, is that Paramount's "The Cheat" with Poli Negri is in this class for it was only recently that it was designated by a showman as a one hundred per cent picture.

In writing of his experience with the film he said: "This is a one hundred per cent picture. I did not hear of one dissatisfied patron; that's saying a lot. The moral tone of the picture is good, and it is very suitable for Sunday showing. Attendance at my theatre was very good."

This opinion pretty accurately reflects the impression of others who have booked and run the film. Where the star has a following, she further endeared herself by her performance in this picture.


**FOLLOW THE ROUND-THE-WORLD FLIGHT WITH**

**INTERNATIONAL NEWS**

**Three giant air cruisers have left Santa Monica field on the first leg of a**

**30,000 MILE AIR JOURNEY**

**with a picked crew of U. S. Army aviators. These planes will visit**

**23 COUNTRIES**

**in the first "Round-the-World" Flight**

**Every phase of this absorbing venture will be shown in**

**INTERNATIONAL NEWS**


### SHOWMEN AND PATRONS APPROVE 'ZAZA'

*Gloria Swanson Feature Pleases Small Town Audiences*

AFTER all the only test of a picture's merit is the size of the audience it can draw. For this reason it is logical to conclude that "Zaza" is an unusually fine picture since it pleases audiences everywhere. Since its initial appearance Gloria Swanson has appeared in a great number of pictures, several of which are credited by critics to be far superior to this one, yet the public is very much interested in this earlier film.

"Zaza" is now having its round at the small town houses and at the neighborhood theatres and these audiences, judging from the reports of exhibitors, are grateful for the opportunity to see the picture.

It has also been proven that there is real drawing power in the film, that not only is the star well liked, but the story and supporting cast are considered good, and the moral tone of the film seems to meet with the approval of all audiences.

The picture was shown recently at the Leal Theatre in Irvington, Cal., and the manager, Frank Leal, found that it was a picture which pleased the majority of his audience, and the regular patrons took occasion to remark that they thought it the best picture Gloria Swanson had appeared in up to that time. The attendance during its run was entirely satisfactory, which speaks well for the film.

Only one manager reported that he did not do as well with the film as he had hoped. This he does not at all attribute to the picture, but rather to the fact that the price he paid for its rental did not allow for any real profit although the picture was good and the audience thoroughly enjoyed it.

* * *

### COLLEGE CLASS IN FAVOR OF 'ONE WEEK OF LOVE'

A college town is one where it would be reasonable to suppose that Selznick's "One Week of Love" would go very big, and the presumption would be entirely correct. The story is a light subject with plenty of good humor and a special appeal to young folks. It is therefore not surprising that it met with good results when it was shown in Oxford, Miss., where it was attended largely by the college class.

The picture, too, has a good star in Elaine Hammerstein and one who is fully capable of handling a role of this type. This exhibitor said further that "the moral tone is good, and the picture is good for Sunday."

* * *

### 'LUCK' FINDS READY AUDIENCE AMONG ALL CLASSES

"Luck" is a C. C. Burr production which features Johnny Hines, who has undeniably a very distinct following. The picture has had a rather wide distribution throughout the country and apparently is of the stuff that audiences like. The rapid action and the almost hilarious humor which the film contains in a plentiful quantity, are the outstanding elements which help it get across not only with an average audience but with a more sophisticated gathering whose taste in motion pictures is rather exacting.

This is manifest in what an exhibitor with just such an audience had to say after running the picture at his theatre. "This is an interesting and entertaining picture that made me a profit. In spite of the high class clientele I have they ate this up and enjoyed it and asked for more. I take pleasure in recommending it to anyone who likes a snap action story filled with humorous situations."

## TRIED AND PROVED PICTURES

# 'OUT OF LUCK' DRAWING GIBSON AUDIENCES

### *Star Working Up Big Following With Comedy Features*

WITH what might be designated as leaps, Hoot Gibson seems to be rising to the place of a real film favorite. Within the past few months many more audiences have begun to notice and applaud his work and there is starting to be felt a demand for his pictures. And as his popularity increases, the demand is being satisfied, in the first run towns by new pictures and in the smaller towns by Tried and Proved Pictures.

That he has a decided following is evidenced by the report of an exhibitor who was himself not tremendously impressed by "Out of Luck," but who confessed that his audience did enjoy it. He said in part: "I did not think much of this, but it pleased Hoot followers."

Other reports also remark that the audiences like Hoot Gibson and that his films go big with them. There is, for instance, a letter from George Kosatka of the Grove Theatre in Fox River Grove, Ill. He said: "'Out of Luck' is a good clean comedy feature that had everyone laughing. People like Hoot Gibson here, and we did very nice business on this film."

Other exhibitors found that the navy element made the picture enjoyable to them and their patrons and advised that in advertising the picture, the appeal should be made to "ex-gobs." W. T. Biggs of the Unique Theatre, Anita, Iowa, said for instance; "This is not a Western but a good comedy. If you have any ex-gobs invite them to see this show. They will like it. I was a gob myself and the hammock bed seemed natural."

Much the same was the comment of another exhibitor who said both he and his patrons were glad to see this star emerge from Westerns and assume comedy roles such as this one for which he is very obviously well suited.

* * *

## 'Happiness a la Mode'

*Matrimonial Romance* *Released by Selznick*

BRIEF: A young husband finds he is tiring of his wife and is infatuated with another woman. She consents to give him a divorce and then determines to win him back within the three months which must elapse before procuring the final decree. By some clever ruses she manages to accomplish her purpose and the conclusion of the story finds them happily reunited.

HERE is another film that numbers among the Selznick revivals that have made money for a great number of exhibitors. It is a story which gives Constance Talmadge untold opportunities to be winsome, one of the many things she does to perfection. Her charm has gained many friends for her among the fans, and her name on the billboard is always a drawing card.

That is why it is wise, in exploiting this picture, to give her name as much prominence as possible. Plenty of posters should be used all around the vicinity of the theatre, and the lobby should be attractively decorated, stills of the star being the central motive in the display.

There is surely some drug store or refreshment store in the vicinity of the theatre. Here is a suggestion that should find immediate favor. Get these stores to advertise a fountain special—Happiness a la Mode—for several days before the showing and during the run of the picture. It might be worked in this way: "Something new. Try our 'Happiness a la Mode'—$.20. You'll like it."

The same idea might be used in restaurants. Get them to name a new dessert, "Happiness a la Mode" and feature it as a very special dish. It is by little stunts like this that you will get the title of the picture across to the public, and when you announce your showing, a great deal of comment will arise which will surely react favorably.

The lovely clothes which are worn by the star in this picture, also suggests store tie-ups on women's garments. The window should be made as attractive as possible and supplemented with stills and posters that will add to its attractiveness. There should also be a neatly lettered sign on display reading: "Clothes according to the latest mode, bring 'Happiness a la Mode.' Our clothes will bring happiness to any woman. See how clothes brought happiness to Constance Talmadge at the.....Theatre on (dates)."

If your audience takes well to street ballys you might try this one. Get a pretty girl and see that she is fashionably dressed. Then secure a goodlooking man who looks well in his clothes. Have the two of them go along together, having him follow close behind her pleading with her. She must assume the position of rebuking him. They will very soon attract attention. When a crowd gathers have a few small boys, whom you have hired for the purpose, hand out cards announcing that the finish of the argument may be seen at the .....Theatre on (dates).

* * *

## 'The Woman With Four Faces'

*Crook Drama* *Released by Paramount*

BRIEF: A young woman allied with a gang of crooks is freed by the jury of the larceny charge and determines to aid the district attorney to round up a gang of narcotic trafficers. Disguised as an old woman she secures the privilege of having an old confederate who is serving in solitary confinement, temporarily released to aid in the plan. He turns against her, however, and she is forced to work alone with the district attorney. They succeed in their plan and conclude the story by confessing their love to each other.

BECAUSE there is a live element of romance intermingled with mystery and thrills, this picture has found a very welcome place for itself with average audiences. The story runs on at a rapid pace, and provides plenty of thrills, not the least of which is the escape of a life sentenced prisoner by means of a rope ladder dropped from an airplane.

Richard Dix as the young district attorney is very personable and it is not difficult to understand why he has achieved the popularity that is his. It is wise, therefore, to lay much stress on the two featured players, and display plenty of stills of each, and scenes in which they appear together.

To attract attention to the theatre it would be a good idea to take stills of Miss Compson as she appears in the four different parts, and use them as cutouts. By placing them side by side, a four sided lantern effect can be achieved resembling the Japanese lantern. These should be hung from the top of the lobby to the outside of the entrance, with an electric bulb in each to give a real lantern effect. You will be surprised at the pleasing effect this will create, and the comment these illuminated faces will create.

Another good way to call attention to the title—and that is what you should strive for since it is interest arousing—is to arrange this rather different street bally.

Have a woman wearing a mask parade up and down in front of the theatre. Let her wear a placard reading: "This is one of my four faces. Which one is it? Send the answer to the manager of the —— Theatre before next —— when "The Woman With Four Faces' will be shown."

The next she should wear a different mask, the third day another and the fourth day still another. You will soon find that the stunt has attracted considerable attention and that you are getting a great deal of word of mouth publicity and you will find further that it is this publicity which means most.

Educational Pictures
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DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

It's What's Left That Counts!
After you've paid your film rental
And deducted your overhead—
What's left is your profit
Make YOUR PROFIT a good one—
Book actually certified successes.
Start with
"Reported Missing"
Starring
Owen Moore
AT ALL
Selznick Exchanges
"The prints are in FINE CONDITION"

# Production Chart and Press Opinions

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.*

## 'Temporary Husband' Enjoyable Farce

### *Sidney Chaplin's Efforts Are Given Highest Praise*

THE only critic who does not enthuse over this First National production is Fend of the Cleveland Plain Dealer. He thinks you might easily mistake the feature for the comedy if you do not get in at the beginning. But most of the other critics are unanimous in their praise of Chaplin's work and the entertaining qualities of the picture as a whole. The New York Times reviewer says:

This week the Strand is a hall of mirth, for Sidney Chaplin's efforts in "Her Temporary Husband" filled the theatre yesterday with gales of laughter and constant chuckles. It is just the feature to see after the New Year. Sidney is a brother of the illustrious Charlie, and in this picture he acts as Sidney and does not strive to emulate his brother.

The Pittsburgh Press terms it "a picture play with a laugh in every foot of film" and further says: "This comedy is something more than a hodge podge of gags. It is a plausible, convincing story, ludicrous in the extreme, yet not overdrawn . . . The story is interpreted by a brilliant all-star cast including Owen Moore, Sidney Chaplin, Sylvia Breamer, Tully Marshall, Chuck Reisner, George Cooper and others . . . a guaranteed sure cure for the blues." The Chicago Post's reviewer gives the story credit for being:

A farce with no intention of being serious at any time . . . It is the sort of picture which dares you to try to keep your face straight. But between the fun in the picture and the thorough enjoyment of the audience you haven't a chance in the world to do anything but join heartily in the laughter.

He goes on to say: "To Sidney Chaplin as the always-fired-because-he-is-drunk valet, is given the order to make the people laugh and keep laughing—and he does it with zest. The scene where in pantomime he tries to signal his master that there is a crook outside who is after him to kill him, is one of the funniest incidents you have ever seen." Of the others of the cast he says:

Owen Moore as the hero helps along the fun in good shape and Tully Marshall is well cast as the old man whom everyone is helping to die. Sylvia Breamer is called upon to do little but look pretty in this production and she manages this very easily.

Tully Marshall's work is also praised by the New York Times critic who says of it: "As usual he is very competent, and his serious demeanor only makes his antics all the funnier. In praising Sidney Chaplin's efforts, we do not mean that he is in a class with his brother, but we must admit that we have not heard as many laughs in a theatre for a long time."

### *NOVEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

### *DECEMBER*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Barefoot Boy | All Star | C. B. C. | 5,769 | Nov. 24 |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Pref. Pic. | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

### *JANUARY*

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7000 | Jan. 5 |

## 'Extra Girl' Best Thing Star Has Done

### *Mabel Normand Makes Audiences Shout With Laughter*

AS Mae Tinee on the Chicago Tribune says, "If you ever liked Mabel Normand you'll be strong for "The Extra Girl." It makes her the Keystone comedy Mabel again—funny hats; funny smile; funny walk; old, slapstick comedy stuff in crisis and the Normand come hither eye on the job ALL the time." While the Chicago Post critic reminds his readers that:

Mabel Normand's pictures are few and far between these days, but her audiences never seem to forget her and are there in throngs to greet her again every time she makes her appearance. Mabel is always good for a laugh and a good time—and that is what people like. There are times when she has them shouting with laughter

In San Francisco the reception accorded her picture was equally as enthusiastic as in Chicago and in the opinion of the San Francisco Journal's critic, no one can equal Miss Normand in that type of comedy that just borders on the slapstick. The critic on the San Francisco Bulletin gives the story credit for being, "A real homespun tale with an intensely human appeal." He goes on to say:

Miss Normand, it is quite apparent, is much in sympathy with the part she portrays, and not a little of the credit for the success of "The Extra Girl" is due director Jones for his splendid handling in an artistic way of the story and the cast . . . and credit is due Raplh Graves, her leading man, for his splendid work.

"It has some delicious old fashioned comedy moments," says the Indianapolis Times reviewer. According to the New York Times reviewer:

In the beginning one or two scenes are mildly amusing, but for quite a long spell one sits and thinks that Mabel Normand is a little too old to play the part of a screen-struck daughter.

However, he concedes there was plenty to laugh at and points out that a lion that is in the picture is particularly amusing. The reviewer on the Los Angeles Express says Mabel is at her comedic best, with here and there a tear shining in her roguish eyes and the Los Angeles Times critic assures its readers "There are lots of laughs, no end of chuckles and giggles, and a warm handclapping for the principals in "The Extra Girl."

From Pittsburgh, Tom Schraeder wired that the picture was doing an extraordinary business in spite of inclement weather and the Pittsburgh Press reviewer said: "Laughter prevailed at the Olympic Theatre when it made its first local appearance. There isn't the slightest doubt that this clever comedy-drama full of thrills and laughter, is the best thing the popular Mabel Normand has ever appeared in.

# Current Production Chart

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Age of Desire | Special Cast | 1st Nat'l | 5,174 | Feb. 2 |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat. | 6000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan, 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away. | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Blly | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Beau Brummel | John Barrymore | Warner | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Walter Hiers | Paramount | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | | |
| Galloping Gallagher | Fred Thomson | F. B. O. | | |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | | |
| Gold Fish | C. Talmadge | First Nat'l | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | | |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | Selznick | 6,028 | |
| Man's Mate | John Gilbert | Fox | | |
| Night Message | All Star | Universal | | |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | | |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | |
| Stolen Secrets | Rawlinson | Universal | | |
| Torment | Special Cast | First Nat'l | | |
| Try and Get It | Washburn-Dove | Hodkinson | | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | | |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Blood and Gold | All Star | Gold.-Cos. | | |
| Boy of Flanders | Jackie Coogan | Metro | | |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | | |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Excitement | Laura La Plante | Universal | | |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgoten Wife | Madge Bellamy | F. B. O. | | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Silent Sranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Second Youth | Lunt-Palmeri | Gold.-Cos. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| Woman on the Jury | Special Cast | First Nat'l | | |

## MAY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| Cytherea | Stone-Rubens | First Nat'l | | |
| Clay of C'lina | Rawlinson | Universal | | |
| Desperate Advenure | J. P. McGowan | Ind. Pic. | | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Moral Sinners | Dorothy Dalton | Paramount | | |
| Men | Pola Negri | Paramount | | |
| Swords and Plowshares | Carr-J. Waker | F. B. O. | | |
| White Moth | LaMarr-Tearle | First Nat'l | | |

## JUNE

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| For Sale | Corrine Griffith | First Nat'l | | |
| Helen's Babies | Baby Peggy | Principal | 6,000 | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Western Vengeance | J. P. McGowan | Ind. Pic. | | |

# THE MODERN THEATRE

## THE OPERATOR'S 'TIPS' TO HIS YOUNG ASSISTANT

The concensus of opinion among projectists, motion picture operators, theatre managers and owners concerning the teaching of operating to a learner involves the following serious considerations.

To allow an assistant to assume control of the machine for no better reasons than that he knows how to thread a film and start the motor is a grave error that is too often committed.

That the student does not receive the right sort of instruction is not always the fault of the operator. For his own sake as well as the learner's he is usually only too anxious to impart all the knowledge necessary before taking any risks. But very often he has to obey instructions from the manager so that jobs outside of the box may be completed.

To compel an operator to leave the booth during a show and to leave a mere learner in charge is obviously pregnant with serious hazards. Before the learner can be left alone with any degree of safety he should know perfectly every part of the machine, and what it is for. He should be cautioned about fire, shown every switch, and told exactly what each one controls. The lighting and adjusting of carbons is also an important matter that is too often treated too lightly.

The student should be introduced to the repair bench very early and have explained to him the value of correct cutting. It should be impressed upon him from the very start the fact that the film he handles has afterwards to be projected by someone else, and be told the trouble occasioned by carelessness in effecting joints.

When the operator is satisfied that the learner has grasped the details, let him stand by while he (the learner) tries his hand for himself.

The learner will naturally be anxious to try his hand at actual projection, but first let him work the controls and carbons until he becomes familiar with them. Then throw the parts out of adjustment and then let him try to effect the corrections.

The operator should have the assistant watch him thread the machine, light and adjust the carbons, and start the machine running. Remembering always that an ounce of practice is worth a ton of theory, let him show rather than tell the beginner.

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### Powers' Vest Pocket Hints

For the novice and for the old-timer, Power's "Hints to Projectionists" is well worth getting and keeping. It contains a brief article on the principles of optical projection and a table for film and stereopticon projection. Its instructions for the care and adjustment of the Cameragraph mechanism is replete with information that may well serve any projectionist. There is a table of Electrical Units and things to remember. Also an extract from Statute concerning laws governing licenses and regulations for examination and supervision.

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### Illumination and Screen

The Eastman Kodak Company of Rochester, N. Y., comes to the fore with a booklet on "The Motion Picture Theatre. Its Interior Illumination and the Selection of the Screen" which is as incisive and edifying a document as one could conceive on the subject. The book has been written for Motion Picture Theatre Owners and Managers, and it were a pity for any executive in the trade not to avail himself of the opportunity to obtain this little pamphlet.

### Gold Fibre a Work of Art

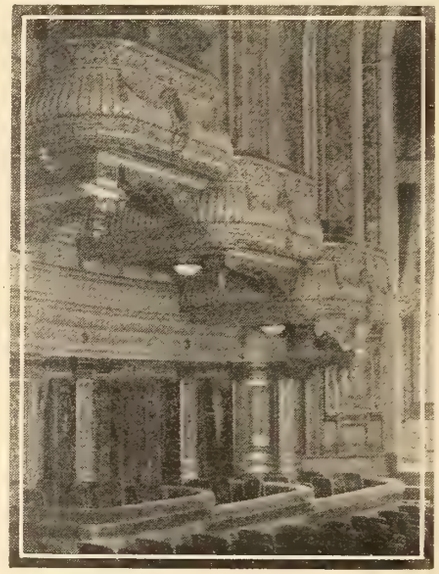
Mirusa Cine Screen Co., of St. Louis, Mo., make what they call, "The Screen for the Purpose," which is built to specifications, specializing the color and color tones in accord with the internal and operating conditions of the theatre. Their aim is to produce the screen best suited to the individual requirements of every single theatre.

* * *

## KASSEL STUDIOS ADVOCATE PORTRAITS FOR LOBBY

"Make an art gallery out of your lobby," says Morris Kassel of the Kassel Studios, New York, as he proceeds to state how many exhibitors already have taken advantage of the service his concern renders to clients.

The Kassel Studios specialize in making high grade oil paintings of film stars, and



IS THEATRE DRESS IMPROVING?
This question suggests itself quite naturally when one notes the richness of the dress and hangings of the boxes at the Pantages Theatre of St. Louis as it appeared in the Fall of 1922.

assert that the appearance of any lobby adorned with such paintings is certainly improved and made more inviting to theatre patrons.

Coming up from Greenwich Village as a portrait painter several years ago, Mr. Kassel has made an enviable reputation for himself through his artistic achievements in lobby display paintings in all the big special features for Fox, Universal, F. B. O., United Artists and other producers.

* * *

### Carbon Saver Worth While

There's a device on the market designed to save your carbons, made of a metal that will stand a great amount of heat, will not corrode and sells for a very nominal sum. The Miller adapter holds all sizes of Silver-Tips and Hold-Arcs and is also sold for a nominal sum on a money-back guarantee.

* * *

### Effective Film Splicer

An inexpensive, but very useful film splicer that has caught the attention of professional and amateur projectionists is that called Model Number 3, handled by the General Machine Company of New York City.

## PERTINENT SUGGESTIONS ON BUYING AN ORGAN

In buying a pipe organ, there is one thing to be kept in mind. That is the fact that the purpose of the organ is to produce music. Some buy for bulk, or for show, or for mere noise. Others buy for quantity of pipes, rather than quality of tone.

A forty-foot stretch of dummy pipes is dear to the hearts of many. Back of these highly radiator-bronzed, speechless tubes is a dinky little 7x9 organ, a janitor's room, and storage place for step-ladders, wrecked folding chairs, Christmas-tree fixings and what nots.

In buying an organ, refinement of tone and voicing ought to be the test. There are commercialized fellows who advertise their machine-made, piece-work products in the trade papers. They offer sixteen speaking stops for $6,000, blower, mirror, electric fan, twenty feet of extra tubing, a ladder, a screwdriver, and Judefind's "Twenty Easy Lessons in Pedal Work and Swell Box Pumping" included.

The organ arrives within but three months. The pipe-work is of inferior metal. Each stop has twelve zinc pipes at the C end. The pipes are all cut off at the tuning slot. The voicing is very crude. Stops are rough-tuned, rough-voiced and rough-regulated at the shop, and a scant two days is spent after the organ is in place, in "finishing."

It is unbusinesslike to buy an organ because its builder offers three or four sets of pipes more than his competitor. One might as well judge the literary value of a book by the number of its pages. And dummy display-pipes? We might as well have a private library made up largely of dummy books!

* * *

## The Young Manager Grew Older and Learned

(*Continued from page* 31.)

will personally make a continuous circuit of supervision and check up to make certain that he is getting what he asked for. Since incompetence in any department reflects upon the manager, he must stand responsible for everything that happens under the roof of his theatre whether he be on the premises when it happens or not.

The studious manager learns that his house is only as strong as its weakest member. The selection of employees is the most important thing in building up a staff. It is better to leave an important position vacant than to fill it with an applicant who doesn't measure up to a high quality standard in every essential.

Team work is important in the theatre, as it is on the athletic field. Thus, the good manager is a good team coach, and team work will be reflected among his workers only when he gives explicit and detailed instructions to each member of the organization.

Just as with teams on the baseball diamond, every man should be selected because he excells at the position he is originally slated to fill. However, by giving each man ample opportunity to study and become familiar with almost every other job in the house, the management is encouraging each member to become a potential aid in time of emergency, as well as a whole-souled, smooth-working part of a very human institution.

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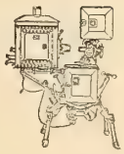
Stanley Company, Benn Theatre, Philadelphia, Pa.
Crandall's New Ambassador, Washington, D. C.
Cosmopolitan Theatre, New York, N. Y.
Moore's Rialto, Washington, D. C.
Grauman's Hollywood, Los Angeles, Calif.
William Brandt's Duffield Theatre, Brooklyn, N. Y.
Fabian's Montauk, Passaic, N. J.
Fox Theatre, Oakland, Calif.
Crandall's Tivoli Theatre, Washington, D. C.
Grauman's Metropolitan, Los Angeles, Calif.
Fox Theatre, Lynbrook, N. Y.
Finkelstein & Ruben Capitol Theatre, St. Paul, Minn.



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Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

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High-class second-hand in good condition red panne plush upholstering. Front or backs entirely covered. Available for delivery after June first. Full particulars upon request Box C. S. A., Exhibitors Trade Review.

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PITTMAN PROFESSIONAL CAMERA—A real reliable and rock-steady machine of 400 foot capacity, containing all features that a professional machine should have, including the adjustable frame line—3 magazines, f3:5 lense, $125.00. SANOR FILM SERVICE, KANKAKEE, ILLINOIS.

Theatre—400 seats. Only one in town of 2500. Good proposition. C. S Bartholomew, Bellmore, L. I.


## NEW MUSIC
### *FOR PHOTOPLAYS*

ROMANTIC—(Chappel-Harms, Inc.) "If Winter Comes" by Tennent for optimstic veins; "Roses of Picardy" by Wood for birth of love sequence; "The Sunrise" by Seitz for love scenes.

LIVELY—(Chapppel-Harms, Inc.) "Mill by the Sea" by Adams for cheerful bits; "Danse Lithuanienne" by Rimsky-Korsakow (Carl Fischer) for the Russian dance, also as light hurry (minor).

FOX TROT—(American Music Pub. Co.) "Edna" by Jerre De Graff for comedy scenes; "Tonight" by Art Conrad for a cheerful vein; "I Don't Believe You" by Art Conrad for sentimental scenes; "Say it With a Ukulele" by Art Conrad for love scenes.

PATHETIC—(Chappel-Harms, Inc.) "Been" by Novello for anything in a meditative strain; "Miss Me" by Darewiski for registering sympathy.

DRAMATIC—(Chappel-Harms, Inc.) "Christ in Flanders" by Ward-Stephens for after a battle; "Phantom Legions" by Ward-Stephens for showing of victorious troops.

STRONG—(Chappel-Harms, Inc.) "Because" by d'Harelot for emotional love scenes.

FLOWING—(Chappel-Harms, Inc.) "Mon Coeur" by Du Parc for picturesque scenes; (Carl Fischer) "Spring Zephirs", waltz intermezzo by O. Vessella to register joy and for exhibition dances and waterfalls.

MYSTERIOUS—(Carl Fischer) "Land of the Blue Sky" Symphonic suite II by the Sea, first part till Poco piu lente from (4) from Tales of Hoffman, whenever a show mysteriso is necessary, and water scenes, also tor love and friendship.

BALLARD—(American Music Pub. Co.) Londonderry Air, "My Heart's More Than Your Gold Can Buy" by Emma Rennie, when a melancholic scene is shown.

ORIENTAL—(American Music Pub. Co.) "Oriental Dream" by J. Leonard Ivory for scenes oriental.

MARCH—(Chappel-Harms, Inc.) "Colonel Bogey" by Alford, for scenes depicting a martial air.

MELODIC—(Chappel-Harms, Inc.) "On Miami Shores" by Jacobi for sentimental scenes.

* * *

### Lockport Theatre Project

The Girard Bond and Mortgage Company of Philadelphia and New York has taken hold and will back the venture to complete the abandoned theatre project at East Avenue, Lockport, New York.

Operations and construction will be started immediately.

* * *

The Stamford Amusement Co., Inc., have broken ground for their new two-story theatre on MAIN STREET.


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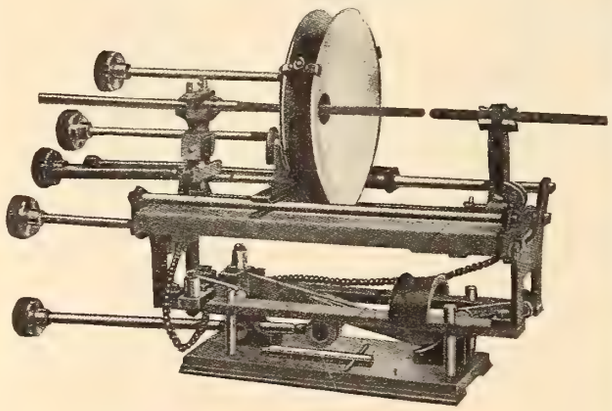


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*The most spectacular and biggest production ever given a serial—*

# The Way of a Man

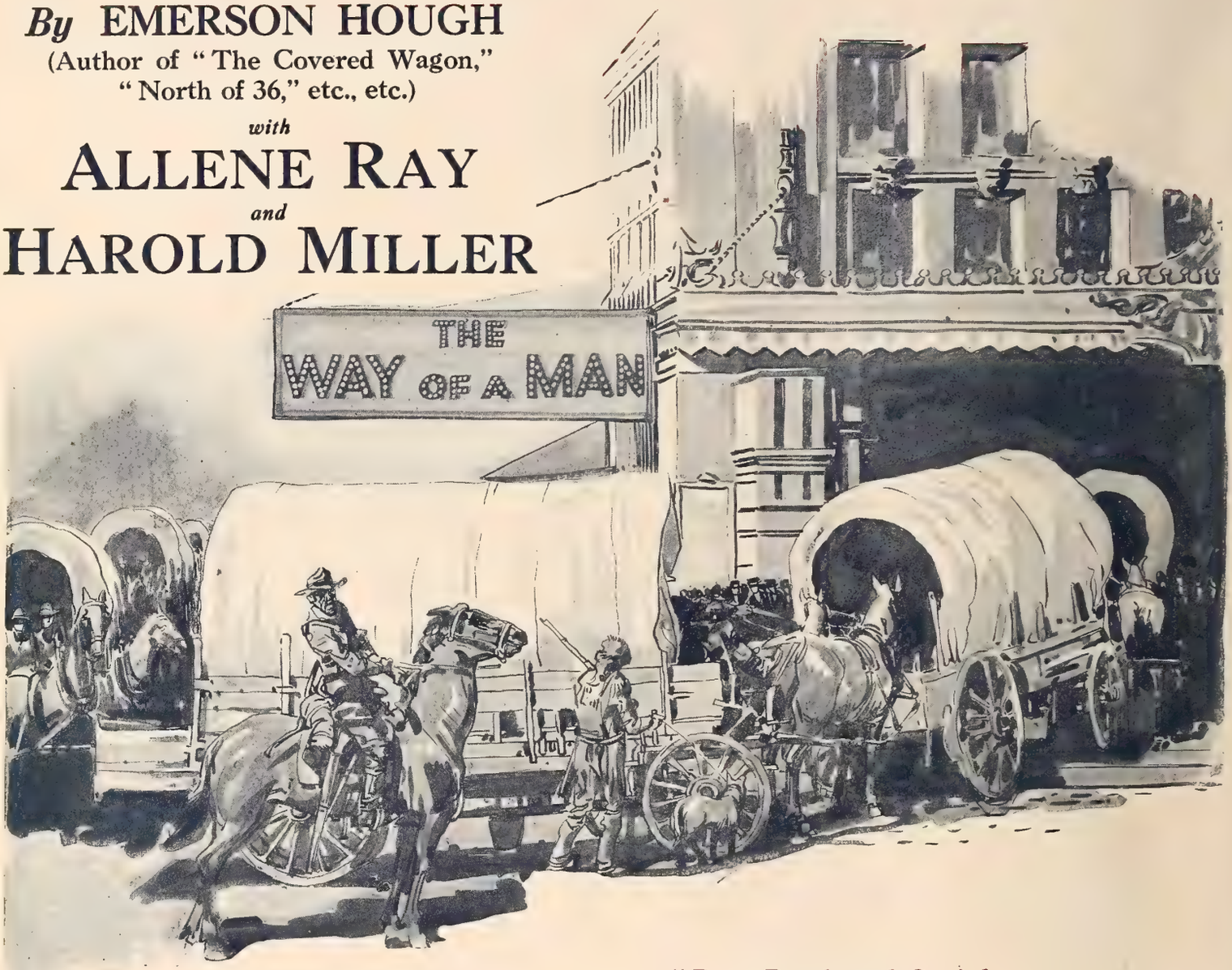
***By*** **EMERSON HOUGH**
(Author of "The Covered Wagon," "North of 36," etc., etc.)

*with*

**ALLENE RAY**

*and*

**HAROLD MILLER**




**"Thoroughly Satisfied"**

"We are thoroughly satisfied with 'The Way of a Man.' We are pleased to state that we have enjoyed one of the best weeks of the season with this picture."

George W. Grandstrom,
Tower Theatre, St. Paul, Minn.

**"Best Produced Serial I Ever Saw"**

"I think this the best produced serial I ever saw. Sure has the stuff in it, and should be a clean-up if remaining seven episodes are as good as the first three."

Steve Farrar,
Orpheum, Harrisburg, Ill.

*Directed by*
GEORGE B. SEITZ

*Two versions*

*Produced by*
C. W. PATTON

**Pathépicture** *and* **Pathéserial**

TRADE MARK

TRADE MARK

Up and Down Main Street *Number*

# EXHIBITORS *Trade* REVIEW

*The Business Paper of the Motion Picture Industry*


## CECIL B. DeMILLE

announces that in his latest production

## "TRIUMPH"

released direct to exhibitors April 28, he returns to the type of ultra-modern society love story of which "Manslaughter" and "Male and Female" are such successful examples.

"Triumph," which features Leatrice Joy, Rod La Rocque, and an all-star cast, was adapted by Jeanie Macpherson from May Edginton's Saturday Evening Post serial and novel.

*A Paramount Picture*

(Produced by Famous Players-Lasky Corp.)


rice 20 cents

April 5, 1924

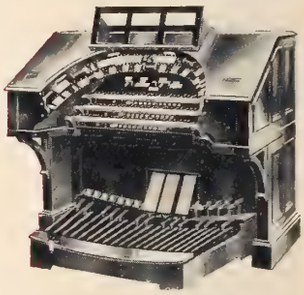
# WURLITZER

TRADE MARK REGISTERED

## Announces New Selling Plan

### Highest Quality Theatre Music

This style installed in Chicago Theatre, Chicago



This style installed in Grand Theatre, Columbus, O.

This style installed in Strand Theatre, Kansas City, Mo.

A NEW "FEATURE MUSIC" SELLING PLAN! When "the world's largest music house" makes an announcement of this kind, it surely merits your careful investigation. Never before in the history of the Motion Picture Industry has such an offer been made to an exhibitor. Here at last is a real opportunity to secure the best in theatre music without the usual strain on your pocket-book. Ask yourself the following questions—

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## in "THE HILL BILLY"

*Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson*
*Direction by George Hill*

***"Very Good Entertainment"***

" 'The Hill Billy' is very good entertainment and, we might add, better than some of these pictures which are heralded as 'super-extra-specials.' It is about the best thing young Mr. Pickford has done."—N. Y. American.

***"Above The Average"***

"Thoroughly delightful and refreshing. The production is polished, very well done, and is also intelligent. 'The Hill Billy' is above the average."—N. Y. Morning Telegraph.

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Risking death every minute, they raced over treacherous glaciers and mountain peaks making the first motion picture of Alaska ever "shot" on the spot.

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**"Try and Get It"**

with **BILLIE DOVE**

Directed by Cullen Tate
Adapted by Jules Furthman

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**JAMES MORRISON**
*—all big box office attractions*

And photographed by the cameraman who made the **original Spirit Photos** for **Sir Conan Doyle**—and now for the first time exposing their secrets.

The appealing *love theme,* the *deep mystery plot* and the *dramatic suspense* are enacted with great care by great actors.

To advertise and show this feature picture means a winning of new patrons, and will call for a public notice of gratitude to the Exhibitors as it already has for its producers.

***Write for Our Press Sheet Today!***

*Distributed by*

## PHOTO PRODUCTS EXPORT COMPANY

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BURR PICTURES Presents

# DORIS KENYON
# JAMES RENNIE
# NAOMI CHILDERS

## Montague Love, Edmund Breese, Burr Mc Intosh

in

# "RESTLESS WIVES"

Directed by
GREGORY LA CAVA
Story by
IZOLA FORRESTER
Read by millions in AINSLEE'S magazine
Edited and titled by
RAYMOND S. HARRIS
Scenario by
MANN PAGE

ACCLAIMED everywhere! Wonderful reviews from east to west in tradepapers and dailies.

*Times Square Daily*: "A picture that is far and above the usual run of productions."

*Daily News*: "Lots of talent . . . . Doris Kenyon a treat."

*San Francisco Bulletin*: "It is real and true to life....very frank....well handled photo-dramatization of divorce problem."

*San Francisco Chronicle*: "There is a melodramatic finish to the picture."

*Minneapolis Star*: "The producers have emptied the full bag of tricks in building up the plot."

*Have you booked the BURR SPECIALS?*
*"Three O'clock in the Morning"*
*"The New School Teacher"*

**Harrison's Reports: "Produced artistically ....above the average....skillful direction ....good acting."** *Moving Picture World*: "Timely....Doris Kenyon gives particularly fine performance....many exploitation angles."

*Exhibitors Herald*: "Good box-office title ....all-star cast....Doris Kenyon does best work of her career."

**BURR PICTURES, Inc.**
**135 West 44th Street, New York City**

## Reviews to date

DAILY NEWS, FRIDAY, FEBRUARY 15

**IN THIS FILM OF WEDDED LIFE DORIS KENYON PLAYS THE WIFE**

By McELLIOTT.

Title: "RESTLESS WIVES."
Type: SOCIETY DRAMA.
Directed by GREGORY LA CAVA.
Produced by C. C. BURR.
Presented in LOEW'S CIRCLE THEATRE.

Lots of talent's brought to bear on a simple love story. The death of true romance. culminates in marriage and the death of giddy social which wedded to is the girl, fond of giddy social which wedded to dance. Also, James Rennie, who has never liked to dance. Also, he is tactless—quite: and forgets a special night, when his Doris plans to mark their anniversary. Business keeps him far too late: he neglects to celebrate! Pity 'tis that husbands should so very careless! Anyhow, this pretty wife starts to lead a giddy life. If young James will be so dull, she can others. There are always folks to play, until roy of day. Why stay home and mope becaus husband is a grind? Doris Kenyon is a treat . . . at; mighty sweet . . . Doris can't be beat.

TIMES SQUARE DAILY

**"Restless Wives" Feature Of Circle's Double Bill**

The C. C. Burr production, "Restless Wives," from the story of Izola Forrester, was the principal attraction of the double feature bill at Loew's Circle yesterday. Played with it was "The Net." "Restless Wives" is being handled in the New York territory through Commonwealth. It was directed by Gregory La Cara. Doris Kenyon and the cast and James Breese, Burt Holmes, Naomi Childers also do good work under the direction of Gregory La Cava.

THE BROADWAY FILM-DOM — THE FILM DAILY — FILM RECORD AUTHORITY

**"Restless Wives"—Burr—S. R. Cameo, San Francisco**
(Week ending Jan. 26)

BULLETIN—" " " it is real and true to life. In "Restless Wives," life today is mirrored in all its actualities. The title gives one an idea of the theme. It is a very frank, well-handled photo dramatization of a phase of the divorce problem.
CHRONICLE—There is a melodramatic finish to the picture.

EXHIBITORS HERALD

**"RESTLESS WIVES," C. C. Burr production. Written by Izola Forrester. Directed by Gregory LaCava, with an All-star cast. Five reels.**

With a good box-office title and practically an all-star cast the exhibitor has several good talking points in this Comedy-drama production. Doris Kenyon as the principal restless wife does some of the best work of her career. She looks charming in the more dramatic scenes and wears many beautiful gowns. To the role of the husband James Rennie brings his usual good acting. Also to the role of the husband Montague Love, Edmund Breese, Burr McIntosh, Naomi Childers and others round out the excellent cast. There are the usual exteriors and it is elaborately staged and produced.

HARRISON'S REPORTS

**"Restless Wives"—With an all-star cast**
(State Rights; 6,317 ft., 73 to 90 min.)

The theme of this picture . . . . . produced artistically . . . . . and acted by players well-known enough, to entitle it . . . . . to an above-the-average classing . . . . . the action succeeds in keeping . . . . . a fairly tight hold on the interest by virtue of skillful direction, good acting, and . . . . . human interest . . . . . picture that . . . . . above the usual productions that are offered . . . . . independent market.

MOVING PICTURE WORLD

**"Restless Wives"**

**Entertaining Treatment of a Domestic Situation in This Production Offered by C. C. Burr**

**Reviewed by Tom Walker**

In "Restless Wives" C. C. Burr presents in a plausible and entertaining manner a familiar problem that will be timely in many households. The story deals with the known situation of a wealthy home wherein business has such a hold on the husband that he unintentionally neglects his wife, a woman brimming with life and desirous for his love.

Doris Kenyon as the young wife gives a particularly fine performance, portraying this rather difficult role with laudatory naturalness. Her facial expressions in the tense situations are excellent and rivet the attention of the spectator. James Rennie as the husband gives an equally good execution in a role that could easily be overdrawn. Montagu Love, Burr McIntosh, Edmund Breese and Naomi Childers also do splendid work under the direction of Gregory La Cava.

This production has many exploitation angles. The title supplies a splash of expectancy which is well fulfilled by the story. The star displays many beautiful gowns and jewels. There is a snappy cabaret scene with peppy dancers, where the first break in the domestic tranquillity comes when the absent minded husband, entertaining a male friend, meets his wife, escorted by one of her early admirers. This provides a big

THE FILM DAILY

**"Restless Wives"**
C. C. Burr—State Rights

As a Whole . . . JUST WHAT THE NAME IMPLIES: A PICTURE DEALING WITH A POPULAR FORMULA IN THE FOUR YOUNG COUPLE IN WHICH A DISAGREE EVEN AGREE BEFORE THE HONEYMOON IS OVER.

Cast . . . First rate company with Doris Kenyon and James Rennie suitable as the couple in question. Others as the couple in question. Montagu Love, Burr McIntosh, Coit Albertson, Maude Sinclair, Montagu Grooms, Edna Mae Oliver, Leroy Of Story . . . Edmund Breese, Naomi Childers.

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**Skirboll Bros. Gold Seal Prod.**
507 Film Building
Cleveland, Ohio

**Enterprise Distributing Corp.**
Atlanta, Ga.
114 Walton St.

**Greiver Productions**
831 So. Wabash Ave.
Chicago, Ill.

**H. Lieber Co.**
122 W. New York St.
Indianapolis, Ind.

**Favorite Film Co.**
143 E. Elizabeth St.
Detroit, Mich.

**Columbia Film Service**
1010 Forbes St.
Pittsubrgh, Pa.

**All Star Features Dist., Inc.**
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San Francisco, Cal.

**Mid-West Dist. Co.**
Toy Bldg.
Milwaukee, Wisc.

**F. & R. Film Co.**
Loeb Arcade Bldg.
Minneapolis, Minn.

Foreign Rights controlled by Richmount Pictures, 723 Seventh Ave., New York City

"RESTLESS WIVES"
Written by Izola Forrester
A vigorous virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As published in Ainslee's under the title "The Gray Path"
by Izola Forrester
A new slant on the divorce problem
Scenario by Gerald C. Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post Story
by Dorothy DeJagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A sensational original and enthralling
Drama — by Marguerite Gove
A great show for the wives who wonder
Scenario by Marguerite Gove

# "THE DAWN OF A TOMORROW"

a

## GEORGE MELFORD

*production*

WITH

**JACQUELINE LOGAN**
**DAVID TORRENCE**
**RAYMOND GRIFFITH**

PRESENTED BY ADOLPH ZUKOR & JESSE L. LASKY

*A Paramount Picture*

*Adopted by Harvey Thew from Frances Hodgson Burnett's famous novel and play.*

As thrilling and gripping a love-melodrama as you've ever cleaned up with!

New York Tribune says: "The picture is a delight. We do not hesitate to recommend it to all."

New York World: "One of the finest pictures of the year. Ought to be seen by all who think there is not much sense going to pictures."

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*Thematic Music* *Cue Sheet*

M. J. MINTZ PATENT JULY 31, 1923

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*that fell from the balcony that moon-flooded night in Venice*

## Elinor Glyn's

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"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

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WILLIAM HAINES

*Directed by*
ALAN CROSLAND

*Scenario by*
ELINOR GLYN

*Continuity by*
CAREY WILSON

*Editorial Director*
JUNE MATHIS

*A Goldwyn Picture*

# They've just been throwing money away—

*Read this—it means extra dollars to you.*

*Many exhibitors booked and played the thrilling*

## "WHEN A MAN'S A MAN"

*and did a fine business.*

*On the other hand hundreds of other exhibitors played it and smashed box office records.*

*There was a reason!*

*These records were broken*

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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

# Screen and Radio Won't Mix, Declares Small Town Exhibitor

CHARLES F. KEAR, manager of the Minersville Opera House of the town of that name in Pennsylvania, installed a radio set in his amusement house three years ago this present month.

Mr. Kear's experience is that screen and radio mix just about as well as oil and water.

He doesn't employ exactly that expression in the letter he writes to EXHIBITORS TRADE REVIEW, because being a Pennsylvanian he knows oil as well as any one else and like every one else avoids what is commonly conceded to be not exactly a pleasant subject.

In fact, Mr. Kear says that up to this time so far as his wide experience has taught him radio is a howling failure from a co-entertainment standpoint.

Stating that he read with considerable interest the comment on radio in this journal in its issue of March 22 the Pennsylvania showman says he is a small-town exhibitor and as such many years ago realized that every effort was needed on his part to draw patrons to the "Oprey House," as he styles it.

This was particularly true, he says, if you have church entertainments, and many other counter attractions for which every small town is famous every night in the winter, with block parties, picnics, carnivals, campfires, and family automobile parties in the summer.

It was with the sole object of entertaining his patrons that he installed a radio, the idea being to provide amusement before the show, during the show and at intermission.

THAT the result from his viewpoint was a failure was not due to any slip-up on receiving the regular programs from all the stations.

"If I am receiving an exceptionally fine concert from Boston, Schenectady, Cleveland, Havana, Montreal or any other station," Mr. Kear writes by way of illustrating how his plan has worked out, "Some other radio fan with his set is 'feeling in' for the same concert, with the result that it breaks up my concert to such an extent that I get the ha-ha from some one in the house, who will bawl out 'Take it off,' 'Take it off!'

"In my humble opinion radio at the present time is not stabilized, nor is it of such a certain quality that it can be used as part of your entertainment, and I have had three years' experience in trying it out.

"Business here has taken a drop, but it is not radio that is the cause here. Rather is it the automobile which has been purchased on time by almost every miner in this community.

"As a consequence any spare funds that usually went for pleasure and other amusements now go to the automobile salesman to help pay off the automobile."

Mr. Kear adds a serious word of warning to any who may plan installing a radio outfit as a part of his program:

"You cannot use a radio outfit in the same building where you use a motor to run your electric sign. *They won't. mix.*"

THE Pennsylvania exhibitor writes as one who knows his town and its people. His house has been an amusement standby in its community for fifty years and in the possession of the present owner for thirty-three years. And it was owned by his family before it came to him.

Since 1911 it has been showing pictures.

As Mr. Kear is reliably credited with being the first theatre owner to install a radio outfit in his house it may be conceded he knows something of the subject which he discusses.

It will be noted that the Minersville exhibitor does not blame radio for the drop which he has noted in business.

That impression is shared by Colonel H. A. Cole of the Grand Theatre, of Marshall, Texas, president of the Lone Star State's Theatre Owners, now in New York.

Mr. Cole says that while his January business was remarkably good, "crackerjack," as he expresses it, and that in spite of bad weather, the following weeks brought a sharp reversal.

Even the accustomed let-down in the Lenten season failed to account for the sharpness of the slump.

But as to the possibility that the radio may be in any way responsible Mr. Cole has no fear.

"In the old days we feared we would have to compete with the phonograph, but we found out to the contrary," says Mr. Cole.

"I think we will have the same experience with the radio. Human beings want to go where the crowd is. If a night or two a week the family wants to sit around the radio there also will come a feeling on one or two nights each week that there must be a trip down town.

WE may as well set it down there always will be amusements to bring people out of the house. Whether the person bringing out the crowd is us or some one else is up to us.

"So far as the slump in business is concerned I can't place it on anything but the general feeling of uncertainty complicated by the usual letting-up on account of the Lenten season.

"My guess is that what is behind it is the general situation in Washington and also the coming campaign. We try to think we are civilized and stabilized to the point where a presidential election does not bother us, but we probably are wrong. Business men never trust politicians. I am speaking generally, not specifically. We read they sometimes do take a chance.

"I don't find radio interfering to any extent in the picture business. There are, of course, a great many sets, but my observation is to the effect that they are owned by persons who don't go to picture shows much anyway.

"It is a shame, though, as I figure, that pictures play to not over 30 per cent of the people. I am going to institute a campaign in my town, and by spending a few hundred dollars and employing girls to make house to house calls discover why the figure cannot be raised to 50 per cent. in my section."

# Selling Seats on Main Street

*By* Charles J. Giegerich
*With Hodkinson Film Corporation*

THE difference between producers, distributors and exhibitors as seen by the exploitation experts in the industry is that the producers and distributors are in the motion picture business while the exhibitors are not.

Exhibitors are in the business of selling seats and the difference between the big theatre men on Main Street and the little fellows in the sticks is that the former has better seats in more elaborate surroundings and gets better prices for them than his small town contemporary. Obviously there is no difference in the entertainment quality of the picture as seen in the different classes of theatres, but because of clever showmanship, which is another name for intensive merchandising, a goodly percentage of the public prefers to buy the higher priced seats sold on Main Street and take its entertainment de luxe.

But seats are seats wherever and at whatever price they are sold and the problem of every exhibitor is to sell all of his seats at all of his shows, and this calls for the employment of merchandising methods similar to those used by department stores but more intensive, more spectacular and more extravagant because the seller of seats is marketing a luxury that may be dispensed with unless the appeal creates an indulgence gratifying impulse.

The public is ever seeking amusement and is ever willing to pay for it and it would seem simple enough to capitalize this desire, but doing capacity business in any theatre depends upon the trick of mass psychology. To sell all of the seats the allurement must be made general in its appeal. The highbrow and the lowbrow and those in between must be attracted by the employment of a happy medium in exploiting the attraction.

For instance if the picture is an adaptation of a famous literary work, the title alone will attract the cultured class and the sale of this percentage of seats can be reasonably depended upon. To sell the rest of the seats the dramatic points of the picture must be advertised to interest those desiring suspense. The thrills will attract the sensation seekers, the romance in the action will appeal to the emotional and the human interest points if exploited will sell seats to the sentimental. The morbidly inclined and the salacious minded may easily be dispensed with because their number is as small as their mentality, and if all the others are brought to the box office there will be no seats left to sell to the undesirables.

There are many clever methods of bringing out the seat selling points enumerated above, and one of these methods is the proper arrangement of the lobby. For instance instead of massing the lobby photos in one frame like an assortment of joblot merchandise that is confusing by its bulk and variety, select one or more stills illustrating the big points of the production and display them in separate frames with forceful headlines and captions.

Each frame should be devoted exclusively to a specific phase of the picture and the headlines and captions should elaborate on that particular point of the production. This is a style of exploitation based upon the tried tactics of the salesman that first finds out what a customer wants and then concentrates his selling argument along that line.

The exhibitor knows the diversified wants of the public and by devising separate selling arguments to appeal to the various demands maximum seat sales can be made.

There is really a great similarity between the department store selling merchandise and the theatre selling seats. The department store has its bargain days while the theatre has a bargain day every day in its reduced matinee prices for the same show that can be seen at night at top prices. The department store has its periodical announcements of new styles and novelties while the theatre has a constant supply of new styles in dramatic entertainment.

THE department stores have their windows and the theatres have their lobbies for displays and as many people pass the one as the other. If the theatre displays its attractions with as much versatility as the merchant shows off his wares, seats can be sold as easily as merchandise.

To sell merchandise the department store employs clerks and to sell seats the exhibitor employs pictures, and like the salary of a clerk the value of a picture is in proportion to its seat-selling qualities. It is with the fullest realization of this fact that the Hodkinson Corporation has set out to distribute nothing but first run attractions which means pictures that have the qualities necessary to sell seats on Main Street at Main Street prices.

And these seat selling qualities will be found in the pulling power of the stars, the directors, the authors, the supporting casts and the quality of the stories especially selected for their wide general appeal.

*TWO of the scenes, the lower one of which unmistakably conveys the atmosphere of "Miami," Hodkinson's release; featuring Betty Compson and directed by Alan Crosland. A Tilford Studios Product.*

# The Showman on Main Street

**What Can Be Done to Help the Smaller Exhibitor**

*By* S. EDWIN GRUMAN
*Selznick's Assistant Director of Sales and Distribution*

MAIN STREET runs from Coast to Coast, and on it are all the motion-picture houses of the country. This statement may be objected to by the statistician, but it is true nevertheless that practically every theatre is located on an artery of traffic, whether it is Broadway or another "main stem," or a smaller but just as vital neighborhood thoroughfare.

It is an obvious fact that the smaller exhibitor is in the vast majority on this avenue of amusement. He may be overshadowed by the more brilliant lights and the more sumptuous fronts and greater size of his big brothers, but when it comes to numbers, and the aggregate number of people to whom he furnishes entertainment, his real importance may be realized.

No picture may be said to be a real success unless it strikes a pretty uniform average of success up and down Main Street. A production may "go" in the larger centers of population, and may be a "flop" when it gets out over the country. While the success of a feature depends on the way it goes over at the big first-runs throughout the country, it is the smaller theatre that rolls up the gross.

And that is why every large distributing company gives the most careful consideration to the needs of the smaller exhibitor. That is why the service it offers—through its sales, distributing, exploitation, publicity and advertising departments—is so largely planned from the angle of the average showman, with his necessarily limited resources and special problems.

Salesmen furnish the closest points of contact a large organization can have with the showman, and the advice and help of a real salesman serves both to let the company know what the exhibitor will use, and to aid the exhibitor in displaying his wares to the best advantage.

Smaller theatres cannot afford the service of special exploitation men, and the salesmen, while not taking his place in any way, insists on the greatest and the most efficient advertising, if only for the selfish reason that the picture he is selling will do better business and hold a satisfied customer. The salesman gets around to many theatres, he talks with numerous showmen, large and small, he learns of the exploitation which has worked successfully and he passes it on to the next fellow.

Back of the salesman is a whole battery of ammunition which he brings to bear on the showman, and, through him, on the public which reads as it runs.

THE biggest ammunition in my opinion, for the use of the average theatreman, is the list of stock accessories. It attracts attention, it reaches everyone through the eyes, the easiest and most effective appeal, and it is inexpensive. When an average showman takes full advantage of a display of ones, threes and six-sheets, he is, I believe, getting the maximum patronresult for a minimum of expenditure. He may not be getting a very general circulation for his posters, but he is doing something more important, he is reaching the people in the neighborhood of the theatre from whom he draws the hundreds of men, women and children who come to his show week after week.

*GEORGE ARLISS in a characteristic pose in Selznick's latest release "Twenty Dollars a week." This vehicle is peculiarly suited to the dramatic powers of Mr. Arliss.*

The salesman impresses on the showman that accessories are of prime importance. This showman angle has been used as the basis for building up the accessory department of the Selznick Distributing Corporation, so that it is not a side-line, as in some organizations, but a vital part of marketing a production, second to none. As a result, the use of accessories has increased considerably, and with entirely satisfying results to the exhibitor.

The advertising aids and exploitation contained in the press book is aimed ninety percent at the smaller theatre. Elaborate prologues, long advance campaigns, and similar plans are not for him, while for the large first-run theatre, the director of exploitation usually follows his individual bent.

Expense must be considered first. For a short run, at low admissions, it does not pay the showman to "splurge"

(*Continued on page* 48.)

*TWENTY DOLLARS A WEEK" is a product of Distinctive Pictures Corporation and released by Selznick. Featured with Mr. Arliss in this picture are Taylor Holmes and Edith Roberts. Surely, talent enough to tickle the exacting palates of the most hard-boiled audiences.*

# Old Lady Astor Says

NEIL HAMILTON, the altogether fine and inspiring Nathan Holden of Griffith's "America," is to play the juvenile lead in Famous Players' "The Mountebank," in which Ernest Torrence and Anna Q. Nilsson have the featured roles. We are all set right now to see something out of the usual with Torrence and Hamilton in the same team. Torrence has played in thirteen pictures, and is firmly intrenched as one of the great character screen artists, easily the peer of the best. Young Hamilton "arrived" in smashing fashion in "America," but as yet he is known only to a comparatively small part of the vast picturegoing public.

A GOODLY number of motion picture partisans gathered at the Cameo on the morning of March 19 at the invitation of John Flinn of the Hodkinson company to witness the filming of "What Shall It Be?" The picture is a simple little subject, but there is a powerful appeal packed in its tale of a family of nine. At the head of this brood of seven children is a workaday farmer father and everyday mother. The well-to-do bachelor brother of the former writes that for one of the children given him for adoption he will write a handsome check for the benefit of its parents. The pull comes when the parents struggle for a decision. Renaud Hoffman is the producer, and he shows himself a master of pathos and also incidentally of a happy ending.

RICHARD V. ("Dick") Anderson, sales manager of International News, has been out in the western part of "York state" planning wider distribution on his company's product. He reports that the series of "Safety First" pictures now running and which were made under the auspices of the M. P. T. O. of New York with the co-operation of the New York Police Department, are proving popular.

BEING something of an old woman myself, my heart went out the other day to a young woman in Brooklyn who was hailed on the public highway by a bicycle policeman. To be sure, she was driving an automobile and driving it at high speed. As the policeman pulled in alongside the car he demanded "You can't get away with that stuff—where do you think you are going?" "Oh, please don't stop me," said the young woman with visions of a police court looming large. "I have a date to take five old ladies to see 'Black Oxen' and I am late now." "M-m-m," remarked the policeman "Thats a new one. It sounds good. I'll say you win! On your way!"

FRANK TILLEY in Kine's issue of March 6 inserts a harpoon into that exhibitor in the English provinces who during British Film Week smothered his theatre with Union Jacks and ran "Little Old New York." Without in any way attempting to palliate the particular exhibitor's peccadillo it may be remarked in passing that he put on a production that is very popular in the "States."

DR. HUGO RIESENFELD is authority for the statement that nearly a million dollars a year is being spent on the orchestras of the Rialto, Rivoli, Criterion, where "The Covered Wagon" is playing, and the house where "The Ten Commandments" holds forth. This means almost $20,000 weekly. "The man who composes good music for the motion picture public does more for his art than the one who writes an elaborate symphony," says the doctor in referring to the opportunities of the writer of motion picture scores. "The former reaches the masses, while the other's audience is limited to a small group of the intelligentsia."

THE return of Charles Ray to the fold of Thomas H. Ince will provide exhibitors a live topic of conversation. The event will have real interest for the men who deal in names as other merchants barter in household or other goods. The Ince-Ray combination in other days furnished some corking good pictures. The player has a field distinctly his own. The producer knows that field and how to adapt his player to it, as he has most ably demonstrated on many occasions. The rejoining of hands of these two men means more good pictures, and that is a matter for congratulation all around.

ELEANOR BOARDMAN, who has enrolled in a school of the drama in Los Angeles, has discovered a great difference between crying for the stage and the screen. Crying for the camera is more sincere, is her view of it, declaring it requires real emotion, and that sobbing on the stage is more a matter of technique. Without the remotest reference to Miss Boardman it is our view that if there is one branch of technique that "cries to heaven" for improvement it is that of bawling before the camera. Few there are who seem to be able to cry without destroying any illusion that already may have been established. And as for tears! They have been so overworked that rarely does there seem to be pathos in them. The woman who covers her face to hide her sorrow performs a double service. She conceals her own facial distortion and spares the irritated spectator.

FRED L. PORTER, former secretary of the Christie Film Corporation, has been elected vice president and treasurer of the company. Mr. Porter is one of those who pulled stakes in the east and went west to take the big chance—and won out. He is one of the originals in the present organization, having joined the Christie brothers in 1916. William S. Holman, former auditor of the company, is the new secretary. Mr. Holman also is treasurer of the Christie Realty Corporation.

IN the interests of public safety there should be a change in the policing arrangements of these Broadway premieres, whether they occur on Forty-second street or Forty-fourth street. Of course, it is not every evening that a "Thief of Bagdad" comes to town. The scene in front of the Liberty at 8:15 to 8:30 on the night of March 18 was thoroughly discreditable to the police force of the big town. It must be added, however, that the situation was radically different when the show was over. There were at that time enough bluecoats on hand to take care of a genuine riot. It has come to the usual thing, however, to permit the lobbies of the theatres to be crowded with star-gazing non-ticket holders on the occasions of important premieres, so much so that at times it is necessary almost to fight one's way into the theatre.

GERALD BEAUMONT, whose sports tales have been enjoyed by many thousands, is coming into his own as a maker of stories for the screen. "The Empty Stall" and "The Fiddlin' Doll" have been completed by Universal. The tales are based on the adventures of the Information Kid, a magazine fiction character created and popularized by Beaumont.

COLONEL H. A. COLE of the Grand Theatre of Marshall, Texas, president of the Motion Picture Theatre Owners of Texas, is a visitor in New York for a few weeks. Mr Cole is very much interested in his new organization, which now has increased to 160 in membership. Nine men on the road are meeting exhibitors and talking membership, and have been very successful. The Lone Star exhibitor president is a good man to meet, and from the conversation we had with him it looks as if he had a husky organization of theatre owners behind him.

# Sidney Olcott Honored by Greenroom Club at Midnight Revel

## Exhibitor Sees Him as Peer of Greatest Director

SIDNEY OLCOTT was the guest of honor at the March 22 fortnightly midnight supper of the Greenroom Club in its new quarters, 19 West Forty-eighth street. On his entrance he was greeted with the traditional hisses and groans, which were repeated on several occasions during the progress of the rare entertainment which followed the supper.

One of the features of the show was a mock trial of the honor guest, charged with being the worst director in the world. But one witness was summoned against him, Frank Wonderlee, who knew the defendant "when," and whose testimony harked back to the days of 1903 and of primitive picture making.

When S. Jay Kaufman, the most efficient master of ceremonies, called for the verdict, there followed a great and seemingly unanimous shout of "Guilty!"

With the close of the show, however, the "ragging" ceased and Mr. Olcott was told by his fellow-guests and fellow-Greenroomers of the high esteem in which he is held in the amusement world.

The speakers included his fellow-guests, Arthur S. Friend and J. D. Williams, the latter of whom had that day returned from Los Angeles; Robert G. Vignola, long-time associate of the guest of honor; Walter Reed, theatre owner; and Prompter Hal Crane, John Peebles and Mr. Kaufman.

Mr. Olcott's response was largely a message of courage for those whom success had as yet failed to touch and in a measure was an answer to those who had referred to the struggles of the guest of honor due to his refusal to touch a picture which to him appealed as inferior.

Speaking as an exhibitor Mr. Reed predicted that within six months Mr. Olcott would be recognized in the motion picture industry as the peer of its greatest director.

"Mr. Olcott presented to us exhibitors a motion picture, 'The Humming Bird,' which I believe had more commercial value, more heart interest, producing the best box office results, of any picture we have had in the history of the industry," continued Mr. Reed.

"I believe he puts more feeling, more sentiment and more heart interest in his direction of pictures than any other man I know of or that is on the horizon or is in sight." (Applause.)

### Importance of Director

Mr. Williams said the first Olcott picture he had exhibited was one of the single reelers for the making of which the guest of honor had been declared guilty. He raised a laugh when he expressed the belief that for its rental he had paid a sum greater than the original negative cost.

The speaker expressed the view that the director is never given sufficient credit, that while others may put up the money to make a production it is the director who guides the work and is responsible for a picture's success.

While Mr. Olcott had been one of the earliest directors of motion pictures Mr. Williams called attention to the fact that the producer had been responsible for two of the best ten of 1923, which in itself was the highest tribute to his ability.

Mr. Friend, under whose auspices Mr. Olcott had produced "The Green Goddess," declared that the guest of honor had impressed him not only for his ability as a director but for his possession of rare personal qualities. "Mr. Olcott is worthy of all the tribute you are able to pay to him," he said in closing.

Mr. Vignola said Mr. Olcott had given him his first job in motion picture work and that he was responsible for his taking up directing.

"I never wanted to be a director," said the speaker, "but Sidney was always encouraging me to become a director. He was just the way he was tonight in his speech to you boys, always encouraging. Everybody you meet has a kind word for Sidney Olcott.

"He always knew what he wanted and how to get it. When I wanted something and was in doubt how to get it he would tell me how. If I have been successful the credit really is due Sidney Olcott. It has always seemed to me that the people in the business were blind not to have discovered in him the qualities that we who were associated with him saw so long ago."

Mr. Olcott in opening referred feelingly to the remark of one of the artists, Emil Beaurrieau, a Frenchman, who had been in the country but a couple of years and who had alluded to the United States as the land of opportunity.

The director simply and eloquently told of his arrival in New York, of the horny but ready hands that were extended to him by strangers, of illness and privation and of his determination to stick it out and to win.

"There isn't a man in this room who cannot be successful," said the speaker earnestly, "if he believes in himself. He will bring to himself that which cannot be kept from him, and that is the success which comes to every man according to his merit.

"If you are going to stay down and quit you will never get anywhere." (Applause.)

Mr. Olcott in closing alluded to the many kind things that had been said during the talks. He assured his friends that these utterances had gone not to his head but to his heart. He paid a tribute to the Greenroom Club of other days and of the present.

Among the entertainers were Arnold Daly, Emile Beaurrieau, Louis Wolheim, Frank Wonderlee, Tom Lewis, Stanley H. Forde, Harold Kennedy, Jane Green in songs written by Walter Donaldson, who accompanied her; Robert Redman, and a musical sketch written by Architect Frehauf and put on by the author and three of his fellow-members of the Sheepskin Club of Brooklyn.

The guests of honor April 5 will be Douglas Fairbanks and Mary Pickford.

G. B.

TOM GERAGHTY

Prominent motion picture director and producer who will soon start producing for himself. Jack Pickford will star in the first Geraghty feature

* * *

# HARRY RAPF JOINS MAYER ORGANIZATION

### *Will Produce Series Known as Harry Rapf Productions*

AN announcement of unusual importance to the motion picture industry is contained in the statement issued yesterday by Louis B. Mayer revealing the signing of contracts whereby Harry Rapf, noted producer, will join him and Irving G. Thalberg to make a series of pictures to be known as Harry Rapf Productions.

A prominent and stable figure in the film business for years and until recently connected with the Warner Brothers, Mr. Rapf goes to the Mayer Studio with a wealth of practical experience and a reputation as the maker of good pictures that is familiar to every theatre owner and manager in the country.

Following closely the announcement by Mr. Thalberg, vice-president and general manager of the Mayer company, of the acquisition of Hobart Henley to head a production unit, the addition of Harry Rapf now places five important production factors under the Mayer banner. The other three, John M. Stahl, Fred Niblo and Reginald Barker have been operating as individual units for nearly two years.

* * *

# TOM GERAGHTY ENTERS PRODUCING FIELD

### *First Picture Featuring Jack Pickford Will Be Started Soon*

A NEW producer has entered the motion picture field. Tom J. Geraghty, well known scenarist and film supervisor, will begin production soon at the Pickford-Fairbanks studio, while Mary Pickford and Douglas Fairbanks are vacationing, and Jack Pickford will be the star of his first feature.

Jack Pickford is now at Hollywood and, according to Geraghty, will don the screen make-up very soon and work will begin. After the first Jack Pickford production is well under way, Geraghty plans to start a new feature, probably with a feminine star.

Geraghty's record as an author and supervisor includes such features as Thomas Meighan's "Back Home and Broke," Wallie Reid's "Always Audacious," "Forever" with Elsie Ferguson and Wallie Reid; "Sentimental Tommy," "In Old Kentucky," with Anita Stewart, "Hollywood," the all-star feature; 'Doug'as Fairbanks' "The Mollycoddle" and "When the Clouds Roll By," as well as many others.

## PUBLICITY MEN READY TO REVEAL TRUTH

*Naked Truth Bedtime Stories Promise Wonderful Revelations*

CHARLES M. SCHWAB, Arthur Brisbane and Rodolph Valentino are the latest additions to the celebrities who will tell five-minute Bedtime Stories in a regular scenario of naked truths about the movies at The Naked Truth dinner, annual gridiron revel and dinner dance of the Associated Motion Picture Advertisers to take place at the Hotel Astor next Saturday night, March 29.

The Bedtime Stories, it is further announced by President Victor Shapiro of the A. M. P. A., will be held in true film form, the word-pictures being broadcast to radio fans all over the country via Station WEAF. Samuel Rothafel, as master of the waves, will do the introducing in the best approved movie style.

The Naked Truth dinner is going to make entertainment history in the motion picture world, according to A. M. Botsford, chairman of the entertainment committee, who says nothing so elaborate and spectacular has ever been planned in film circles before.

The latest big coup of the entertainment committee is the securing of a notable group of screen stars to interpret the $100 prize-winning sketch which will be one of the features of the evening. The sketch, which is called "Passionate Italians," is an adaptation of "Romeo and Juliet." The artists who have been rehearsing their roles all week are Bebe Daniels, who appears as Juliet, Richard Dix, who will be seen as Romeo, and Ernest Torrence, who has been cast as Friar Laurence. The author, it is declared, will be introduced at the dinner.

The dinner starts at 7 p. m. sharp. It will be followed with the Bedtime Stories. Next in order comes the presentation of the winning sketch, "Passionate Italians," the same to be followed by a specially produced film labeled "Sinsational Sinema Production." After the press agents have checked up on "Our Own Popularity Contest" and "crowned the King and Queen of Filmdumb," the dancing begins and continues till dawn. Two Paul Whiteman jazz bands have been engaged for the evening and Mr. Whiteman will be there in person to lead. There will be continuous music during the dinner and dancing, the orchestras resting only when the other numbers are on.

Tickets at $15 for doubles and $10 for singles are going fast, but a few are still available and may be obtained from S. Charles Einfeld, at First National Pictures, 383 Madison Avenue, New York City.

"Don't miss the big surprise—it'll rock the industry to its depths—here's where we tell the naked truth—spill the beans—everyone who's anyone will be there to witness this gigantic revelation in evening clothes!"

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## PLANS COMPLETED FOR ANNUAL M. P. T. O. CONVENTION

Present indications point to a record breaking session when the Motion Picture Theatre Owners of America meet in Boston in May 27-8-9 in their annual convention. Those in charge of the convention have completed arrangements for transportation and hotel accommodations for the visitors and a fine program has been drawn up.

Much of the time will be spent in hearing reports of the work accomplished during the past year and plans for an aggressive campaign in behalf of theatre owners.

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## BRADEN HOME FROM EUROPE

Colonel William Braden, Vice-President of the Goldwyn Pictures Corporation, returned March 24 from a trip to Europe. He spent some time at the Cines Studios in Rome conferring with Charles Brabin and June Mathis who are actively at work on the filming of "Ben-Hur." Col. Braden said that the production is making excellent progress. He brought with him the first off-stage photographs of the production.

SERVICE DE LUXE

Directors and principals of Selznick's "Pagan Passions" cast offering their services to Grace Sanderson Michie, the authoress, during the filming of the production. Left to right they are: Director Colin Campbell, June Elvidge, Grace Sanderson Mitchie, Raymond McKee, Barbara Bedford sitting on the floor, Wynham Standing kneeling, assistant director Richard Shew standing. This is service de luxe

## FINAL 'CYTHEREA' SCENES ARE BEING SHOT

*Elaborate Sets and Colored Film for Goldwyn Production*

SAMUEL GOLDWYN announces that final scenes are now being taken on the Goldwyn-Fitzmaurice production "Cytherea," adapted from the novel by Joseph Hergesheimer, which First National will release in May.

"Cytherea" has been about three months in the making, and when it reaches the public, will bear the combined title of "'Cytherea'—Goddess of Love."

An especially picked cast comprising Alma Rubens, Lewis Stone, Irene Rich, Norman Kerry, Constance Bennett, and Betty Bouton will interpret the roles.

The story deals with modern high society. A doll, named Cytherea after the Greek Goddess of Love, acts as the disturbing influence in a man's love-life, alienates his affections, and attracts him to a woman who resembles the doll in flesh and blood. Their romance, and its many dramatic reactions sustain a tempo and story with surprising twists.

The settings in "Cytherea" represent the acme of artistry, having been designed by Ben Carre to fit the plot actions rather than having the plot actions fit the sets. Lavishness with a touch of the exotic is the keynote of the interiors.

A novelty innovation will be introduced in "Cytherea" in that three sequences will be done in color, each a distinctive contribution to screen technique.

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## 'HURRICANE HUTCH' IS MAKING NEW THRILL SERIES

William Steiner has announced his fourth producting unit. It will star Charles Hutchison, known as "Hurricane Hutch and whose dare-devil feats are known around the globe. He is one of the best known thrill creators in the business and can always be depended upon to furnish fast and furious action.

He will make a series of six five-reel sensational feature attractions. "Surging Seas" is almost ready for release and "The Crash" is in production. This will be followed by "Hutch of the U. S. A."

The cast includes Edith Thornton, Earl Metcalf, George Hackathorne, David Torrence and Charles Force.

The pictures are released through the New-Cal-Film Corporation.

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## 'WANDERERS OF THE WASTELAND' UNDERGOING EDITING

Irvin Willat has gone to Boston, with the complete negative of his new Paramount production of Zane Grey's "Wanderer of the Wasteland," which was photographed in natural colors by the improved Technicolor process. The editing of the production will be done under his supervision at the Technicolor company's laboratory in that city.

Victor Irvin and George C. Hull adapted this popular Zane Grey story to the screen and it was produced at the actual locations described by the author. Jack Holt, Kathlyn Williams, Noah Beery and Billie Dove head the cast.

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## UNIVERSAL WANTS DEMPSEY

According to reports, Jack Dempsey, heavyweight champion, has received an offer from Universal for a series of pictures in which Dempsey will appear, as star. Jack Kearns has left for the Coast to discuss details and probably will sign for the champion. It is said an offer of $100,000 was made for the pugilist's services.

# Distributing Costs Imperil Good Motion Pictures, Says J. D. Williams

RETURNING to New York after an extended trip to the Coast with stops at intermediate points, during which he visited many prominent exhibitors, producers and stars, J. D. Williams, President of Ritz-Carlton Pictures, Inc., is more strongly than ever of the opinion that the greatest impediment to the progress of the motion picture industry is the faulty and cumbersome distribution system.

Declaring that producers are at present making fewer suitable subjects for metropolitan first-run theatres than will be necessary for the coming season, Mr. Williams blames inequitable distribution costs for the shortage of high grade subjects which he believes will make itself felt next October.

"When I predicted a shortage next fall to a prominent star the other day," said J. D., "he replied: 'This shortage will make it much better for my pictures.' This is entirely erroneous in principle, because if the average exhibitor does not get enough worthwhile pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it does come along. The industry as a whole is so interdependent upon its component parts that to maintain a healthy condition all must function properly.

"Distribution is the greatest problem we have to contend with today," continued Mr. Williams. "Unless the method of selling pictures is improved it will result in more harm than any other single impediment the business has yet had to endure.

"The average distributor will tell you that pictures cost 30 per cent to distribute, yet I know from personal experience that some subjects cost 15 and some 90 percent between studio and theatre. The gulf between what we know as 'independent' producers and distributors will continue to widen until the distributor can, with fairness, correctly assess the varying cost where it belongs in order that the producer may be charged only with the costs on his own production.

"Distributors today are averse to handling a production which has cost $500,000 if they estimate it will not gross over $700,000. At the same time they welcome negatives costing $150,000 which will gross $300,000. It is my contention that there should be more money in properly made pictures of the first class than the latter, because both will play approximately the same number of theatres, both require the same number of calls by salesmen with consequent equality in selling costs. The physical distribution cost of six to eight reels of film is the same, whether they earn the larger or smaller gross. This comparison applies, of course, to productions which have been made without waste by competent producers.

"To realize that distribution always has been a vexing problem we need only recall the time when all pictures sold for 10 cents a foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30 per cent rut. It is uneconomic that 400 contracts on one picture grossing $300,000 should not entail approximately the same distribution costs as 4,000 contracts on another grossing $600,000. The only difference is the interest on the money involved during the time it is invested. The percentage of selling cost on the $600,000 negative should be less, if there be a difference in rate at all.

"Right now we should be producing more $400,000 or $500,000 pictures, but experienced independent producers are disinclined to do so because of the fear that they will not earn sufficient to cover distribution costs, provided the gross fails to approximate a million. This is where distribution costs affect the exhibitor, because he needs high grade product.

"Until distributors can make money by selling a $400,000 picture for $500,000, we will not get enough big pictures. Prominent stars, well known books and plays lower the distributor's advertising costs, reduce sales resistance, and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements."

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## 'DOROTHY VERNON' BROADWAY PREMIERE MAY 5

Hiram Abrams announces that Mary Pickford's new photoplay, "Dorothy Vernon of Haddon Hall," will be given its New York premiere on Monday, May 5, at the Criterion theatre.

This authentic announcement settles a question which for some time has been the basis of many rumors and reports, and makes definite the fact that "Dorothy Vernon of Haddon Hall" will follow "The Covered Wagon" in the Criterion where the New York public will have an opportunity of viewing what those who have seen Miss Pickford's latest offering characterizes as her most brilliant and ambitious production.

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## GEORGE WEST IN NEW ENGLAND

George West, special representative of Arrow Film Corporation, is spending a week in the New England territory co-operating with McConville, Patton & Heffron of Independent Films, Inc., for Arrow pictures.

## PRODUCERS DISTRIBUTING GUILD ORGANIZED

### *Arthur Smallwood Heads New Company for Independent Distribution*

ANOTHER new distributing company has entered the field. The Producers Distributing Guild, Inc., is the new organization, with Arthur N. Smallwood at the head. According to an open letter issued by the company the new organization will distribute a limited number of first-class productions each year and will exploit and give other aid to the exhibitor and plans close co-operation between distributor and exhibitor in all parts of the country.

Some time ago Mr. Smallwood sent out a series of open letters setting forth the faults as he sees them, of the present distributing system and offering ideas for relief. The letter met with such response he decided to put his ideas into practice with the result that a new organization was formed, and although some of the ideas are somewhat revolutionary they will be given full opportunity to overcome what are believed to as shortcomings in film distribution.

Each picture for distribution will be given individual attention as to the manner of exploitation and advertising values. Special attention will be paid to preparing campaigns and advertising tie-ups that will be of benefit to exhibitors. Every detail of the picture that lends itself to box office attraction will be utilized to attract patrons.

This exploitation service will be handled for the producer at net cost to the Producers Distributing Guild plus a service charge of 15 per cent, providing that the service charge totals not less than $5,000 on the entire campaign for the individual production.

According to the letter, the new company will function as a merchandising agency handling sales and exploitation of independent motion picture producers, but pledge independent producers the service of a nationwide corporation of unquestioned integrity for the handling of the physical distribution of motion picture prints on a flat service charge basis for inspection and shipping of prints and paper, collection of rentals and remittance direct to the producer of his share of the rentals.

ANDY ARRIVES AT UNIVERSAL

Andy and his famous sick cylinder speedster arrived in Los Angeles and a welcome awaited him at the Universal lot. Left to right in the picture are: Julius Bernheim, general manager; Joe Murphy, who plays the part of Syd Smith's cartoon character; Jackie Morgan and Al Lichtman, sales manager

*BE it in rags, in Milady's imported finery, or as in the present case, in the costumes of the old world, the alluring beauty and personal charm of Mary Pickford stands out like a flower scintillating in the morning sun*

*IN "Dorothy Vernon of Haddon Hall," Mary has selected a picture which surrounds her with old castles, old world traditions, picturesque costumes, and a capable cast. Through it all, Mary herself stands out supreme.*

# The Charm and Beauty of 'Our Mary' as Dorothy Vernon

*United Artists' 'Dorothy Vernon of Haddon Hall' Is Much the Richer for the Personality That Mary Pickford Lends to the Title Role*

# New Producing Company Is Organized with Elmer Harris at Helm

ELMER HARRIS who in association with Frank Woods has been releasing productions through the Allied Artists is now continuing his association with Mr. Woods in a new producing company backed by a group of well known western capitalists and contracts have already been signed for ten big features, five from Mr. Harris and five from Mr. Woods that will be released through the Hodkinson Corporation.

This important announcement was made public at a luncheon tendered to Mr. Harris and representatives of the trade press in the Knickerbocker Grill, New York, at which Mr. Harris outlined his production plans and discussed the first subject to be produced.

Associated with Mr. Harris and Mr. Woods in the new producing Company are A. B. C. Dohrman of San Francisco and W. J. Connery of Los Angeles both of whom are prominent in the financial and civic activities of California.

Present plans call for the pictures to be made in San Francisco and according to Mr. Harris this does not mean that the Golden Gate is making an effort to steal the motion picture industry from Los Angeles, but the officials of the new company believe that there is no reason why upper California cannot make just as good pictures as lower California.

Mr. Harris is the author of many celebrated Broadway musical comedies including "So Long Letty" and "Canary Cottage" and his latest creation "The Wise Virgin" will be the first subject to be placed under production. This subject is a light vein comedy drama dealing with modern life in all of its fast moving phases and is typical of the effervescent style of the author.

Contracts have been signed with Patsy Ruth Miller and Matt Moore to be jointly featured in the first production and there is a possibility that Miss Miller will be seen in several of the subsequent subjects, that will be selected by Mr. Harris during his present visit to New York.

The formation of the new producing company and the distributing arrangements are the culmination of conferences held recently in San Francisco and Los Angeles by the Western financier and F. C. Munroe president of the Hodkinson Corporation, and in speaking of these discussions Mr. Munroe said that while his company had set out to distribute about thirty-six pictures during the coming year, the plans had been made elastic enough to take in additional pictures of exceptional quality, and that in the aggregate the Hodkinson Corporation would possibly handle forty or forty-one pictures in the fiscal year.

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## C. C. BURR PICTURES ANNOUNCE FOREIGN SALES

The C. C. Burr offices report excellent progress in the sale of foreign rights on this seasons' independent specials through Richmount Pictures, Inc. Involved in recent transactions are "Three O'Clock in the Morning," starring Constance Binney; "Restless Wives," with Doris Kenyon, James Rennie and Naomi Childers, and "The New School Teacher," with Charles "Chic" Sale.

Socidad General, of Buenos Ayres, have purchased the rights on the three pictures, for Argentine, Uruguay, Paraguay, Chile, Peru and Equador.

I. V. T. A., of Johannesburg, secured the South African rights on "Three O'Clock in the Morning."

Liberty Film Company of Havana, bought the Cuban franchise on "Restless Wives," "Three O'Clock in the Morning" and "The New School Teacher."

D. J. Mountan, of Richmont Pictures, Inc., reports that his customers are very well pleased with the high standard and audience appeal of C. C. Burr's 1923-24 pictures.

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## CENSORSHIP REPEAL HAS VERY GOOD CHANCE TO PASS

Albany, N. Y.—The censorship situation in New York state took a sudden shift for the better March 24, when a Republican member of the Assembly, F. Trubee Davison, introduced a bill calling for the repeal of the present motion pictures censorship law in the Empire State. The introduction of the bill came as a complete surprise to both Republican and Democrats alike, and serves the purpose of placing those working for the repeal in a much more strategic position.

It is now up to the Assembly to either pass the Davison bill, which it can do if it adheres to party lines, or report the Hackenburg bill out of committee, and allow it to go to a vote, with the chances about even that it may pass.

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## THEATRE OWNERS DENY GIVING NAMES TO DIRECTORATE

The organization of the Theatre Owners Distributing Corporation under the laws of New York has brought forth criticism from the Theatre Owners Distributing Corporation organized under the laws of Delaware, and the officers of the latter corporation make accusation of attempts, on the part of the officers of the former company to confuse theatre owners.

It is charged that the New York company in an effort to obtain the names of leading theatre owners for the directorate or advisory board led the parties to believe the organization was that of the Delaware charter, and that as soon as the parties were advised as to the status of the new organization they withdrew their names from the board.

ROY PURVIS

General manager of the Sydney branch of Hoyt's De Luxe Theatres, Sydney, Australia, which plays First National productions. He is makng a tour of this country to study American theatres

## AUSTRALIA IS FERTILE FIELD FOR PICTURES

### *People Demand Best Pictures and Patronize Good Productions*

THE American motion picture public and the Australian picture patrons are sisters under the skin, according to Roy J. Purvis, general manager of Hoyt's De Luxe chain theatres of Sydney, Australia, who is visiting in this country.

Mr. Purvis arrived on the West Coast three weeks ago and made a study of production methods in California. He has been in close touch with methods of advertising and exploitation here and expects to take many novel stunts back with him when he returns to Sydney at the end of April.

He states that society dramas are popular in his country. In these pictures there is usually a display of gowns which attracts the women to the theatres. When a new style hat or gown is shown on the screen, it is safe to bet that a replica will appear on Sydney's boulevards shortly after.

The exhibitors' methods of advertising and exploiting are very similar to that of Americans. They go in for it on a large scale and the pictures are played up strong in newspapers and by the use of ballyhoo and window tie-ups. The newspaper space rates are much lower than in this country and they, therefore, go heavy on printers' ink to acquaint the public with their products.

Mr. Purvis is very optimistic regarding the outlook for pictures in Australia. The people are educated to good pictures and an honest effort is made on the part of the exhibitor to give the best possible. Feature pictures are shown in Australia within two months of their release in this country.

There are several new theatres being constructed in three leading cities of Australia to care for the large number of patrons. The theatres are conducted very much in the same manner as in America.

According to Mr. Purvis, "The Isle of Lost Ships," a First National production, proved to be the most popular picture shown on the island last year.

This is Mr. Purvis' first visit to this country and he is busily engaged in learning all that the American exhibitor can teach him regarding the business, and plans to put all his acquired knowledge to work immediately upon his return home.

He has made many friends on his trip and has learned to like America and American methods. He has nothing but praise for his reception here and will depart with a feeling of friendliness that will be an asset to the picture industry.

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## T. O. C. C. ELECTS OFFICERS

Election of officers took place at the annual meeting of the New York City Theatre Owners Chamber of Commerce March 26, and the following officers were chosen: Charles L. O'Reilly, president; Charles Steiner, first vice president; Joseph James, second vice president: Sam Moross, secretary, and Sam Schwartz, treasurer. The directors are Sol Brill, Hy Gainsboro, Arthur Hirsch, John Manheimer, Joseph Stern, Sol Raives, William Landau, Lee Ochs and Hyman Rach.

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## SCHERTZINGER WRITES SCORE

Mary Pickford has confirmed the announcement that the musical score of "Dorothy Vernon of Haddon Hall" will be written by Victor L. Schertzinger. The picture has been completed and those who have seen it seem absolutely certain that it is the high spot in Mary's career, both as a production and in the star's characterization of the high-spirited Dorothy.

## SYDNEY COHEN GUEST OF HONOR AT BANQUET

### *President of M. P. T. O. A. Given Welcome by Connecticut Society*

NATIONAL President Sydney S. Cohen of the Motion Picture Theatre Owners of America was the guest of honor at the annual meeting and banquet of the Motion Picture Theatre Owners of Connecticut, held in the Hotel Taft in New Haven last week.

Mr. Cohen was accompanied by State President R. F. Woodhull of the New Jersey Theatre Owners and M. J. O'Toole, Chairman of the Public Service Department of the national organization.

State President Joseph W. Walsh, of Hartford presided at the meeting, which was one of the best attended and most enthusiastic gatherings of exhibitors in the history of the industry in Connecticut.

Many matters of special importance to the Theatre Owners were considered at the meeting which included processes for handling legislative matters in the state and different cities, as well as contributing in effort and otherwise as much as possible to necessary work of a like character in the Nation. The music tax situation was also discussed and moves made to defend the cases for alleged infringement of the copyright laws brought against certain exhibitors in the state.

These questions brought out many new suggestions of a practical character. In shaping these proposals and hurrying the same to a successful conclusion, President Walsh was ably assisted by General Manager Louis Sagel of the big Poli Theatre Circuit, the largest and most influential in the New England territory.

At the banquet Mr. Woodhull spoke in a pointed way of the need for organization among the exhibitors and illustrated how its effect had been felt in a very favorable way in regulating and improving conditions within the industry.

Mr. Cohen disclosed that at the Boston convention of the Motion Picture Theatre Owners of America in May, he would retire from the Presidency and expressed the hope that the zeal and fidelity manifested by the Theatre Owners of the country in sustaining the outstanding programs of the National Organization would increase in volume under the administration of his successor to the end that all exhibitor problems would be satisfactorily adjusted.

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## STRONG CAST FOR HODKINSON'S NEXT PRODUCTION

The casting of "Another Scandal" the Cosmo Hamilton story in which Lois Wilson will be starred under the direction of E. H. Griffith was completed this week with a line-up of artists drawn from the speaking stage and the foreign and American film field.

Holmes Herbert who has recently been seen in "A Woman's Woman," "Week End Husbands," "The Wild Goose" and "The Enchanted Cottage" has been cast for the leading role opposite Miss Wilson.

Flora Le Bretton the famous English film star who made her debut in American films in J. Stuart Blackton's "The Glorious Adventure" has been placed in the ingenue lead.

Ralph Bunker the well known stage comedian who is scheduled to be starred in Cosmo Hamilton's newest play "Society" and who appeared as leading man for Marguerite Clark in "Scrambled Wives" has been signed for the comedy lead.

The fifth important role in "Another Scandal" is filled by Zeffie Tilbury, well known character woman of the speaking stage and known to film fans through her appearance in "Mothers of Men," "Clothes" and "Camille."

The entire company with the exception of Lois Wilson is now in Miami, Florida, where production will be started at once. Miss Wilson will join the company as soon as her work opposite Rodolph Valentino in "Monsieur Beaucaire" is finished at the Famous Players studio.

BETTY IS A BIRD
In Selznick's "Woman to Woman" Betty is called upon to perform some dancing steps which she does with satisfaction. The costume pictured above was worn during the cabaret scene

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## ASK STATE TO EQUIP SCHOOLS WITH PICTURE OUTFITS

The inclusion in the courses of study in all high schools and colleges of North Carolina of a regular period for motion pictures is receiving the serious consideration of the state educational leaders. Reverend Arthur Talmadge Abernethy, a leading and influential minister of Asheville, N. C., has recently been to Raleigh seeking the co-operation of state officials in a movement he has undertaken to have such a course installed throughout the state for object lesson teaching.

"I know from direct experience," declares this minister, "that there is not a more direct way of teaching, and the great churches of the country are installing moving picture equipment for Sunday School work, and thus drawing the younger generation into a renewed interest in studies."

Dr. Abernethy would have the State authorities accept the recommendations of Edison, Governor Walker, of Georgia, and other strong supporters of the system, and he hopes the North Carolina authorities will give picture equipment a regular place of study on the programs of the schools and colleges.

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## WYTHE WILLIAMS NAMED PUBLICITY DIRECTOR

Wythe Williams, Paris corespondent for the Philadelphia Public Ledger, has resigned to accept the position of General Director of Publicity for Inspiration Pictures.

Mr. Williams is one of the best known foreign correspondents, and for his work during the war he was decorated by the French government.

In a statement concerning his new connection he says he feels that motion pictures have reached the point where they surpass newspapers as a social power and he believes he can do greater work in the new field.

## NO TAX REDUCTION FOR SOUTH CAROLINA

### *Assembly Fails to Take Action on High Admission Taxes*

MOTION PICTURE and theatre patrons in South Carolina will still be called upon to donate an additional ten per cent tax every time they attend a theatre, a total of twenty per cent on admissions, because in the closing session of the General Assembly nothing was done toward a repeal of the statewide admission tax bill passed a year ago.

Twice during the past year the enforcement of this tax has been abated by the special tax commission, because even they could see the unjust discrimination in the act; but even this moral support in their favor, only a handful of theatre owners of the state could be awakened to the fight, and it was left to too small a number of valiant workers to endeavor to do something to relieve the situation.

The rank and file of exhibitors of the State would not respond, either through financing the fight or by lending their moral and personal support. Max W. Bryant of Rock Hill, Warren Irvin of Columbia, Montgomery Hill, Carolina, supervisor for Southern Enterprises, and a few others, did their utmost even to have a substitute bill passed, taxing the seating capacity instead of admissions, but without support of the masses they could do nothing.

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## METRO-GOLDWYN COMBINE MAY BECOME A REALITY

According to report from the Metro office, discussions are under way regarding the consolidation of the physical distribution of films of Goldwyn and Metro. The report gained headway some time ago, but no announcement was made to verify it until the Metro statement on March 27.

The Metro announcement makes it plain that, should the deal materialize, only physical distribution would be involved. Production in no way is to be altered, although there may be a concentration on studios, nor is the actual sales handling of the project to be changed in any way. Metro would handle Goldwyn-Cosmopolitan releases out of Metro exchanges and Goldwyn would discontinue its branches, it was stated. It is possible the arrangement will go into effect April 15.

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## ERNEST TORRENCE FULFILLS CHERISHED AMBITION

Ernest Torrence just bubbled over with joy during the first day's work on "The Mountebank," which Herbert Brenon is producing at the Paramount Long Island studio. The reason for his exuberance, he explained, was that he was, at last, playing Petit Patou, the clown in William J. Locke's play.

"Long before the book was produced as a play and before the Famous Players bought the picture rights I had cherished an ambition to play the part of Andrew Lackaday, the clown," Torrence said, "and it was with much satisfaction and gratification that I put on my make-up. Can you blame me for being happy? You'd be too, if you had fulfilled such a long-standing ambition."

Anna Q. Nilsson, Neil Hamilton, Louis Lagrange and Maurice Cannon are the other members of the cast so far chosen for "The Mountebank."

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## BUCHEUSTER COMPANY MOVES

The Oscar Bucheuster Company, formerly of 130 West 46th Street, New York, has taken over a whole floor at 245 West 55th Street. There it has a thoroughly equipped plant for making art titles which had been very busy lately working on Cosmo's.

## MABLE NORMAND TAKES NEWARK BY STORM

### *Greatest Reception of Her Career Claims Sennett Star*

MAKING personal appearances in connection with the showing of her latest comedy feature, "The Extra Girl," Mable Normand, the Mack Sennett-Associated Exhibitors star, took Newark by storm. A crowd was massed in front of the railway station when she arrived in the city and another greeted her a few minutes later when she reached the Robert Treat Hotel.

The Branford Theatre, seating 3,500 persons, was packed when Miss Normand make her first stage appearance, and again when she appeared at night. Sunday was a balmy, almost springlike day, just the kind to tempt New Jerseyites to the nearby seashore, but for all that the theatre was filled almost to capacity when Miss Normand made her afternoon address. When she left the theatre the crowd in front was so dense that a special detail of police was required to clear a pasage across the sidewalk to her car.

But this was not a marker to what happened Sunday night. The "S. R. O." sign was displayed early, long lines extending far from both the Market and Broad street entrances, and Miss Normand declared the reception was easily the most vociferous and enthusiastic of her career. The same degree of enthusiasm has been maintained during the entire week, the scenes on the opening day proving but the first of a continuous series of triumphs.

Miss Normand was introduced on each occasion by James B. Reilly, one of Associated Exhibitors' special sales representatives, who is accompanying her on her personal appearance tour. While not appearing in character, the star proved the comedienne while speaking from the stage as well as in the film itself, and kept the gatherings in roars of laughter. She described graphically her experience with the lion that plays such a prominent and terrifying a part in "The Extra Girl."

Miss Normand arrived in New York two days before making her first appearance in Newark, and while at Hotel Ambassador was swamped by interviewers, friends in and out of the picture industry and admiring fans. The little star expressed keen appreciation of the warmth of her reception. She exhibited stage fright as the time of her first stage appearance—it was the first she ever made, she said—drew near, but the crowds did not suspect it.

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## KANSAS CITY CANDIDATES MUST ANSWER QUESTIONS

At a meeting of the Kansas City Division of the M. P. T. O. A. in Kansas City at the organization's headquarters, Eighteenth and Wyandotte streets, it was decided to place a restriction upon the use of political slides in theatres of the association.

Before a candidate for office can enter into contract for the showing of a slide he, or she, first must fill out a questionnaire, to be supplied by the exhibitor and printed by the organization.

"We believe such action is nothing more than fair," A. M. Eisner, president, said. "If a candidate favors legislation which is detrimental to the motion picture industry, or opposes just and fair legislation in behalf of the screen, why should we use our screens in his behalf, even though we do receive remuneration for it? The amount of remuneration received for the running of slides is small in comparison to the damage a prejudiced or unfair office holder can do."

JULIUS STERN

President of Century Comedies who is personally supervising the producing of all his two reelers on the West Coast and is very busy

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## MANY NEW YORK TOWNS ADOPT DAYLIGHT SAVING

Despite opposition offered by motion picture exhibitors who declared that daylight saving is costing them thousands of dollars each year, the clocks will be advanced an hour on April 27 in at least seventeen places in the Albany section of New York State while fourteen others will give consideration to the change during the next few days at meeting of the common councils or governing bodies of the respective places. Daylight saving will prevail this summer in Albany, Troy, Cohoes, Watervliet, Waterford, Hudson, Saugerties, Amsterdam, Gloversville, Ballston Spa, Saratoga Springs, Glens Falls, Williamstown, North Adams, Pittsfield and Bennington.

Possible adoption of daylight saving will be debated this week in Mechanicville, Lake George, Catskill, Chatham, Fondo and Greenwick. Schenectady will consider it on April 2 while Hudson Falls and Fort Edward will also debate it during the fore part of April.

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## NEW BURR FEATURE IN FOURTH WEEK OF PRODUCTION

"Lend Me Your Husband," the third in C. C. Burr's "Big Four" series is now in the fourth week of production at the Burr studios in Glendale, Long Island, under the direction of William Christy Cabanne.

So that full advantage may be taken of the forthcoming warmer weather for the taking of exteriors, the Burr organization is concentrating upon the interiors of this Marguerite Gove story which was written directly for the screen.

It will be some time yet before the interiors are all taken, owing to the fact that but one or two sets can be built at a time because of their size and massiveness. This despite the fact that the studio is three hundred feet long.

Among the players now appearing in the filming of "Lend Me Your Husband" are Doris Kenyon, Violet Mersereau, Dolores Cassinelli, J. Barney Sherry, David Powell, Burr McIntosh and Cornelius Keefe.

## EXPLOITATION HALF OF BATTLE, SAYS CAREWE

### *Director's Talk Heightens Interest at Luncheon of A. M. P. A.*

INTEREST at last week's luncheon-meeting of the Associated Motion Picture Advertisers, Inc., was heightened by the presence of Edwin Carewe, just back from Egypt, where he produced "A Son of the Sahara" for First National; Karl Kitchin, of the New York Sunday World, and Montagu Love, who appeared under Mr. Carewe's direction in "A Son of the Sahara."

Mr. Kitchin's talk on some of the unpublished secrets of the Tomb of King Tutankamen, which he gathered during his recent tour of Egypt, conveyed some amazing revelations the nature of which proved as entertaining as they were edifying.

Mr. Carewe began his talk with a narration of some of his experiences in directing the camera in the land of the Sphinx. After dwelling on the subject of economy as achieved by producing a picture of the desert in its native environment, the director struck the keynote of his talk by his outspoken conviction on the value of exploitation. Mr. Carewe said, in part:

"After directing motion picture productions for five or six years I am firmly of the belief that exploitation is half the battle, so far as a picture's success with the public is concerned. There's no question but that you've got to go out and tell folks what you've made after you've made it; you've got to tell them how good it is, its particular merits, and why the public is going to like it. From now on, I shall never under-estimate the value of exploitation to a production."

* * *

## NEW PATHE BRANCH MANAGERS ARE ANNOUNCED

As the result of changes made effective this week in the sales personnel of Pathe Exchanges, Inc., new branch-managers take charge of Pathe's offices in Albany, Minneapolis, and New Orleans.

In line with Pathe's policy of rewarding meritorious service, P. A. Schmuck, who has been acting as salesman in the Philadelphia territory for Pathe, has been promoted to the branch-managership of the Pathe exchange in New Orleans.

H. J. Bayley, who has been in charge of the Pathe office in New Orleans, has been named branch-manager of the Minneapolis exchange. Mr. Bayley was Southern District Manager for Vitagraph from 1917 to 1922, and in September 1923, Mr. Bayley was appointed branch-manager of the Pathe office in New Orleans.

Charles W. Stombaugh has been transferred from the branch-managership of the Pathe exchange in Minneapolis and placed in charge of the Pathe office in Albany, N. Y. Mr. Stombaugh has been associated with Pathe since April of 1918, when he was named branch-manager at Omaha.

* * *

## 'SIGNAL TOWER' NEXT VALLI FEATURE PICTURE

Word comes from Universal City that "The Signal Tower" Virginia Valli's next big Universal-Jewel production, is ready to be shipped East for distribution. It will be the second big Jewel starring Miss Valli, and also the second Jewel made by its director, Clarence L. Brown.

Miss Valli's first Jewel starring vehicle was "A Lady of Quality," now enjoying great popularity. Brown's first Jewel was "The Acquittal," acclaimed by some critics as "the perfect picture."

Opposite Virginia Valli is Rockliffe Fellowes in the role of a railroad signal tower operator. Wallace Beery is the "heavy" in the role of an assistant signalman.

# Make Your Desk Phone Private as a Booth

## *free trial offer makes Hush-A-Phone available to all business men*

HUNDREDS of business men have told us of losses of contracts, customers and even friends that they could trace directly to "leaks" of valuable information through unguarded telephone conversations. Such leaks with their resulting losses are inevitable unless some safeguard is provided that will insure the privacy of telephone conversations.

There are two ways to get telephone privacy when there are persons in the same room or office with you. One is to make an embarrassing apology while you run around looking for an isolated 'phone, or shut yourself in a stuffy booth. The other way is to sit right at your desk and talk in your natural tone of voice into the Hush-A-Phone—a voice silencer that slips on or off your 'phone at will and renders your conversation inaudible to persons only a few feet from you.

THOUSANDS of bankers and prominent business men have adopted the Hush-A-Phone as a protection against "leaks." It assures absolute voice privacy at your own 'phone. It spares you the embarrassment of side stepping important calls when there are visitors at your desk. It insures you against the danger of careless gossip of friends as well as against the intentional eavesdropping of the malicious. At the same time, it makes for a clearer wire by keeping outside noises out of the transmitter and promotes office quiet by making the speaker's voice inaudible to other workers.

In ticket offices, and small theatre offices, where privacy is impossible, the Hush-A-Phone safeguards confidential conversations, and prevents business "leaks."

We invite you to try the Hush-A-Phone—without cost—on your own 'phone. Read our offer.

### *FREE TRIAL OFFER*

We have received so many orders from bankers and business men who are now enthusiastic users and endorsers of the Hush-A-Phone that we are convinced that thousands of others would become "sold" if they had an opportunity to try the Hush-A-Phone out for themselves and see what a real necessity it is in modern business. We will send you the Hush-A-Phone for five days' free trial. At the end of that time you can send us your check or return the instrument to us postpaid. All that you need do now is to fill in the coupon below and mail it to us attached to your letterhead. We will ship you the Hush-A-Phone by return mail.

*Mail this coupon for trial order*

HUSH-A-PHONE CORP.
19 Madison Avenue, New York City.

Gentlemen:
You may send me.....Hush-A-Phone on approval for five days. At the end of five days we agree to return them to you postage paid or to remit $10.00 for every one not returned.

Name of firm.....

Address .....

Name of Individual .....

City ..... State .....

EXHIBITORS TRADE REVIEW

*When they say comedy they're thinking of*

# MACK SENNETT COMEDIES

**Two Reels Each**

Fun, fast and furious.

Casts of all round excellence.

The prettiest girls that were ever brought together in one place.

Call a Mack Sennett Comedy a "Feast of Fun and a Congress of Beauty" and you're telling it.

Ask your Pathe salesman.

Pathécomedy

TRADE MARK

# MACK SENNETT

*presents*

# HARRY LANGDON

## in Two Reel Comedies

Ask any vaudeville patron who Harry Langdon is.

They'll tell you!

Langdon not long ago was making 'em lie down and roll over, on the big time.

They'd start laughing as soon as his name went up.

"Picking Peaches" showed he brought from vaudeville into pictures two big assets: Personality and Popularity.

Beat 'em if you can!

P. S.—"Smile, Please," is the next laugh-gusher.

Pathécomedy

TRADE MARK

# The Exhibitors' Round Table

### Manager Entertains Delegates

The League of Nebraska Municipalities held its annual meeting in Grand Island a few weeks ago and, that the delegates—mayors, aldermen and other city officials, might be assured of a pleasant visit, Manager Vogel of the Majestic Theatre arranged a special screen entertainment for them. The picture feature which he selected was the Associated Exhibitors attraction, Douglas MacLean in "Going Up." After viewing the production and chuckling over it, the city fathers resumed their business session and adopted the following resolution:

"We wish to extend our appreciation and thanks to the management of the Majestic Theatre for the interest taken in the welfare of the delegates to the meeting of the League of Nebraska Muncipalities by furnishing exceptional entertainment at that theatre. We certainly enjoyed 'Going Up.'"

* * *

### Insurance Suit Started

Trial of a suit to collect insurance on damages from an explosion, believed to have been caused by gas, at the Doric theatre, Kansas City, began March 19 in the federal court. The explosion was December 7, 1922, and virtually wrecked the theatre, which did not reopen as a theatre after that.

The suit was instituted by the Overland Amusement Company, which operated the theatre, against the Connecticut Insurance Company of Hartford, and the Union Insurance Society of Canton, China. The amusement company seeks to recover $13,463.65 on three policies. The insurance companies contend they are not liable because the damages were caused by an explosion and not by fire. Maurice Winger represents the amusement company.

* * *

### Kansas M. P. T. O. Convention

If advance indications can be accepted as a barometer, the much anticipated record breaking attendance at the sixth semi-annual convention of the M. P. T .O. Kansas at Emporia, Kans., April 1 and 2, will be a reality.

Never before has as much enthusiasm been displayed by exhibitors over the state and seldom has as much tireless effort been devoted to the preliminaries of a convention as now is the case.

The M. P. T. O. K. headquarters might probably be compared to a wheat broker's office. Form letters, "dummy" souvenirs programs, special invitations and instructions to exhibitors literally are heaped upon the desk of C. E. Cook, business manager of the organization.

* * *

### Missouri Theatres Change Hands

These changes in management and opening of new houses in the Kansas City territory have been announced: Peoples theatre, Spikard, Mo., purchased by H. Silvers of the Grand theatre, Princeton, Mo., from Ira Cooley, Mr. Silvers taking immediate possession; O. K. theatre, Hill City, Kas., has ceased to operate; Mystic theatre, Mulberry, Kas., purchased by John Willey from H. L. Gees; new theatre to be opened in Osage City, Kas., by R. E. Nicholas.

* * *

### Bruner Leaves Pathe Exchange

Another shift along the Film Row in Albany came this week when Frank V. Bruner, manager of the Pathe exchange for the past two years, left to become special representative for the Lloyd productions, visiting key cities. Mr. Bruner has been succeeded by C. W. Stombough of Minneapolis. Mr. Bruner has been connected with the Pathe company for the past six or seven years and has a wide circle of acquaintances over this territory. The office force tendered Mr. Bruner a dinner at the Hotel Kenmore in Albany on Monday evening.

* * *

### Good Batting Average

Mr. W. B. Watson, manager of the Sherman Theatre, St. Cloud, Minn., broke his house record last week with the Preferred Picture, "The Virginian," featuring Kenneth Harlan. An interesting detail of the newly established record was that the picture played to twenty-five per cent. of the city's population in two days. St. Cloud has an estimated populace of 20,000 and in the two days Watson's box-office registered 5,400 admissions.

J. W. ALLENDER
The progressive Manager of the Lyric and Majestic theatres of Spokane, Washington, is one of the best known and most popular directors in the Northwest.

* * *

### Watch Out for This Person

A man giving the name of D. F. Norcross, representing himself as the head of a dramatic road show, has been "taking" no small number of exhibitors in Missouri and Kansas recently. The method used by Norcross is an old one. Once the confidence of the exhibitor is gained the theatre owner is requested to cash a check which, of course, proves to be worthless.

* * *

### Regent Will Play Standards

An agreement has been reached by Ed. Dubinsky of the Regent Theatre, Kansas City, and Jack Langan of the Standard Film Company, Kansas City, whereby the Regent will play a first run Standard production each week for fifty-two weeks.

* * *

### Doing Their Spring Shopping

M. W. Mills, Auditorium, Smithville, Mo.; Glenn Dickinson, Manhattan, Kans., and W. P. Cuff, Strand Theatre, Chillicothe, Mo., the "busy trio," were in Kansas City last week booking features for the spring rush.

### Theatre Held Not Liable

The Supreme Court has handed down a decision that patrons take their chances when they stumble and meet with an accident in dimly lighted theatres. The decision was handed down in the case of Mrs. Joseph Givens against the Saenger Amusement Company for $7,500 as a result of injuries received when she fell in the Strand theatre, New Orleans.

* * *

### Round Table Briefs

A bill has been introduced in the Mississippi state legislature proposing a tax of five cents on each admission. It is believed by the exhibitors of the state that if the tax bill should pass many theatres would be forced to close.

* * *

A contract to seat a new theatre, now under construction at Russell, Kans., has been let to F. H. Bowen of the Haywood-Wakefield Company. The new house, which will be named soon, is expected to be opened early this spring.

* * *

Les Durland, a veteran of the film business in the Kansas City territory, who formerly was with Universal and the old World Film Corporation in Kansas City, now is booker at the Vitagraph office in Kansas City.

* * *

Morris Joseph, former branch manager of the Universal office at Kansas City, now is manager of the Pioneer Film Corporation, an independent distributing concern of New Haven, Conn.

* * *

George Hinton, branch manager of the Kansas City Hodkinson office, betook himself to the territory last week to look things over, stopping at Tulsa, Okla., and other Oklahoma points.

* * *

H. H. Friend of the home office of Universal was in Kansas City last week, visiting the local exchange and incidentally meeting former acquaintances.

* * *

Admission prices at the Capitol theatre, Dallas, Texas, have been cut from 55 cents top to 40 cents top.

* * *

Joseph Schuchert, owner of the Colonial and Columbia theatres in Buffalo, has returned from a trip to Havana.

* * *

T. E. Loomis of Schenectady, will shortly reopen the Broadway Theatre in that city which has been closed for several months.

* * *

Stock will conclude this week at the Avon Theatre in Watertown, N. Y., and will be succeeded by pictures.

* * *

Morris Silverman has bought the Pear Theatre in Schenectady, N. Y., and plans to double the seating capacity of the house at once.

* * *

Anthony Villier is the new manager of the Strand Theatre in Schenectady, N. Y.

* * *

Troy, N. Y., has voted against Sunday movies.

* * *

The Leland Theatre in Albany, N. Y., will be reseated during the coming summer.

# The Editorial Page

## Radio Not for Theatre

FROM Charles F. Kear, manager of the Minersville Opera House, comes definite word that so far as his experience goes the radio is not for the motion picture theatre. The Pennsylvania showman says he has had several years' rehearsal with an installation which cost him $618 and up to the present time it has been "nothing but a howling failure from an entertainment standpoint."

His interesting letter, which is printed on another page, points out some of the distressing interruptions, such as a shout of "Take it off" when some inconsiderate neighbor "feels in," that are likely to be encountered. Mr. Kear says there is a drop in business, but he does not ascribe it to radio.

## Talking of Distribution

ONE of the contributions of the week in the way of an analysis of trade problems comes from J. D. Williams, just returned from Los Angeles. Mr. Williams tackles the distribution situation, declaring that the high priced picture should not pay the same handling cost of the production which books for a less total.

The distributor makes an interesting presentation of his case. Briefly, it is that a picture grossing $600,000 should not pay the same percentage for handling that is assessed against one grossing $300,000, it being conceded that each subject plays the same number of theatres.

If it be true that the more expensive picture or the one receiving the larger returns is sold to 50 per cent of the exhibitor buyers over the counter and the lesser production to, say, 25 per cent or under then there would seem to be added justification for the position of Mr. Williams.

It is conceded that the larger the percentage of exhibitors who come to the exchange to buy directly the less the selling cost entailed on the exchange. In other words, where the salesman has to take the road with the accompanying expense the cost of distribution mounts.

There are distributors who claim that it costs as much to sell pictures in towns of less than 5,000 population as is returned in bookings. In some cases, of course, there is a great deal of truth in the statement, but where pictures are sold in multiples the rule will not hold.

But the main point of Mr. Williams' contention is that where an equal number of theatres are sold on two productions, and on one of these the gross bookings reach a sum double that of the other, it is out of reason that the percentage of cost for distribution against each should be the same. In other words, he points out that the cost of the physical handling of the one is identical with that of the other.

The arguments of Mr. Williams will bring a variety of opinions in response. One of the questions the exhibitor naturally will ask will be if the percentage of distribution is reduced on the higher priced subjects will there be a corresponding increase in cost of the lesser?

## Authentic Locations

EDWIN CAREWE, just back from the Sahara —and Paris—gave a sprightly and engaging talk to the members of the Associated Motion Pictures Advertisers at their weekly luncheon March 20. Also there was packed away in it some information of vital concern to the trade as a whole.

The producer casually referred to the subject of costumes. To secure in Hollywood the equipment which he deemed necessary would have entailed an expenditure of at least $30,000, he estimated.

In Touggourt, the Algerian desert town in which he made his headquarters, Mr. Carewe secured costumes for his men and women players at a total expense of $3,500. There was no question as to the correctness of the clothing. They were fashioned for native wear. And in the lot were some elaborate and expensive attire for the women.

If a mob scene were required it was merely necessary to name the number, and the "extras" a little later walked into the location garbed to the minute in faultless attire—faultless because it was bound to be absolutely authentic. They wore their own clothes.

Mr. Carewe remarked that in Hollywood it would have been possible to build sets which measurably would have simulated the genuine, but to have obtained the realistic atmosphere as he observed it in Africa would have been practically impossible.

So it will be noted that in the single item of costumes the producer had a saving of $26,500 to set against his expense of time and railroad and steamer fares. What may have been saved in staging there was no attempt to estimate.

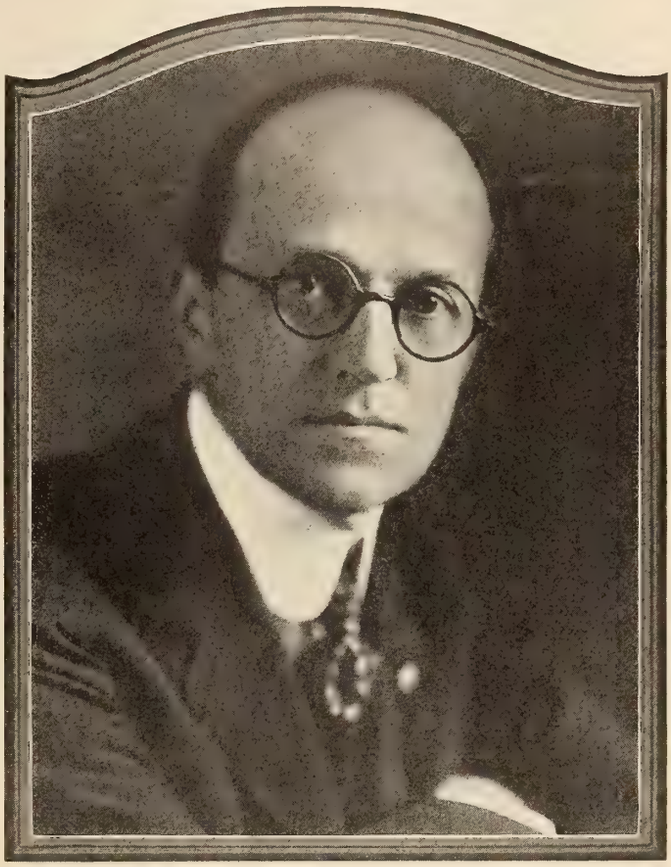
Above all this, however, there is the larger factor of authentic locations, the putting on of the picture in the spot indicated by the story being filmed—and which is bound to add mightily to the illusion of the tale when it reaches the screen.

# LEADERS ALL

## F. C. Munroe, Organizer of Men and Systems

IT is a ripe experience which F. C. Munroe, the new president of the Hodkinson company, brings to his responsible position. It was an unusual background in organization, in building and operating systems in which men and materials were the chief factors, that he carried with him into the Hodkinson offices.

But let's start this story at the beginning, which was in a little Massachusetts seaport town, famous wherever seamen foregather—Marblehead. The date was March 14, 1873. Young Munroe went to school in Salem, in the high school of that famous old community preparing for Harvard, which he entered in due course and from which also he was graduated.



LEADERS ALL—F. C. MUNROE

BECAUSE upon his entrance to a business career he devoted a mind already academically trained to the accumulation of knowledge of practical details, particularly along organization lines; because of his steady development with a rapidly expanding business in a field where there were few precedents; and because of the executive ability displayed in the management of great responsibilities in a time of national stress and in the period of readjustment

MR. MUNROE's first experience in business was with his father manufacturing shoes in New Hampshire. The burden of the active management fell on the recent graduate. Possibly it was this fact that led some of the employes, the lasters, to feel they could put something over on the young man and they walked out on him. The departing men were sanguine they would be sent for in short order and put at work at advanced wages.

To their surprise they encountered a fight, so strenuously conducted that following the filling of their benches they sued for peace. Where possibly they had felt they were dealing with a "kid" their viewpoint was changed.

Following the death of his father, Mr. Munroe disposed of the business in New Hampshire and returned to Salem. He entered the employ of the Western Telephone and Telegraph Company, a holding body for five telephone companies. His initial salary was $15 a week.

After two years with this company the young man went to the New England Telephone Company as auditor of supplies. It was a newly created job, one without precedent in the company, and one that was demanded by the rapid expansion of the telephone business.

Without any knowledge of telephone equipment Mr. Munroe put on overalls and went into the warehouse. For three months he stuck to the work, getting acquainted with the many different kinds of equipment necessary in the maintenance and physical operation of a telephone company.

To his title of auditor of supplies was added "and freight." After two years with the New England he was made company sales manager, under the title of superintendent of contract department.

THE policy of the company at that time called for an intensive development and selling campaign, involving house to house work on the part of the department. It was the period of the great expansion of the telephone in the home, subscribers being offered three months' service gratis for signing a one year's contract.

In a short time Mr. Munroe's department was extended until 300 salesmen were at work, divided into districts. It was an experience that stood the head of the department in good stead in later years.

All through this period Mr. Munroe made a close study of organization, in the abstract and in the concrete, in railroads, in the army, in government and in industry generally.

When the great change in the plan of telephone organization was determined on Mr. Munroe was ready for it. It involved a specialized form of administration on a functional basis of different units, and had been passed on by some of the ablest men in that line of industry.

Under the new order Mr. Munroe was called upon to fill the created office of commercial engineer. In the carrying out of his duties he was required to do much traveling. He acquired a large acquaintance among the officials of the Bell system and in the course of his work read papers on the multiplying problems.

HE came to be looked upon as an expert on the subject of rates, which as a matter of fact constituted only a part of his duties. While in that particular division there was maintained a large force of employes, he also had supervision over another division engaged in the work of determining scientifically so far as possible the developments and the requirements of future years, in some cases two decades in advance. Mr. Munroe was among the first to enter this interesting and as he found it fascinating field of commercial economics.

When war was declared Mr. Munroe joined the Massachusetts Committee of Public Safety and aided in organizing and operating the Y. M. C. A. campaign.

The severing of sixteen or seventeen years' relation with the telephone work came with suddenness. At a half hours' notice he closed his desk one afternoon and practically never went back.

The Y. M. C. A. campaign had been successfully ended and the call came to Mr. Munroe to take up the organization of the Red Cross membership campaign. It was accepted, and the work was performed.

The commercial engineer was still an officer of the telephone company, and had no idea he was not going to

(Continued on Page 48)

*JUDGING by the above picture at the left it doesn't seem as though 'Girl Shy' were particularly fitting as a title for Harold Lloyd's latest picture. But one must make allowance for the time spent before reaching this point.*

*HAROLD does seem shy enough in the pictures above and at the left, yet who wouldn't change places with the players. But when it really comes to the showing of the film we'd rather be on the audience side of the screen*

# Lloyd's Latest Offers Showmen New Targets to Shoot At

## *Screenings of 'Girl Shy' Bring Enthusiastic Reports From Exhibitors in Various Sections of the Country*

IF any picture in this country should hang out a huge pair of spectacles, as a sign, practically every movie patron and the public at large, would draw the conclusion that a Harold Lloyd Picture was in the offing.

The spectacles being the essential motif in Lloyd comedies, one comes naturally to the conclusion that the "cheaters" should play an important role when exploitation takes the stage. Thus, a huge sign in the shape of a pair of spectacle frames, will be a more than likely eye-catcher for as great a distance as the normal eye can see.

The thought of spectacles brings to mind another point of contact, unquestionably appropriate and fertile as a source of interest stimulation. We have in mind the local optician. In this connection the exhibitor has something in the nature of an advance aid which has already laid the groundwork for a tie-up on Lloyd pictures.

### *Suggestion for Window Display and Ballyhoo*

The Optical Products Corporation, of New York, a concern that merchandises on a national scale, issues a window card featuring Harold Lloyd and his famous shell rims, and this card may be found in almost every optician's window in the country. The manner in which the exhibitor can play ball with the optician who already has this card displayed, is too obvious to need further emphasis here.

Pathe issues an advertising aid, also alluring enough in its possibilities as to engage the close attention of the showman playing "Girl Shy." This latest aid is the distribution of cardboard spectacles to youngsters. These are exaggerated in size and carry the Lloyd ad on rims and side-pieces. With a crowd of kiddies wearing spectacles and parading the streets, Mr. Ticket Buyer is not permitted to forget that a Lloyd picture is being offered to the public. And in theatre-going circles that is an event of no mean consideration.

A stunt that is by no means absolutely new, yet one which invariably works out successfully is the character impersonation ballyhoo of Harold Lloyd. A slender young man, a deft touch with cosmetics, and the all-important shell rims, and there you have friend Lloyd, by proxy, as it were, strutting the streets, mimicking the comedian's mannerisms, and unquestionably attracting sufficient attention to make the stunt pay.

The Lloyd impersonator should have a quantity of throw-away tickets on his person, and hand these out to the passerby. These could have the words, "Pleased to meet you. Meet me at the B'ank Theatre tonight. Thank you. Harold Lloyd," printed on them. Interest in this stunt can be heightened by the addition of a girl partner to carry out the suggestion of "Girl Shy." But in any event, don't forget the Lloyd goggles sign in front of the theatre .

# Up and Down Main Street

## 'THREE WEEKS' TO PLAY NEW YORK CAPITOL

*Openings in 'Frisco and Washington Are Highly Succ ssful*

THREE WEEKS," the Goldwyn production of the well-known story by Elinor Glyn, is to have its first New York showing at the Capitol Theatre, New York, the week of March 30. It has already shown at several first run houses in other parts of the country and has been extremely successful.

On March 16 it opened at Tom Moore's Rialto Theatre in Washington, D. C., and its success was so marked by an increased volume of business that it was decided to hold it over a second week.

Its showing at the Strand Theatre in San Francisco proved to be a very lively social function. Mrs. Glyn went up from Los Angeles to be present at the opening and she was met at the station by the Chief of Police of San Francisco, who headed a delegation of distinguished citizens. The audience was composed of prominent people from various circles and was attended by newspaper people as well.

The critics devoted much space to the opening commenting favorably on the picture and predicting great success for it all over the country. The popularity of the book for a great many years is expected to react very favorably on the picture.

The film was directed by Allen Crosland and features Conrad Nagel and Aileen Pringle in the leading roles. Mrs. Glyn, after having seen the production, is said to have expressed herself as being delighted with the way in which Miss Pringle portrays the part of the queen.

* * *

## SEVERAL CIRCUIT BOOKINGS ON GOLDWYN FEATURES

"Under the Red Robe" and "The Great White Way" have been booked by the West Coast circuit for all its theatres in both Northern and Southern California. The deal was closed by J. R. Grainger, general sales manager for Goldwyn.

This is only one of a series of important bookings on these two big features which have been playing in all the key cities to unusually big business.

Another important deal was closed recently with Nate Robbins who has contracted for all Goldwyn-Cosmopolitan releases down to the "Rejected Woman" for showing at his theatres in Utica, Syracuse and Watertown, New York.

The Sparks Circuit of Florida has also contracted to book all Goldwyn seventh year releases which, of course, includes "The Great White Way" and "Under the Red Robe."

* * *

## 'WANDERING HUSBANDS' GIVEN CORDIAL RECEPTION

The second of the Lila Lee-James Kirkwood features for distribution by Hodkinson had its first showings at the Granada Theatre in Hollywood and the Paramount Theatre in Santa Monica, very recently. The picture was very well received by the critics and the public of both cities and gives reason to believe that it will be well accepted in the other cities where it is soon to be shown.

"Wandering Husbands" devotes itself to the other side of the question. Many films have been made to exploit the cause of the husband whose wife is flighty and neglectful, and it is now time that the public got a glimpse at what's wrong with the men. Margaret Livingston is the most notable name in a strong supporting cast.

UP AND DOWN MAIN STREET

It was no mean job holding back the crowds that clamored for admittance to the Doone Theatre, Ocean Park, Cal., for the showing of Cosmopolitan's "Little Old New York" starring popular Marion Davies

## 'WOMAN TO WOMAN' TO OPEN AT NEW YORK RIVOLI

A tentative date having been named about two weeks ago, it has now definitely been decided that Selznick's feature "Woman to Woman" starring Betty Compson, will open at the Rivoli Theatre, New York, on March 30. The picture has been shown broadcast in England and throughout the West, but its showing at the Rivoli will mark its Eastern premiere.

The opening is being preceded by a widespread exploitation and advertising campaign that should successfully acquaint almost everyone in the city with the fact that the picture has arrived and is well worth seeing.

## 'DAWN OF A TOMORROW' WARMLY RECEIVED

*Has Opening at Rivoli and Critics Acclaim Its Merits*

GEORGE MELFORD'S "The Dawn of a Tomorrow," a Paramount production featuring Jacqueline Logan, David Torrence and Raymond Griffith, opened at the New York Rivoli Theatre on Sunday and was enthusiastically received by the capacity audiences which jam the theatre on Sunday.

But the audience was not alone in its enthusiasm, for the newspaper critics entered into it with them as revealed in their reviews in the next day's papers. One critic even went so far as to say that she believed that the picture was better than the stage version.

The reviewer of the World said: "Frances Hodgson Burnett's book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and infectious acting been made into one of the finest pictures of the year. It ought to be seen by all who think there's not much sense in going to the pictures any more."

The New York Tribune said: "The picture is a delight. We do not hesitate to recommend it to all." The critic of the Post described it as a cool spring, and believed that "its very simplicity and lack of fire-works" would be the thing that would put it across.

* * *

## 'WHEN A MAN'S A MAN' MAKING BOX OFFICE RECORD

Harold Bell Wright's western drama, "When a Man's a Man," is rolling up a long list of broken box office records for itself. The picture was retained at the New York Cameo Theatre for several weeks during which time it played to capacity at practically every performance.

A similar success is said to be accompanying the picture on all its runs throughout the country. First National has received wires and letters of congratulations from exhibitors everywhere telling them of the enthusiasm with which the picture is being accepted and conveying their congratulations on the merit of the picture.

The picture is a screen version of the novel and the popularity of the book is believed to have contributed very materially to the success of the production.

* * *

## 'GOING UP' SCORES BIG IN WILMINGTON HOUSE

Wilmington, Del., is another one of the long list of cities that has completely "fallen for" "Going Up," the first of Douglas MacLean's independent starring productions for Associated Exhibitors.

Released several months ago, the picture has been showing in all parts of the country. Besides the popularity of the star, the story seems a magnet capable of drawing for miles around.

## UP AND DOWN MAIN STREET

UP AND DOWN MAIN STREET

A crowd of young newsboys waiting for the doors of the Ohio Theatre to open and receive them as the guests of the Indianapolis Times. The youngsters seem impatient to get in and see Charles Ray in Associated Exhibitors' "Courtship of Myles Standish," an interesting historical romance

# Heartily Praised Up and Down Main Street

### *Exhibitors Laud Enterprising Activities of C. B. C. Company*

*By* RALPH ROSSITER

THE C. B. C. Film Sales Corporation has made it a strict policy to keep in constant touch with "Main Street" realizing the necessity of catering to the needs of the exhibitor and appreciating the inestimable value to be received thereby. Adhering to this policy since the very inception of the organization some years ago, won over the good faith and confidence of some of the most prominent theatre owners throughout the entire United States who have repeatedly voiced their approval of C. B. C.'s activities from time to time.

Notwithstanding the fact that the company's product is sold on the States right basis they constantly endeavor to keep in direct touch with the exhibitor offering all possible aid for exploitation and other services which the theatre man always appreciates. They have developed a habit that was at first considered impractical, that of sending questionnaires to the leading theatres asking advice on scenarios before production was started in order to feel the pulse of the ultimate market. Letter writing and personal contact have been potent factors in establishing relations that are standing C. B. C. in good stead to-day.

Cooperation with "Main Street" has resulted in the showing of their productions in the first run houses of all key cities. This is a splendid record when one considers the many difficulties that confront the independent producer and distributor.

Recently Abe Montague of the Certified Screen Attractions in Boston negotiated a deal with C. B. C. for the handling of "Innocence," a picture starring Anna Q. Nilsson. Because of proper exploitation aid the picture did a record business at Loew's Theatre, and did so well that Mr. Montague was prompted to write to the firm commending them.

The following is a partial list of the first run theatres and circuits that have played the C. B. C. pictures: "Forgive and Forget"—Ritz Theatre, Pittsburgh, Karlton Theatre, Philadelphia.

"The Barefoot Boy"—Palace Theatre, Broadway, N. Y. C.; Rialto, Chicago, Chatteau, Chicago; Palace, South Bend, Ind.; Cosmo, Gary, Ind.

"The Marriage Market"—Karlton Theatre, Philadelphia; State Lake, Chicago; Entire Loew Circuit.

## 'FIGHTING COWARD' WINS

### *James Cruze Adds One More to His List of Successes*

JAMES CRUZE, in his latest Paramount production, "The Fighting Coward," has added another success to his long list of unfailing box-office hits, judging from the reception the picture was accorded on the occasion of its New York premiere at the Rivoli Theatre. Capacity crowds were the rule at every performance and the picture was given a big boost by all the New York newspaper critics.

Characterizing it as "one of the most delightful and gratifying traversities we have ever seen on the screen," The Tribune said:

"Never has James Cruze done a more delightful bit of directing, and Walter Woods is to be congratulated on his perfect adaptation. Ernest Torrence is an absolute joy. So is Noah Beery. It seems as though everyone in the cast does the best work of his career."

"'The Fighting Coward' seemed to me to be awfully funny," said the Daily News, while the Times critic pronounced it "a hilariously funny entertainment." The Herald said: "James Cruze is the possessor of the keenest sense of humor in the cinema directorial field, and he is at his best in 'The Fighting Coward.'"

* * *

## 'LILIES OF THE FIELD' IS AT STRAND TWO WEEKS

"Lilies of the Field," a First National production starring Corinne Griffith and Conway Tearle is having its second week at the New York Strand, and continues to pull in splendid business. After its first day in New York it received the unanimous praise of the newspaper critics who paid special tribute to the acting of Miss Griffith.

The picture has had successful openings in over a hundred first run houses throughout the country and in many of them it was rebooked for a second week by popular request.

UP AND DOWN MAIN STREET

For three consecutive weeks crowds like this have been jamming the New York Cameo Theatre where Harold Bell Wrights "When A Man's A Man" has been showing. It may be noted that the audience at this performance as at so many others was largely composed of men. That's significant

## 'DAUGHTERS OF TO-DAY' JAMS THEATRE

### *Police Called Out to Untangle the Crowds at Troy Theatre*

TROY, New York, stands ready to attest to the entertainment value of Selznick's "Daughters of the Rich." That is, if attendance records can be used as evidence. It all happened last Sunday at the Troy Theatre.

Despite the fact that the managers are prepared to handle big crowds on Sunday because this is their biggest day, they were unprepared for what happened at the showing of this film. About nine o'clock a crowd of approximately fourteen hundred people started to leave the Troy Theatre but they did not get very far for at the doors they were met by a crowd of equal size, eager to enter. It was a case of the irresistible meeting the immovable and the result was a record-breaking jam.

The police were called out to help straighten out things, and in about ten minutes things started moving. In the meantime, however, not a single ticket was sold at the box office because the jam prevented prospective buyers from getting near the booth. Of course, the publicity resulting from the incident, did much to call attention to the film, and is probably somewhat responsible for the splendid business which resulted during the remainder of the run.

* * *

## SAN FRANCISCO LIKES 'THE MARRIAGE CIRCLE'

"The Marriage Circle" has just completed a run at the San Francisco Imperial Theatre where it scores the same brilliant success as it has met with in other cities. The audience took to it immediately and the theatre was crowded at every performance.

The picture had its Eastern premiere at the Strand in New York and Warner Brothers have received a letter from the manager, Joseph Plunkett, commending them on the fine calibre of the film, and assuring them that were it not for the fact that the schedule was too tight to allow an extention, he should have rebooked the picture and he knows he would have crowded the house during that entire second week.

UP AND DOWN MAIN STREET

It took plenty of ropes and several guards to keep the crowds in order when "The Marriage Circle" ran at Grauman's Rialto in Los Angeles. Ernst Lubitsch is responsible for this highly successful comedy which is breaking records everywhere and pleasing hundreds of patrons at every performance

UP AND DOWN MAIN STREET

When Manager Feeney opened the doors of the Cozy Theatre, Okmulgee, Oklahoma, for the first time, he chose Metro's "Scaramouche" as his feature attraction. The picture shows the crowd at the doors fifteen minutes after the opening of the doors, and reports say that this average was maintained all week. This picture is typical of dozens of others which indicate its unquestioned success

## REPORT GREAT SUCCESS ON 'HUNCHBACK'

### *Continues to Break Records in All Sections of Country*

UNIVERSAL'S "Hunchback of Notre Dame" is now being shown in all parts of the country in the smaller as well as the larger houses, and is breaking records for exhibitors everywhere.

The film originally opened at the Astor Theatre in New York where it played for many months. It was one of the biggest Broadway successes of the year and has played at most of the first run houses throughout the country. Yet despite the fact that it is not new it is still provoking a great deal of favorable comment from newspaper critics, is talked of in the editorial columns, alluded to in the schools, and is much discussed as a topic of conversation by the general public.

The bookings on the picture cover every corner of the country, yet despite the bad weather conditions under which it showed. Every report shows broken box office records. And a great many of the houses are playing the film at a top price of two dollars.

For instance, this is the report received from Walter Hays of the Syracuse Strand Theatre. "We have just finished the first week of our engagement of 'The Hunchback.' Although we were handicapped by bad weather conditions, all records for any picture that has ever played Syracuse either at a legitimate theatre at two dollars top, or at a picture theatre, have been broken with 'The Hunchback.' We are holding the picture over next week, a rare occurance in Syracuse, and expect record breaking business for the balance of the engagement."

This report is typical of the dozens of others that have been received by Universal since the general reslease of the film following a brilliant Broadway run in New York.

## UP AND DOWN MAIN STREET

UP AND DOWN MAIN STREET
Crowds like this are the general rule these nights in front of the New York Lyric Theatre where Metro's "Thy Name is Woman" is having its Eastern premiere. We leave it to the reader whether this film may be credited as another Niblo success, judging from this picture

UP AND DOWN MAIN STREET
What would appear to be a line without end may be noted here. These men, women and children are waiting their turns to purchase admission tickets to the Coliseum Theatre, Seattle, Wash., where First National's "Her Temporary Husband" is now being shown

## ROAD SHOW PLAN MAKING RAPID PROGRESS

### *Exchanges Eagerly Endorse Booking Plan for 'Beau Brummel'*

RAPID growth marks the campaign for the road showing of Warner Brother's new John Barrymore feature, "Beau Brummel." The picture will have its premiere at the Mark Strand Theatre in New York next week, despite the fact that the producers had thought to run it first at one of the Broadway theatres.

The Forrest Theatre in Philadelphia is soon to run the new film and plans have already been started for an elaborate presentation.

General Sales Manager Morris of the Warner offices, who is now on a transcontinental tour of the exchange centers, reports that the road show plan is being enthusiastically received everywhere and that before Easter the high spots of the entire country will be booked with special presentation of the picture at two dollar prices.

Believing that a picture boasting the triple attractions of a tried story, star and director, could stand regular theatre prices, the management of the Pinehurst, N. C., Carolina Theatre showed "Beau Brummel" last week at prices ranging from a dollar and a half to two and a half. The full attendance which was drawn at every performance proved that he was justified in taking the chance.

* * *

## 'YANKEE CONSUL' HELD OVER FOR SECOND WEEK

"The Yankee Consul" is to be shown soon at the new Tivoli Theatre in Washington, D. C. H. M. Crandall has just closed a contract with Associated Exhibitors for a one week's run of this latest Douglas MacLean success. The contract calls for the round of the entire Crandall circuit.

Further disclosures reveal the fact that the picture has also been booked by Sol Lesser for his West Coast Circuit of one hundred and twenty-six theatres. Wherever the picture has been shown it has been readily accepted by the public and highly praised by the critics as a comedy of unusual merit.

The film is being retained for a second week at the California Theatre, Los Angeles, because of the demand for it on the part of the public. The critics in this city have commented very enthusiastically on the picture and complimented the judgment of the pubic.

* * *

## 'WAY OF A MAN' FEATURED AS OPENING ATTRACTION

The Cabrillo Theatre at San Pedro, Cal., which is a recent addition to the West Coast Theatres chain of houses, is playing on its current programs the new Pathe-serial adapted from Emerson Hough's famous novel of the early West, titled, "The Way of a Man."

UP AND DOWN MAIN STREET
Looks like a riot, but it isn't. It's just a nice friendly crowd entering the Spokane Liberty Theatre to see Universal's "Hunchback of Notre Dame." Note the elaborate theatre decorations

## 'HILL BILLY' IS PRAISED BY N. Y. CRITICS

### *Work of Star and Story Declared Exceptional by Many*

JACK PICKFORD'S latest picture, "Hill Billy" produced by himself and distributed by Allied Producers and Distributors, has just closed its premiere week in New York and the wave of favorable criticism which greeted it must be supremely gratifying to the star. The critics seemed fired with enthusiasm for the picture as well as for the star and some even went so far as to characterize the film as one of the best that has been produced in a long time, and the work of Mr. Pickford as the most capable of his experiences.

Quinn Martin of the New York World wrote an unusually enthusiastic review characterizing the production as "the most beautiful production of the times," and Mr. Pickford's work as "so finely timed and wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime."

Of the picture he said: "It is a picture that holds you and carries you away. This is due largely to expert continuity, and a very fine and genuine piece of acting by the star. It seems rather improbable that a boy whose whole life has been so far removed from clod-hopping, could step into the part of a long-haired mountain hick and act precisely like one."

Louella Parson of the New York American expressed very much the same sentiments noting also that the picture might be said to be "better than some of the pictures which are heralded as 'super-specials.'"

* * *

## DIVERSITY OF OPINION ON MERITS OF 'HAPPINESS'

Rather a diversity of opinion from the newspaper critics was the share of Metro's "Happiness," the J. Hartley Manners story featuring Laurette Taylor. While some were very enthusiastic over the film, which had its premiere at the Rialto in New York, others gave it as their opinion that neither the story or the star's interpretation could equal "Peg O' My Heart."

# BOX OFFICE REVIEWS

## NORMA TALMADGE IN INSPIRING PORTRAYAL

### *First National's 'Secrets' a Love Story Irresistible in Its Dramatic Appeal*

*SECRETS. First National Photoplay. Adapted from Stage Success of Same Name rected by Frank Borzage. Length, 8,363 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Mary Carlton | Norma Talmadge |
| John Carlton | Eugene O'Brien |
| Susan | Patterson Dial |
| Mrs. Marlowe | Emily Fitzroy |
| Elizabeth Canning | Claire McDowell |
| Mrs. Manwaring | Gertrude Astor |
| John Carlton, Jr. | Francis Feeney and George Cowl |
| Blanche Carlton | Alice Day |
| Bob | Harvey Clark |
| Doctor McGovern | Charles Ogle |
| William Marlowe | George Nichols |

Sir John Carlton lies at death's door. At his bedside sits his wife determined to be at her husband's side to the end, despite the fact that she has been without sleep for several nights. The family physician manages to lead her out of the room, whence in her own private room she jots down in her dairy that she prefers not to live should her husband die. At this crisis, when her friends and even her children disappear, she has only her memories to sustain her, memories whose secrets are recorded in the diary in her hands. Lovingly she glances through the pages which record her uphill fight against adversity with her husband through the fifty-five years of their married life, and it is these recurrent memories as she dozes off, which unfold for her the romance of her past life. When she awakes it is to find that Sir John wants her—and the miracle of love has prolonged his life for a while at least.

*By* Michael L. Simmons

TEARS. Not the hysterial sobbing kind. But tears which shine through the beams of a courageous smile. Tears which scintillate like dewdrops in the morning sun.

Love. Not the kind usually shown in pictures. A love built on the steadfast foundation of faith and high ideals and sustained through three decades.

A dairy, the yellow ear-marked pages of which hold a woman's secrets, symbolic of her everlasting devotion to her ideals and belief in human nature.

These devices form the sum and substance which serve Norma Talmadge as a vehicle for a really great emotional portrayal of youth, maturity, middle age and old age.

"Secrets" is a straightforward story of a woman's life from early girlhood to old age. It is a warm, appealing romance, which deals with four distinct periods in the life of Mary Carlton, showing the evolutionary changes which take place in the attitude of a man and woman toward love and marriage, during a period of fifty-two years of their life together in various locales.

What ensues is an alluring love story, so well told in the subtlest inferences of the silent drama, as to stamp "Secrets" as a great picture. A picture to which the American woman will pulsate with all the sympathy and tenderness which makes her kindred to her man. And a picture which will stage separate, tingling little dramas in the hearts of male onlookers. Again we say, "'Secrets' is a great picture."

Norma Talmadge rises superbly to her opportunities in carrying the story, skillfully, swiftly and surely to a convincing conclusion. As Mary Marlowe, the London school girl in billowy crinolines, she gets her initial character portrayal off to an auspicious start when she elopes with her father's penniless clerk on a high-wheeled bicycle in 1865 and sails to America.

Miss Talmadge again rises to splendid dramatic heights as Mary Carlton, the young wife and mother, pioneering in a far-off isolated Wyoming cabin—a fighting Mary who takes pistol in hand and battles with an outlaw band to save her husband. Throughout the various turns of events Miss Talmadge never fails to give a convincing, inspiring performance.

Eugene O'Brien, as Sir John Carlton, meets the dramatic requirements of the husband as to the manner born. His performance throughout the various stages as the husband to whose every wish and whim, Mary answers, "Yes, John," merits no uncertain praise.

A deft touch which proclaimed the genius of both Miss Talmadge and her director is masterfully recorded in the final scene when the seemingly meek little wife is found still fighting for her husband—this time to save him from disgracing himself with a notorious beauty. Unlimited faith and understanding come into their own and prove that she actually has never lost her husband's love.

When one thinks of "Secrets" along exploitation lines, one thinks immediately of the unique possibilities for teaser publicity to which the title of the production lends itself readily. An appropriate as well as eye-pulling display for the lobby would have as its essential motif a huge diary. Two pages photographed from a handwritten diary could be inserted on the face of this display diary, at the top of which, in large letters, the words, "Secrets Revealed," would be in order.

A tie-up that suggests itself very naturally is one with music stores selling the Remick song, "Secrets," on the cover of which is a picture of Norma Talmadge as she appears in the film story. A street ballyhoo is not without a fertile prospect for attracting the kind of attention that pays. In this case a walking book entitled "Secrets," together with a placard announcing that the book will be opened at such and such theatre, would seem to be the logical piece de resistance so far as working on the cupidity of passing pedestrians is concerned.

* * *

## ANIMAL ACTION PICTURE

### *Rex as 'King of Wild Horses' Will Thrill Lovers of Animals*

*KING OF WILD HORSES. Produced by Hal Roach. Director, Fred Jackman. Length, 4,611 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| The Black | Rex |
| Mary Fielding | Edna Murphy |
| Boyd Fielding | Charles Parrott |
| John Fielding | Sidney De Grey |
| Billy Blair | Leon Bary |
| Wade Galvin | Pat Hartigan |

The Black, by right of might, is undisputed leader of a band of wild horses. By his intelligence and agility he protects the herd and eludes various pursuers. The Fielding ranch is in charge of a villainous foreman who has involved Fielding's weakling son in a cattle stealing escapade. Billy Blair, a cowpuncher, has two consuming passions. One is his love for Mary Fielding, the other his desire to capture The Black. His perseverence is rewarded, for he wins both girl and horse. All three co-operate in frustrating further villainy on the part of Galvin, the foreman, and in bringing him to justice.

*By* Herbert K. Cruikshank

FIVE reels of hide-and-seek with a horse. A wonderful horse, Rex. Rex in thrilling leaps over a precipice. Rex in a forest fire. Rex in a tremendous headlong plunge into a rushing rapids. Rex running, pacing, trotting, galloping up and down steep mountains, in and out of gloomy caverns. Rex doing everything except climbing trees. And that's about all.

But that is enough to please the kids and those grown-ups who are old only in years, or who love and admire beautiful "hoss" flesh.

There is a three-cornered fight where Pat Hartigan, as the villain, gives and takes some awful Firpos. There is a lot of wild riding and driving. And there is a fine scene in which Rex jumps from a cliff into the swirling river to rescue Billy, who has saved him from the forest fire.

This is purely an animal picture and should please patrons enjoying that class of entertainment. There is nothing to exploit except Rex himself, and he deserves a crown and sceptre.

* * *

## 'ROUGH RIDIN'' IS RIGHT

### *Approved Production Has Usual Run of Western Action*

*ROUGH RIDIN' Approved Pictures Corporation. Author, Elizabeth Burbridge. Director, Richard Thorpe. Length, 4,650*

CAST AND SYNOPSIS

| | |
|---|---|
| Buddy Benson | Buddy Roosevelt |
| Mary Ross | Elsa Benham |
| Dick Ross | Richard Thorpe |
| Jack Wells | Joe Rickson |
| Rosalind Nolan | Frances Beaumont |
| Tubby | Arthur Detloff |
| Old Man Nolan | Mike Ready |

Buddy Benson's sweetheart, Rosalind, has been completely spoiled by attendance at an Eastern finishing school. She returns to the ranch jointly owned by her father and Buddy. Buddy, disillusioned, becomes enamored of Mary Ross, whose brother, Dick, owns the adjoining ranch. Dick's foreman, Jack Wells, is a cattle thief. Wells kills a man and fastens the guilt on Dick, demanding Mary as the price of his silence. Buddy disposes of Wells in a satisfactory fight, winning the friendship of Dick and the love of Mary.

*By* Herbert K. Cruikshank

ROUGH RIDIN' is right. And how those boys can ride. It seems as if they could ride straight up one side of a sky-scraper and down the other. Saddles and bridles are unnecessary luxuries. There is nothing startlingly original or new in this "Western." But the old hokum of swirling dust, madly galloping horses and battling men is rather well done.

There is some pretty scenery, and a couple of laughs provided by a Ford car and Arthur Detloff as "Tubby." Joe Rickson, as the villainous foreman, has too pleasant a smile—and dimples. We thought Frances Beaumont, who plays Rosalind, the sweet girl graduate, somewhat beyond the flapper age. But then it may have been the lighting.

Buddy Roosevelt looked the part, put up a good fight with the villain, and imparted a thrill by rapidly riding over a railroad trestle before a rushing locomotive in order to save the "gal." The extras deserve mention. They rode hard, and looked like real ranch hands rather than Times Square cowboys.

If your patrons like the usual stuff from "the great open spaces," and won't kick at captions like "I'll die rather than marry that brute," they should be moderately pleased.

A lobby display reminiscent of the Spanish War and its Rough Riders should attract attention. A picture of Theodore Roosevelt, the greatest Rough Rider of them all, might be used effectively in conjunction with the name of the star, Buddy Roosevelt.

## BOX OFFICE REVIEWS (*Continued*)

# SLATHERS OF FUN IN 'GALLOPING FISH'

### *Freddie, Trained Seal, and His Associates Administer Laughing Gas in Amusing Comedy*

*GALLOPING FISH. Thomas H. Ince Photoplay. Released by First National. Author, Frank Adam. Director, Del Andrews, Length, 6,000 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Undine | Louise Fazenda |
| Freddy Wetherill | Sidney Chaplin |
| George Fitzgerald | Ford Sterling |
| Cato Dodd | John Steppling |
| Hyla Wetherill | Lucille Ricksen |
| Jonah | Chester Conklin |
| Freddie | The Trained Seal |

Freddie, a trained seal, is smuggled out of a theatre by George Fitzgerald, fiance of his owner, Undine, vaudeville performer, to escape seizure for debt. Wetherill, George's friend, assists. The latter is notified that his rich uncle is dying and wants Wetherill's wife to nurse him. But they have quarreled, so Undine substitutes for the wife, accompanied by George, as Wetherill's valet. A flood engulfs the uncle's house. The occupants seek the roof, where escaping animals from a circus also find refuge. They are all finally rescued by the seal, who conveys them ashore with the aid of a telegraph pole.

*By* George T. Pardy

LAUGHING gas in sufficient quantities and strength to keep any audience in mirthful spasms is freely administered by this Thomas H. Ince production. It is a rattling good box office attraction for all classes of theatres. Once in a blue moon a comedy flashes across the screen which is totally different from its predecessors in conception and execution. "Galloping Fish" belongs in this category, a real gloom-dispeller, guaranteed to coax a grin out of the most confirmed cynic.

So far as the plot is concerned, it merely consists of a series of linked-up episodes, but the linking is so cleverly done that perfect continuity exists and the title reflects the action, which fairly gallops along from beginning to finale.

Interest, of course, centers in the adventures and wondrous stunts of the inimitable Freddie, the trained seal, who takes proud rank as the most versatile performer, outside of mere humans, who ever graced the silver sheet. It's no small task to build up a story around a bona-fide graduate of the fisheries, but the trick is neatly turned in this particular instance, with the assistance of a carefully selected cast, every member of which contributes generously to the gaiety of the occasion.

The smuggling of the seal out of reach of the law in the guise of a dead man in an ambulance is only one of many absurdly comic and yet convincing situations which "get across" with tremendous vim. A bully climax and accompanying thrill is achieved when the dam breaks, and the various characters, with the seal and a bunch of circus animals, are marooned on a roof-top. It is then that the only Freddie shows up in bold relief as a genuine film hero should, by rescuing the entire aggregation.

No printed description can adequately convey a distinct impression of Freddie's brilliant work, it must be seen to be thoroughly appreciated. That master of farcical merriment, Sidney Chaplin, is at his best in the role of Freddy Wetherill, a part peculiarly well suited to the comedian, Louise Fazenda plays Undine with her usual marked pantomimic ability, Ford Sterling scores as George Fitzgerald, the support is excellent and photography superb.

You can promise your patrons an hour of clean-cut, unique comedy and rest assured that they will not go away disappointed. Play up Master Freddie, the trained seal, as something that no seeker after amusement can afford to miss. Sidney Chaplin has established himself as a prime favorite in all parts of the country and can be widely exploited, as well as Louise Fazenda, who has a big fan-following. Make it plain that "Galloping Fish" gets clean away from the beaten paths of humorous offerings and strikes out along an entirely new amusement trail.

* * *

# THE WINNING OF THE WEST

### *'The Days of '49' Serial Depicts Early Californian History*

*DAYS OF '49. Arrow-Ben Wilson Serial. Author, Karl Coolidge. Director, Jacques Jacquard. Episodes, Fifteen. Featuring Neva Gerber and Edmund Cobb.*

THE CAST

| | |
|---|---|
| Sonora Cardosa | Neva Gerber |
| "Cal" Coleman | Edmund Cobb |
| Arabella Ryan | Ruth Royce |
| Robert Marsdon | Wilbur McGaugh |
| John A. Sutter | Charles Brinley |
| Boris Demetroff | Elias Bullock |

*By* Herbert K. Cruikshank

IF the twelve other episodes of this Western chapter-play maintain the standard of interesting action delineated in the first three, the serial will attract the regular patronage of men, women and children. There will be something of interest to all.

The stirring theme of the high-hearted pioneers who braved an expansive wilderness to win the West has been made familiar to every American. Here we have the prarie schooners, and their occupants. The bleaching bones of unfortunate men and animals, the fearless scout, the painted, scalp-seeking, pitiless Indians, wild men and wild beasts, fights and rescues, constantly threatening disaster and the thrills always experienced when the fair maiden and the dauntless hero emerge safe and triumphant.

The story portrays the colorful life of a real personality, John A. Sutter. Fort Sutter, built by him, is still a landmark. Charles Brinley, who plays this adventurous dreamer of empire, conveys the impression of an ambitious visionary. Sutter, in the picture, looks like Robert E. Lee. He has too many conscientious scruples for a monarchy-builder, and abandons his plan for the sake of fair play when he encounters a conflicting land grant given by the President of Mexico.

The villainous Marsdon together with a band of bullies and Arabella Ryan, an adventuress, does everything possible to secure and destroy the Cardosa grant. Sometimes they almost succeed. The grant is really burned by accident but meantime a revolution intervenes.

California gains independence, due in great measure to the famous scout, Kit Carson. General John C. Fremont wrests the new made republic from its exploiters and makes it a part of the Union. Then the soul stirring discovery of gold near Sutter's Fort, and the final dash by "Cal" and Sonora to the President at Washington who restores their rights.

Neva Gerber, the Sonora Cardosa of the picture, rides well, shoots straight, and makes an attractive figure in costumes alternating from the hoop-skirted gowns of the period to the typical buck-skin outfit of the pioneers. Edmund Cobb, is sufficiently handsome to be interesting as "Cal" and puts up many a corking good fight with fists, guns and other implements of warfare. Wilbur McGaugh and Ruth Royce are satisfying in their villainy.

There is a bit too much smoke in some of the fight and fire scenes—but they are realistic. Of course bulls-eyes are scored at long range from the backs of madly galloping horses and from wildly careening wagons—but then we all know what wonderful shots those forty-niners were. Here and there the weapons used look suspiciously modern—but who cares? There is plenty of action, and the theme is interesting to all who care to learn how our Nation was builded.

# GOOD PROGRAM ATTRACTION

### *'Galloping Gallagher' Divides Western Thrills Betw en Star and Remarkable Horse*

*GALLOPING GALLAGHER. F. B. O. Photoplay. Author, Marion Jackson. Director, Albert Rogell, Length, 4,819 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Silver King | Himself |
| Bill Gallagher | Fred Thomson |
| Evelyn Churchill | Hazel Keener |
| Joe Burke | Frank Hagney |
| Leon Berry | Nelson McDowell |
| Tub | Shorty Hendricks |
| Slim | Andy Morris |

With the help of his horse, Silver King, Bill Gallagher captures a couple of bandits who are terrorizing the town of Tombstone and is made sheriff. Evelyn Churchhill, a girl evangelist, is kidnapped by outlaws. Burke, the Tombstone Bank president, is secret leader of the gang. After Bill rescues Evelyn, Burke manages to have him arrested. Bill's horse brings the jail keys to his master, Bill gets loose, whips and exposes Burke and wins Evelyn.

*By* George T. Pardy

A GOOD program attraction! "Galloping Gallagher" lives up to its lively title, explodes the melodramatic dynamite in a succession of bangs and should be well received wherever typical Western films are a favorite article on the entertainment bill of fare.

If the plot hurdles over the border of strict probabilty here and there, it at least possesses the merit of being a bit unusual in conception and development. While hero Bill Gallagher's adventures include the thrills, combat stuff and wild riding exploits always served up liberally in these sort of pictures, he swings incessantly into unexpected trails and peppers his audience pleasantly with surprise ammunition.

And the best of the surprise episodes are those furnished by that extremely sagacious and gifted four-footed actor, Bill's steed, the renowned Silver King. This beautiful thoroughbred, who has shared Fred Thomson's dramatic triumphs in the past, has never appeared to better advantage on the screen, and is really half the show in himself.

Silver King is ever to the front and distinguishes himself in the opening reel by cornering and catching one bandit, while his master tackles another. Later, he enables the hero to escape from durance vile by knocking over a chap, taking the jail keys from him and bringing them to Bill.

Also, there is a bully fight between Gallagher and the villainous Joe Burke, which is a rattler in the line of rough-and-tumble tactics, and some grisly comedy supplied by an undertaker always in search of custom, and feverishly anxious to be first on the spot when there seems to be a chance of somebody being bumped into Kingdom Come.

Besides the adults who find pleasure in watching a riot of fight, fun, lovemaking and hard riding stunts depicted in five reels, juvenile patrons will assuredly pronounce "Galloping Gallagher" "a peach of a film." Silver King will especially appeal to the youngsters.

Fred Thomson fits neatly into the star role. An athlete of national reputation, his ability and nerve are demonstrated to the utmost in the role of Bill Gallagher, which he plays with daring recklessness and no small amount of dramatic ability. Hazel Keener, winner of a recent beauty contest, conducted by the Chicago Tribune, is a prettily fascinating heroine, Frank Hagney scores in the heavy part of the villain, Joe Burke, and the support is adequate. Excellent photography distinguishes the whole production.

In playing up the star, dwell upon his athletic record, which includes the holding of the world's-all-round-championship for a period of three years, a fact which will interest the sporting contingent.

## BOX OFFICE REVIEWS *(Continued)*

# 'SINGER JIM McKEE' TYPICAL HART FILM

### *Bill Batters Bad Men and Takes Big Neckbreaking Chances in Western Feature*

*SINGER JIM McKEE. Paramount Photoplay. Author, William S. Hart. Director, Clifford Smith. Length, 7,098 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Singer Jim McKee | William S. Hart |
| Mary Holden | Phyllis Haver |
| Buck Holden | Gordon Russell |
| Dan Gleason | Bert Sprotte |
| Betty Gleason | Ruth Miller |
| Hamlin Glass, Jr. | Edward Coxen |
| Hamlin Glass | William Dyer |
| Brute Bernstein | George Siegmann |

Disguised as Spanish bandits, miners Singer McKee and Buck Holden hold up a stage coach. Buck is killed in an encounter with the sheriff's men. Jim escapes with Buck's baby, Mary, and rears her to womanhood. Because Mary needs clothes, Jim robs a motor bus. He is caught, but meanwhile saves Mary from assault by a drunken suitor. Jim serves his sentence. At its expiration he finds happiness with Mary.

*By* George T. Pardy

IN the many communities where William S. Hart reigns as a prime screen favorite "Singer Jim McKee" ought to get the money. He's the same old Bill and the picture is made up of the same sort of melodrama which won him his renown in the past.

Artistically the film scores 100 per cent, the mountain scenery being impressively beautiful, enhanced by fine long shots and delicately graded lighting effects that are a delight to the critical eye. As for the action, it swirls along rapidly, with hairbreadth escapes from death, stage-coach holdups, red hot pursuits, weird and wonderful riding stunts, etc., all crammed into a veritable merry-go-round of excitement.

So, if you relish the Hart formula of screen entertainment, you'll like the film and pronounce it well worth the admission price. Of course, there are folks who see nothing to admire in Mr. Hart's wild doings by flood and field, and these latter will probably unite in giving "Singer Jim McKee" the unkind word. But we are convinced that the Hart adherents muster strong enough to make the feature a paying proposition from the showman's angle in most parts of the country.

Social ethics don't bother Jim McKee to any appreciable extent. When he needs coin he steps out and procures it with the aid of a gun, and it is this little failing on his part which finally lands him behind the bars. But it is a time-honored custom in movie circles to pass lightly over such trivial breaks by the hero of a regular Western picture, and anyhow, Jim atones for his sins by serving a sentence, and finds the girl he loves waiting for him at its close.

The heroine is a nice little girl, but one could wish that she wasn't called upon to weep so frequently and plentiously. Phyllis Haver plays this part, and except when her good looks are drowned in a torrent of tears, she registers as a very attractive young woman.

Bill Hart, as Jim McKee, wallops his enemies energetically, rides and takes chances on breaking his neck with all the self-abandon of an inspired lunatic, plays nimbly on the sentimental chords, and does it all as if he enjoyed the proceedings thoroughly. It is a typical Hart performance. He is well supported, the western characters are true to type and the locations well chosen. Director Clifford Smith has done good work, and it's a cinch no one will acuse him of failing to spice up the picture with thrill sauce and peppery punches.

Your best bet is to play up Bill Hart big in the exploitation of this feature. Stress his fistic scraps, the constant succession of wild adventures, the fall of star and steed over the cliff, his rescue of the heroine and the colorful atmosphere, and make your patrons understand that the well-known leading man is just as forceful and cyclonic as he ever was.

* * *

# FAST, TENSE MELODRAMA

### *'The Night Message' Molds Familiar Feud Theme Into Unusual Form*

*THE NIGHT MESSAGE. Universal Photoplay. Author and Director, Perley Poore Sheehan. Length, 4,590 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Old Man Lefferts | Howard Truesdell |
| Elsie Lefferts | Gladys Hulette |
| Lee Longstreet | Charles Cruz |
| Mrs. Longstreet | Margaret Seddon |
| Harney Lefferts | Norman N. Rankow |
| Hank Lefferts | Robert Gordon |
| Lem Beeman | Edgar Kennedy |
| Ike Flagg | Lon Poff |
| Governor Pringle | Joseph W. Girard |

The Lefferts and Longstreet families in a southern mountain region are enemies. Elsie Lefferts and Lee Longstreet are sweethearts. Old Lefferts favors the suit of telegraph operator Lem Beeman. The latter, while hunting, accidentally shoots Elsie's brother, Harney. Lee is blamed for the killing, arrested, and sentenced to death. The telegraph wires are down in a storm when Lem decides to confess. He reaches the prison in time to save Lee but is killed. The lovers are united.

*By* George T. Pardy

WHEREVER lovers of fast, exciting melodrama congregate this picture will meet with strong approbation and swell the box office receipts handsomely. The director, Mr. Perley Poore Sheehan, is well known as a novelist, short-story writer and the scenario expert who was responsible for the adaptation or "The Hunchback of Notre Dame" for screen purposes.

This, his first appearance in a directorial role, stands as an additional tribute to Mr. Sheehan's versatility. He has done an excellent job in developing his own narrative for the camera, for "The Night Message" hits its stride right from the opening reel and swings smoothly and swiftly along to a stunning climax.

Feuds between Southern mountain folks are familiar stuff to the movie fans, but in this instance the feud is made the foundation for a story of such sweeping power and embellished with a variety of strange, unexpected angles, that no fault can be found with the picture on the score of originality.

In the first reel the romance between a boy and girl of opposing factions is developed and interest in the youthful lovers having thus been established, fate proceeds to deal heavy blows, with the result that sympathy for the suffering pair is piled up in plenty. And unquestionably the hero stands in need of tons of the said sympathy, for his is a hard case—the bitterness of a family feud intervening between him and his sweetheart, an accusation of having slain her brother, and a death sentence imposed on him for a crime of which he is totally innocent.

A splendid climax is attained when Lem, stricken with remorse, manages to repair the broken wires and shoot through a message to the place of execution which saves the guiltless man. Death comes to the operator as he concludes his belated work of redemption, but tragic as this episode may be, it does not strike one's fancy as illogical.

The storm is an exceedingly spectacular affair, filmed with tremendous effect and great accuracy of detail. In fact the photography throughout is remarkable for perfect camera technique and registers as a credit to the Universal studios.

Exploited as a straight melodrama of gripping power and swift sustained action, punctuated with decisive thrills and unusual situations, "The Night Message" ought to go over big. Edgar Kennedy, Howard Truesdell, Margaret Seddon and Gladys Hulette are worthy of prominent mention in your advertising campaign.

* * *

# DUTCH ROLE SUITS JACKIE

### *Young Coogan Provided With Story That Will Please All*

*A BOY OF FLANDERS. A Metro Picture. Story by Louis De La Rame. Adapted by Marian Jackson. Scenario by Walter Anthony. Directed by Victor Schertzinger. Length 7,018 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Jan Van Dullen | Josef Swickard |
| Jehan Daas | Nigel de Brulier |
| Baas Cogez | Lionel Belmore |
| Marie Cogez | Nell Craig |
| Alois Cogez | Jean Carpenter |
| Petrasche (the wonder dog) | "Teddy" |
| Nello | Jackie Coogan |

Left orphaned by the death of his mother, Nello is dependent upon his old blind grandfather who sells milk in the village. The child assumes all household responsibilities and takes his grandfather about. His only friend is Alois Cogez and her mother, but her father hates the boy and makes life hard for him. Nello nurses back to health Petrasche, a poor beaten dog, and they become fast friends. Things go from bad to worse and Nello finally decides he can fight it no longer. He goes out into the storm of the night prepared to die, but his faithful dog finds him, he is restored and told that he has won the art prize and is to be adopted by Jan Van Dullen, the noted artist.

*By* Henriette Sloane

THIS new Jackie Coogan picture is sure to delight the youngsters and satisfy their elders. Its comedy touches will make them chuckle with joy, its pathos will tug at the heartstrings, and the general effect will be to send them away satisfied and gratified that they saw the film.

King or pauper, Jackie is never found wanting. As the poor little orphan burdened with the care of a household and the worry "of making both ends meet"; intrusted with the selling of the family wares and the difficult task of cheering up a failing grandfather, Jackie is provided with a role which gives him innumerable opportunties to demonstrate his pantomimic ability, and never once does he fall short.

Surrounded by a picturesque Flemish background, the little fellow radiates added charm. The story, simple—sometimes a bit improbable and somewhat unnatural— is still well within the scope of the youngster and fits him admirably. The juvenile romantic theme is simply delicious. The subtle flirtation between little Nello and the landowner's daughter, Alois, will make everyone sigh and smile. It is a delicate touch delicately handled, and admirably portrayed.

Yes, there is no doubt about it, this newest Jackie Coogan film is a winner, and exhibitors will find that no matter what class their audiences fall in, the picture will in all probability more than please.

Its exploitation should be a very simple matter. Stills of Jackie in his quaint, raggy Dutch costume will undeniably attract a great deal of attention. Play these up in a good lobby display. Make the lobby attractive with Dutch atmosphere. Using one of the twenty-four sheets, make a windmill cut-out and mount it above the marquee. By the employment of a small electric battery you can keep it in continual motion and there can be no doubt it will catch the public eye.

You might also provide a paper Dutch cap or paper clogs on which are printed the name of the picture and the date of showing at your theatre. Distribute these among the children. They will be delighted with them and will flaunt them on the streets where they are sure to be seen by everyone.

## BOX OFFICE REVIEWS *(Continued)*

# 'HIS DARKER SELF' NOVEL AND AMUSING

### *Humor and Thrills Mingle Effectively in Lloyd Hamilton's First Feature Length Film*

*HIS DARKER SELF. Presented by Albert L. Grey. Hodkinson Photoplay. Author, Arthur Caesar. Director, John W. Noble. Length,* 5,000 *Feet.*

CAST AND SYNOPSIS

Claude Sappington .....Lloyd Hamilton
Bill Jackson .....Tom Wilson
Uncle Eph .....Tom O'Malley
Aunt Lucy .....Lucille La Verne
Darktown's Cleopatra .....Irma Harrison
Jackson's Sweetheart .....Edna May Sperl
Claude's Girl .....Sally Long
Claude's Mother .....Kate Bruce
The Governor .....Warren Cook

Uncle Eph, old negro servant of the Sappington family, hauls liquor at night to Bill Jackson's dancehall. Jackson in a fit of temper knocks out Eph and fatally stabs another man. Eph is blamed for the crime. Claude Sappington, in love with the Governor's daughter, but frowned upon by her papa blackens his face and visits Darktown in an attempt to discover the real murderer. After many wild adventures he succeeds in making Jackson confess, saves old Eph and marries the girl he loves.

*By* George T. Pardy

THIS is Lloyd Hamilton's first feature length picture and the erstwhile mirth-creator of two reel fame makes good right off the jump. "His Darker Self" was produced in the D. W. Griffith studios and the original intention was to star Al Jolson. The latter backed out of the engagement at the eleventh hour and Hamilton filled the gap.

It's a good filling, too, one that will stand the test of folks in search of lively entertainment, for in addition to the irresistibly comic action, there are frequent interludes of snappy melodrama and the thrill wires are keyed up to full concert pitch. Director John Noble has "done himself proud" in turning out this novel five-reeler, which is "classy" enough to meet the demands of any theatre and should pile up an enviable box office record.

When hero Claude Sappington decides to do some detective work and run down the bootlegging pirate who has slid the burden of a murderous crime on to the shoulders of an innocent man, he adopts the disguise of a gentleman of color, and his makeup is a wierd and wondrous thing to gaze upon. His adventures in the murky atmosphere of Darktown are many and peculiar, as for instance, when he gets mixed in with a baptismal ceremony and his burnt cork mask is washed away.

Another situation where the laughs come strong and plenty, is that in which Claude hides under the bed of a brunette beauty, Bill Jackson arrives trailed by his jealous sweetheart and a whirling free-for-all scrap develops between the four.

The big melodramatic punch is successfully administered in the motor boat chase after the bootlegger chief, a splendidly filmed scene which is packed with exciting detail and winds up in hurricane fashion. After which Claude's tangled love affairs are straightened out and a happy finale is staged.

The fine art of preserving an even seriocomic balance is skillfully demonstrated in the working out of this plot. Suspense is the toughest thing in the world to arouse and maintain where comedy-drama, is concerned, yet Mr. Noble and his players have accomplished the feat, besides keeping the humorous interest alive.

As for the star's performance, Mr. Lloyd Hamilton scores such a pronounced hit in the role of Claude Sappington, that there appears to be no reason why the producers of "His Darker Self" should in the slightest degree regret the backsliding of Al Jolson. Hamilton has made good as a feature lead and the fans will surely look forward to his future billing on the big time. He is well supported, Tom Wilson gives a capital impersonation of bootlegger, Bill Jackson. Sally Long, the Follies beauty, is an attractive figure as Claude's sweetheart and Tom O'Malley scores a hit as Uncle Eph. The photography throughout is excellent.

Blackface comedy drama is a distinct novelty on the screen and you can stress this point in exploiting the feature. Lloyd Hamilton is widely known through his two reel comedies and the fans everywhere will be interested in seeing how he shapes up in a feature film. Besides the star, the names of Sally Long, Lucille La Verne, Tom Wilson and Tom O'Malley possess advertising value.

* * *

# SANTSCHI PUTS ON REAL MILL

### *'The Plunderer' Shows Tom and Mayo in Realistic, Bloody Battle*

*THE PLUNDERER. Fox Photoplay, Author, Roy Norton. Director, George Archainbaud. Length,* 5,812 *Feet.*

CAST AND SYNOPSIS

Bill Mathews .....Frank Mayo
The Lily .....Evelyn Brent
Bill Presbey .....Tom Santschi
The Wolf .....James Mason
Joan Presbey .....Peggy Shaw
Richard Townsend .....Edward Phillips
Bells Parks .....Dan Mason

Richard Townsend goes West to develop his heritage, the unproductive Croix D'or gold mine. He and Bill Mathews, his trusty foreman, discover that the mine is being plundered of its gold by Bill Presbey, owner of the adjacent claim and father of Joan. Richard loves Joan, and Mathews is in love with The Lily, the fair proprietor of the mining town honky-tonk. After several exciting episodes including fights, a strike, the dynamiting of a dam, a fire and a mine cave-in, love and virtue triumph. Presbey succumbs to his daughter's plea plus Mathews' fists and returns the stolen gold. The Lily reforms and everything points to happiness ever after for her and Bill as well as for Richard and Joan.

*By* Herbert K. Cruikshank

THERE is nothing extraordinary about this melodramatic picture, but it may prove fairly entertaining to an audience satisfied with a picture replete with physical combat, the blowing up of a dam and some interesting closeups of mining machinery in operation. The love interest is sketchy and insufficiently developed. The picture is jumpy in places and the ending is abrupt. There are some pretty scenes of Nature's ample amphitheatre as viewed in the great open spaces and a fight which appears genuine from the battered countenances of the participants.

Tom Santschi as Bill Presbey, the Plunderer, stages the best battle he has put on since his historic melee in "The Spoilers." There is plenty of blood, and it is a relief to see the battlers a bit mussed up after the contest in contrast with the many film fights from which the hero emerges with his patent leather hair as unruffled as his shirt front.

Dan Mason, who plays Bells Parks, an old mine rat, dies too soon. His character interpretation is excellent—an outstanding feature. We would rather have had the rest of the cast die. James Mason didn't quite belong as The Wolf. His snarl is more of a sneer. This actor shines as a "snowbird" or some underworld slumite, but even as a wolf he doesn't fit in around a mine. Frank Mayo does his stuff according to schedule, and triumphs over the villain in the big fight. We think Santschi must have laid down. The girls in the cast fill in satisfactorily, with a special word for "Pearl," whose name does not appear in the cast.

Mayo, Santschi and the two Masons are the names to conjure with, and the fight is the outstanding feature. The dynamiting of the dam can be exploited, although the set in this scene is palpably a miniature. Headlines clipped from a current paper regarding a mine disaster should attract attention. Stills of the mining town dance hall will receive the furtive glances of your male patrons.

# BURNETT PLAY A SUCCESS

### *'Dawn of a Tomorrow' Promises Satisfactory Box Office Returns*

*THE DAWN OF A TOMORROW. Paramount Photoplay. Adapted from the Novel and Stage Play by Frances Hodgson Burnett. Director, George Melford. Length,* 6,010 *Feet.*

CAST AND SYNOPSIS

Glad .....Jacqueline Logan
The Dandy .....Raymond Griffith
Sir Oliver Holt .....David Torrence
Arthur Holt .....Roland Bottomley
Ned .....Harris Gordon
Black .....Guy Oliver
Madge .....Marguerite Clayton
Polly .....Alma Bennett

Sir Oliver Holt, ill and fearing coming insanity, goes to a London slum intending to commit suicide. He is prevented by Glad, a slum girl, whose lover is a young burglar known as "The Dandy." He employs Dandy to obtain money from his safe, having given him the combination. Dandy performs his task, incidentally stopping Sir Oliver's nephew from looting the safe. Dandy is accused of murdering a policeman. Sir Oliver establishes his innocence and Dandy and Glad become his wards.

*By* George T. Pardy

A VERY entertaining picture which reflects credit upon all concerned in its production, "The Dawn of a Tomorrow" ought to register satisfactory box office results wherever it is booked. Dealing with the under-crust of London life, where crime is rampant in gloomy alleys, there is sharp physical action enough to fill the demands of those who desire gingery amusement fare, while others will respond favorably to its sympathetic message of hope for the downfallen.

George Melford's directorial craft is displayed in his careful handling of situations which offer considerable temptation for indulgence in excess sentiment of the gushing order. The average director seems unable to resist this lure, which accounts for the screening of many films clogged with dripping sweetness and staggering under an overload of moral reflections.

The characters are thoroughly human while the sentimental urge persists, it is always kept within reasonable bounds, you can sympathize with the hunger need, sorrows and passions of these wretched, ragged creatures and be uplifted by the cheery optimism of the little girl heroine, without experiencing an uncomfortable sense of forced theatrical atmosphere.

With this exception, the narrative is convincing and a momentary stretching of melodramatic license isn't likely to interfere with anyone's enjoyment of the picture. The British atmosphere is excellent, better photography could not be desired, there are a couple of handsome interiors and deep sets have been skillfully utilized in the filming of murky corners and dismal streets where the tide of wrecked humanity ebbs to and fro.

Dandy's dodging of the "bobbies" who are on his trail, the robbery of the pawn-shop and shooting of a policeman by two English thugs, and the girl heroine's desperate struggle with Sir Oliver's designing nephew, furnish a variety of well staged thrills. There is a crashing finale, when Dandy engages in a savage fight with Glad's assailant, is caught by the police and about to be hauled off to jail, when the millionaire appears and establishes his innocence.

Jacqueline Logan is pleasing, natural and emotionally effective as Glad, Raymond Griffith gives a fine impersonation of the light-hearted, light-fingered Dandy, David Torrence wins favor as the kindly Sir Oliver and the support is excellent.

You can exploit this as a good human interest story, with realistic underworld atmosphere and abundance of melodramatic thrills. Jacqueline Logan, Raymond Griffith and David Torrence have a strong fan following and their names should be prominently featured.

# The Big Little Feature

## 'SECRETS OF LIFE' PROVE REAL PATRON PULLERS

Apprehensions which exhibitors may have had in connection with running pictures of an "educational" nature have been largely dispelled by the success of the Educational Film Exchanges' "Secrets of Life" series of microscopic pictures, produced by Louis H. Tolhurst for Principal Pictures Corporation.

In almost every instance these little microscopic pictures have surprised the exhibitor who booked them fearing they would go to the way of other subjects of like nature. The public has commented on them in no uncertain manner, and newspaper critics and reviewers throughout the country have supported these pictures in a manner gratifying to producers of this class of entertainment.

Typical reviews were published in Cincinnati, Ohio, papers when the first of the series, "The Ant" made its appearance at the Strand Theatre in that city. The Cincinnati Enquirer devoted over a quarter of a column to its review of this picture.

"We believe the ants have a shade the best of its at the Strand this week" said their reviewer, who states that the insect picture was the most interesting feature of the bill. "It is the sort of film that no one, either nature lover or movie fan, can afford to miss."

"The real novelty of the program at the Strand," says the Cincinnati Times-Star, "is the first of the microscopic studies of insects, "The Ant."

* * *

## 'PLAYING HOOKEY' RETITLED

"Playing Hookey," which stars Buddy Messinger, the boy-comedian, has been changed to "Happy Days," according to information from Century's Hollywood studio. The change was made at Abe Stern's suggestion, as soon as he reached the coast. Mr. Stern believed that "playing hookey" was too broad in meaning to exploit it in the manner the Century Comedies are now being handled, and for this reason it was changed to "Happy Days."

Martha Sleeper, the twelve-year-old ingenue, whose work in "The Racing Kid" and "Trailing Trouble" won her a contract, appears opposite Buddy in this story of school-days, within and without school walls.

Al Herman wrote the story and directed the film. Others in the comedy are "Spec" O'Donnell, Arthur Trimble and Ernie Adams.

* * *

## 'BIRDS OF PASSAGE' SPECIAL

Pathe's program of releases for April 6 is introduced by a three-reel special, titled "Birds of Passage," which is a novelty film of striking beauty and spectacular action. The subject is a screen story of the annual migration of birds from the northern climes to the banks of the Nile, filmed by the famous Swedish ornithologist, Dr. Bengt Berg. Practically every type of European migratory bird came within range of Dr. Bergs' camera over the period of years that he was filming this portrayal of the struggle that the winged creatures of the air must wage against the merciless cold of winter.

* * *

## ELVES AND SPRITES PERFORM BEFORE THE CAMERA

International News, in its current release, has exclusive pictures, made in New York City, at the first Flower Show of the season, wherein inhabitants of Fairyland are shown gambling and dancing on the petals of roses. These mysterious pictures cannot fail to be of interest, at all leading theatres exhibiting International News.

In this issue there is also a subject made at Los Angeles, of a girl dare-devil, who defies death blindfolded, 3,000 feet in the air. These pictures are real—there is no fake about it. She cannot see a thing and this proves to what length thrill seekers will go to entertain the public.

At Culver City, California, the Spring training season opens for circus monkeys.

And there are quite a few different shots, under the heading "The News of the Day," perhaps the principle subject being that of Curtis D. Wilbur, the new Secretary of the Navy.

MONTE BANKS
Popular comedian now starring in personally produced feature comedy-dramas. His initial picture was "Racing Luck." He makes 'em laugh.

## THIRD FOR McCOY

Number three for Harry McCoy. That he has made the grade as a Century Comedy star is evidenced from the fact that he will make his third appearance as a star for this company in "Traffic Jams," the title the picture bears at this printing.

Noel Smith, one of the old-timers in the producing of two-reel comedies, and for many years with Stern Brothers, is producing it from a story written by himself. Lamont, also a director of lengthy standing, is working in close unison with Smith.

Hilliard Karr, Bessie Welsh, Joe Bonner and Ernie Adams are playing leading comedy roles in support of McCoy. Several other characters the story calls for are being engaged as the action of the picture progresses. The story deals with the unharmonious life of a J-walker, and various methods used by him to avoid the never-ending traffic jams. McCoy plays the part of the sad-eyed lover and J-walker.

* * *

## SENNETT COMEDY FOR PATHE

Mack Sennett's latest comedy for Pathe release, titled "The Hollywood Kid," was completed last week and appeared this week at a preview showing at Grauman's Metropolitan Theatre in Los Angeles. A dispatch from the Coast reports that the comedy was enthusiastically received and has been closed by Sid Grauman for presentation on the regular program in the near future.

## CENTURY WILL RELEASE FIVE COMEDIES IN APRIL

Five Century Comedies will be released during the month of April, according to Universal's schedule of distribution of short products.

They are: "Hit Him Hard," with Jack Earle and Harry McCoy. Marjorie Marcel English ingenue, appears in the leading feminine part. "Checking Out," with Pal the dog in the star role. Noel Smith directed this fun film.

"The Racing Kid" stars Buddy Messinger. He is ably supported by Martha Sleeper, beautiful twelve-year-old leading lady for Buddy's films.

"Pretty Plungers," stars the bevy of pulchritude known as the Century Follies Girls.

The final Century two-reeler for April is "A Lofty Marriage," in which Jack Earle and Henry Murdock share honors for the leading roles.

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## LANGDON STARTS NEW COMEDY

Harry Langdon, who is proving a sensational success in his series of two-reel comedies being distributed by Pathe, has completed another comedy, titled "His New Mamma." This latest subject, which was directed by Roy Del Ruth, is now being edited and titled at the Mack Sennett Studios, preparatory to its shipment to New York.

The feminine honors are shared between Madeline Hurlock and Alice Day, the former appearing in her customary role of an ultra-sophisticated beauty and the latter as a sweet, demure, society girl.

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## HAL ROACH PRESENTS MOHAN IN FEATURED ROLES

The first of a new group of Pathe comedies featuring Earl Mohan will make its appearance on April 20 under the title of "One at a Time."

The new Earl Mohan comedies will be produced by Hal Roach. It is planned to release the Earl Mohan subjects alternately with the Charles Chase comedies, which are also produced by Hal Roach and distributed by Pathe.

"One at a Time" is built around a prize-ring story with Mohan playing the role of "Knockout Kelly" and Billy Engle appearing as his diminutive but none the less capable manager. The action is said to abound with humorous incident and laughable situations.

* * *

## DOG IN TITLE ROLE

"Some Pal," with Pal the dog in the star and title role, has been placed in production by Julius Stern with Al Herman wielding the megaphone. This will be Pal's first Century Comedy since Lincoln's birthday, just passed.

An excellent supporting cast has been engaged to appear in this fun film, among whom are Fred Spencer, Ernie Shields, Earl Marsh and Tad Ross. The ingenue shall be either Bartine Burkett or Betty Young, although information concerning this has not yet been sent from the Century Hollywood studios.

The comedy is based on a series of cartoons which appeared in Northwest and Southern California papers, from the pen of Pinto Colvig. They have now been brought into screen form and under Herman's direction it is expected that another "exceptional" comedy shall be made with Pal, the clever canine.

### 'The Fly'—Educational

Secrets of life series 1 reel

This is a wonderful example of photography and microscopy. It shows the fly from the larva stage to the full grown germ carrier. The fly is enlarged thousands of times in all his ugliness and is a timely subject, for anyone witnessing this picture will be a confirmed "swatter." The picture shows the result of a fly's foot being placed in a small tube containing broth. In a short time the broth was contaminated by millions of wiggling bacteria which can be plainly seen in action. This picture should be shown in the schools as it plainly visualizes the dangers of the common house fly, and would encourage the destruction of the pests. It should be shown before civic organizations to awaken interest in extinction of the disease carrier. It should find a place on every program.

* * *

### 'Seeing Things'—Pathe

Our Gang Comedy 2 reels

Little Farina is made a star in this picture. The gang holds a barbecue and Farina loads herself to the gunwales with food. The result is a nightmare in which she performs some hectic stunts. Farina is the chief character in the picture; the gang being merely background. The little comedian does noble. This picture is a laugh producer and is up to the usual "Our Gang" standard. This one should be booked for it will be sure to please.

* * *

### 'Friend Husband'—Pathe

Snub Pollard comedy 1 reel

A riotous reel of matrimonial trouble. Pollard pretends insanity to escape the army routine and marries an amazon who puts him through the mill, she having had experience on three former husbands. Pollard finally rejoins the army for a rest. The picture is slap-stick but contains some good laughs and funny situations. There is nothing original but it is funny.

* * *

### 'Marry When Young'—Universal

Domestic battles 1 reel

Neely Edwards would be a poor risk for an insurance company after he stepped into matrimony with his young bride. A reel is devoted to little else than his being damaged physically by his better half. He spends most of his time picking himself up. He is aided and abetted by Bert Roach, who plays the valet. It is a slapstick affair but it moves fast and measures up to the average comedy.

* * *

### 'Hit Him Hard'—Universal

Century comedy 2 reels

Jack Earle and Harry McCoy furnish the fun in this one. The action is in the prize ring and is fast. Part of the picture reverts to the stone-age where clubs are used to great advantage. Stone-age taxis and baby carriages are shown along the "Main Street" and the prehistoric method of bootlegging is interestingly told. It is a good comedy.

* * *

### 'White Man Who Turned Indian'—Pathe

Indian frontier series 2 reels

This is the third of the "Indian Frontier Series" as related by Chief Yellow Horse of the Arapahoe Indian tribe. The tale rings true, there's plenty of thrilling action and the atmosphere is convincing. It is the story of a white boy who became a member of the Arapahoe tribe under dramatic circumstances. Chief Yellow Horse starts the story in the Indian sign language which is as interesting as it is novel.

**LIFE OF A SPIDER**

Baby Spiders do not have a soft life. Mother spider lays the eggs then goes away and dies. To show their exuberance, the young spiders devour one another. The Bray scientific pictures are released through Educational.

### 'The Swift and Strong'—Pathe

Sportlight 1 reel

Grantland Rice shows the result of coordination of mind and muscle in this picture. He shows pole vaulters, broad jumpers, runners and jumpers. The slow action camera gives an excellent opportunity to study the movements necessary to break records. It is a good subject and will please any audience.

* * *

### 'Dusty Dollars'—Educational

Cameo comedy 1 reel

An average comedy with several new twists. It is fast moving and contains some good laughs. Sid Smith does some good acrobatics with a ladder and is a very busy person.

### 'Birds of Passage'—Pathe

Nature subject 3 reels

An interesting subject showing the migration of birds from the cold climates to the valley of the Nile. The picture shows the birds in their winter home and some of the close shots are remarkable. Almost every species of bird is shown on the wing and feeding and it is an educational treat. The picture also shows the crocodiles of the Nile in all their ponderous glory. The picture will fit in well with any program and could be recommended for school use or for showing before societies for preservation of wild life.

* * *

### 'Killing Time'—Educational

Hamilton comedy 2 reels

Lloyd Hamilton in one of his laugh makers. He undertakes to teach table manners to a sheep herder with very interesting results. The picture runs through the usual list of slapstick stunts but they are amusing. The best scene is brought about by a waiter placing a chafing dish under Hamilton's chair. It is really funny. The captions are good and the picture will make a good addition to any program.

* * *

### 'Runnin' Wild'—Pathe

Cartoon 1 reel

This fable shows that life is one thing after another. The characters do a number of impossible stunts that never fail to bring a laugh. The trials and tribulations of a bird trying to keep the wolf from the door furnishes the amusement. The usual chase scenes are good and the action is fast. It measures up well with the average single reel comedy.

* * *

### 'Lonesome'—Educational

Hamilton comedy 2 reels

Ever see a clam smoke a cigarette? You will in this Lloyd Hamilton comedy. There are three clams served Lloyd in a restaurant that defy all efforts at being caught. The story is good for lots of laughs.

**ATTRACTIVE EXPLOITATION**

First National's "When a Man's a Man" obtained good exploitation at the Garden Theatre, Paterson, by the use of an animated book and a huge book cut-out above the marquis. The splendid exploitation drew capacity crowds to the theatre and proved the value of telling the world.

# SHOWMANSHIP

## A Word On Lobby Lure and Theatre Personality

*Your Theatre—Inside and Out, Through the Lobby, Down the Aisle—Is Creating an Indelible Impression in Every Mind. Is This Impression Good or Bad?*

*By* HERBERT K. CRUIKSHANK

DURING the recent European unpleasantness the streets of these United States were thronged with marching men. Not a day passed but what our cities echoed with the muffled tramp of khaki-clad conquerors. Hundreds of them—thousands of them—an army. Well, that's all attended to. The job was well done—so far as the boys were concerned. They are all out of uniform now, but they still parade. They are still in the army—the army of casual passersby that marches daily through your thoroughfare, back and forth before your theatre. How many enter? How many pause—and turn away?

The lobby of your theatre is its face—rather an important feature. When you meet a man you scan his face, and what you read there often tells the story. If his face is dirty, unkempt and unattractive you size him up accordingly. If it is bright and interesting you want to know him better. You believe that his personality will fulfill the promise mirrored in his visage. Generally you are right. In any event you take him at his face value.

Let us take it for granted that you keep the face of your theatre washed—that your lobby shines with genial welcome. The lure of the lobby has caused many a soldier of the passing army to execute a "squads right" into your theatre. It may have been the attractiveness with which you featured your current program, a display of stills or cutouts that compelled attention. Perhaps Mr. Passerby was susceptible to atmosphere, and the cumulative effect of lighting fixtures, artistic ticket booth, decorative effects and the general air of come-on-in-and-be-entertained wafted him willingly through the entrance door. Maybe it was the combination of both that won him. Who cares? The indisputable fact is that your lobby did its duty nobly. But—

Did the far side of your lobby make good the promise with performance? Mr. P. liked your face and he was willing to be friends. Did your theatre's personality make a pal of him? Did he step through the door into an evening's enjoyment and relaxation amid surroundings that matched your lobby?

The New York Times recently quoted the opinions of a number of men well versed in the high art of public entertainment on the ever-present question "What the Public Wants." More than one of these expert analyists of human amusement desires stated that folks go to the theatre to forget their troubles, to be diverted, to get away from themselves and their drab surroundings, to leave behind for the time the colorless dullness of work-a-day existence. They seek that which, in many cases, their homes do not afford.

We are not talking here of your screen offering. Our best thought on that subject is elsewhere accessible to you. The picture is only half the story. The main half perhaps, but here and now we are chiefly concerned with the other half—the frame of your picture. And the frame is your theatre. Everything contained in it from lobby to roof. Everything conducive to the comfort and convenience of your patrons combines to make that frame a perfect setting for the picture half of your program. An inexpensive wooden frame delicate of line, harmonious in color can be a thing of joy. An expensive frame encrusted in gold-leaf may be repellent because its various parts do not harmonize.

YOUR frame—your theatre—may be either unpretentious or luxurious. In either case the Casual Patron judges it in its particular class, and is influenced accordingly. He knows that a cottage may be more beautiful, cosily comfortable and satisfying than an ornate palace. He wants comfort—he wants to relax—to forget.

We were once lured into a neighborhood theatre at the other end of town by a very attractive lobby. We typified Mr. Casual Passerby. Ever since we manage to make an hegira at regular intervals to that out-of-the-way little playhouse. It has charm for us—inside the entrance door.

A modest showplace—inexpensive—unpretentious. But it has atmosphere. Nothing one may lay a finger on and say: "It's this or that." It's everything combining somehow to make an almost perfect frame. Ceiling, walls, fixtures, seating equipment—even the decorative baskets—all belong together. And courtesy doesn't end with the ticket-taker. The theatre is comfortable, clean, cosy, well-lighted, well-heated, well-ventilated. We sink in the seat indicated by the smiling spick-and-span usheress (usherine or usherette whichever is the correct nomenclature for girl ushers) with a satisfied sigh and settle back for an hour of forgetfulness in a little world of our own. It's like home should be—only better.

WE liked this theatre's face. It was clean and honest, appealing and utterly attractive. We made friends and found the promise fulfilled. Now we're pals. Even so your Casual Patron is lured into becoming a Regular Caller. He keeps steady company with your theatre. If not, ask yourself—

"Is my lobby an exit?"

When the Casual Visitor passed out of your entrance door after the show did it become to him the final exit? Did your theatre's personality keep the promise depicted in its face? Or was that face for him a mask of deception. Did he ever come back? If not, don't be too ready to blame the picture half of your program. Maybe—just possibly—he did not like the other half—the frame of your picture.

Go take a walk for yourself if only as far as the corner. Kiss yourself good-bye and assume the mental processes of the casual customer who typifies the army of your potential patrons. Return to the theatre and look it over carefully from stem to stern. Start with your lobby. For instance, in order to attract more than passing attention it is not necessary to plaster your entrance with a mass of display material—posters, cutouts and what not. Observe the windows of your leading merchants. You will find that the most effective, most atractive window is not the one cluttered up with numberless odds and ends, but that which creates a buying urge through the tasteful arrangement of a few articles. Attention is focused upon them, the grouping is pleasing to the eye, whereas the window containing everything but the kitchen stove is confusing and repellent.

Now pass on through the lobby into the theatre. Round out both halves of your program to form a pleasing entirety, and you'll multiply the golden burden of the box-office.

### *Lobbyology*

#### Psychology of Pleasing Patrons

Besides the show what do you offer your patrons?

The film itself is only half the attraction. Your theatre is the other half.

What of the frame in which you show your picture?

Folks go to your playhouse to forget their troubles. In order to aid them in doing so an atmosphere conducive to comfort and relaxation is essential. Do you provide it? If not, don't call your lobby an "entrance lobby." Call it an exit. For they'll never come back.

Make the theatre and everything in it a part of your program—an added attraction—and casual callers will come again.

JACKIE COOGAN AS KIDS' STYLE KING
When Metro's "Long Live the King" played the Park Theatre, Bangor, Manager Arthur Pinkham turned them toward the theatre through this attractive tie-up with the Miller & Webster Clothing Company. One of these suits was given away as first prize in a popular "Jackie Coogan Contest"

# CLOTHES TIE-UP ON 'BEAU BRUMMEL' IN TWO HUNDRED STORES

SELDOM in the history of motion picture exploitation has the exhibitor been presented with an opportunity to gain such sterling window tie-ups as have been effected in connection with the release of Warner Brothers' Beau Brummel." The picture is to be released at the Mark Strand Theatre, New York City, on March 30, and this fact is already known to the many hundreds of thousands daily tramping Broadway. In the Times Square section alone two hundred large and prominent window displays have been secured, and in other sections covering the length and breadth of Manhattan Island the advent of the production is blazoned forth through many windows.

Even the merchants in the "roaring Forties," where space is valued by the inch, evinced unusual enthusiasm when the question of window display was broached. The title of the picture, and the splendid stills of the popular idol, John Barrymore, wearing the picturesque costumes affected by the gallants of the Beau's period, warranted the surrender of the valuable space usually used for the shops' displays for a special tie-up. Broadway sagacity was demonstrated by the fact that the confidence of the merchants in the pulling power of the stills and oil paintings, was justified by the sidewalk jamming crowds jostling to get a look.

Stores featuring a diversity of products were requisitioned for the purpose. Young's Hat Stores showed the large grey beavers popularized by the famous Beau. Dainty footwear of the type worn by Brummel was displayed to advantage by the Signet Shoe Stores. Brill Brothers had an elaborate window with a special Beau Brummel dummy constructed for the event. Aeolian Hall made its beautiful window even more attractive, and the music store tie-ups were arranged by Carl Fischer Company, publishers of a lilting composition specially prepared for the production and called "The Beau Brummel Minuet."

The widespread enthusiasm of blase Gotham augurs well for the unprecedented success of exhibitors throughout the country in securing real co-operation from merchants of all types. There are such a profusion of logical tie-ups with the picture, that it would almost seem to have been produced to order for this very purpose. The wide-awake merchant will see the possibilities with half an eye, and is certain to meet friend exhibitor more than half way.

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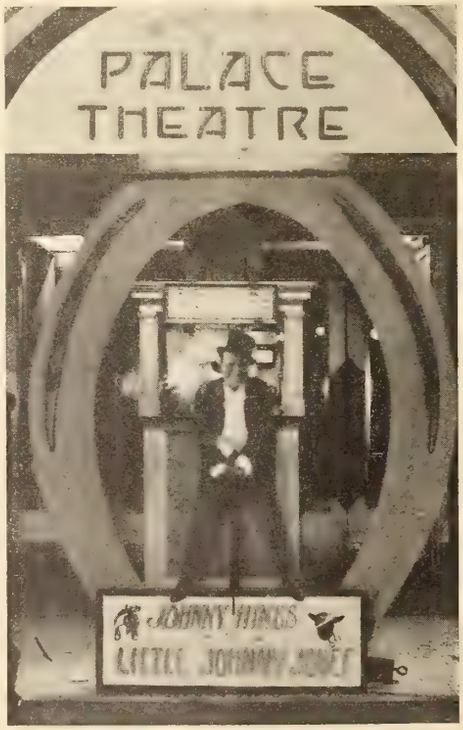
## 'ON TIME' OFFERS GOOD STUNT

"On Time" has one exploitation stunt which calls for just the display of a grandfather's clock in the lobby. The clock must be one that chimes, preferably on the quarter-hour. The idea of the stunt is that anyone in the act of paying for a ticket of admission as the clock chimes will receive the ticket free.




HORSESHOE BRINGS LUCK
Manager Earl Settle, McAlester, Okla., won a bet with his cut-out of Johnny Hines, starring as the jocular jockey in Warner Brothers' racing comedy of the rider "Little Johnny Jones."

# 'Different' Copy Counts in Popular Appeal

A "DIFFERENT" note in amusement advertising was sounded in the newspaper campaign conducted by Balaban and Katz during the run of the First National production "Why Men Leave Home" at the Chicago Theatre. The difference lay in the stress placed upon the copy appeal, rather than big type, bold headlines and flaring mats. The four paragraphs of copy were all run in the same sized type, and read:

"For once you will learn the secrets of the second year of marriage—the danger time that lies between the first fading of romance and the finding of true sympathy——

"For once you will see 'the other woman' with eyes of humor and understanding—she was only a human, ambitious, lonely girl, beautiful but dumb——

"For once you will peer into the soul of a mother-in-law. Mary Carr, who made her name playing a 'mother,' now flashes forth as memorably as the most interesting mother-in-law you ever saw....

"For once you will be instructed and entertained at the same time—instructed in the art of holding a husband's love, and entertained with a romance that is too sensational to be polished and too distinguished with cleverness to be labeled 'sensational.'"

Apparently the thought proved intriguing to feminine fancy, for folks found their way to the box office in numbers. The girls came to get the "low down" on the problem, and the men filed in to see the other fellow tempted.

At the same time a good one was arranged with County Clerk Robert M. Sweitzer, whose office dispenses marriage licenses. All applicants during the showing were given special invitations to see the picture, the "bids," attractively made up, being supplied by Balaban & Katz.

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## OLD SONGS HAVE OLD FRIENDS BRING TEARS AND SMILES

Through popular request and avalanche of old-time favorite songs greeted and pleased the patrons of the Brooklyn, (N. Y.) Mark Strand Theatre on a recent program. There were seven selections preceded by a three minute announcement film reading: "Songs come and songs go; we hear them today and forget them tomorrow. There are, however, those which stand the test of time and cling to our memory—the songs we can't forget."

The numbers were: "Sweet Adeline," sung by a male quartette grouped center stage, without accompaniment. "Alexander's Ragtime Band," danced by a girl in silk minstrel costume, with orchestra accompaniment. "The Glow Worm," soprano solo with harp accompaniment. "The Sidewalks of New York," male quartette and four girls, Soprano and harp rendition of "Believe Me If All Those Endearing Young Charms," and then "Come Back to Erin" and "The Low Backed Car" in deference to St. Patrick's day.

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## THEATRE CORRIDOR FAIR AN ANNUAL EVENT

A winter fair was held for a week at the Allen Theatre, London, Ontario, this being the second annual event of its kind to be conducted in the large lobby of the theatre under the direction of Manager Tom Logan. All classes of exhibits were on display in the theatre corridor from noon to 11 P. M. The booths contained everything from automobiles, radio sets, bicycles, hardware, gas stoves and washing machines to men's clothing pianos, toilet goods and other lines. Only one exhibit from each industry was in evidence. Booth space was sold on a rental basis and a great many people attended the demonstration. The London Free Press published a special four-page section to introduce and describe the trade exposition and the Allen Theatre got prominent mention.

# 'Chronicles' Attract Through Patriotic Civic Clubs

Pathe's "Chronicles of America" Series continues to draw complimentary comment from many sources. The patriotic theme of this group of historical dramas produced by the Yale University Press is well calculated to arouse enthusiasm among those Americans who are interested in the highlights of their nation's development.

When "Jamestown," the second Chronicle, was shown at the Merrill Theatre, Milwaukee, a barrage of publicity resulted from a tie-up with the Milwaukee County League of Women Voters. This prominent organization, with an impressive membership of women high in the social and civic activities of the city and state, rallied to the support of the picture with affiliated clubs and societies. Benefit performances were given, and a prize essay contest for children on the subject "The Way in Which 'Jamestown' Teaches Patriotism" attracted city-wide attention—and patronage.

Harry Browning, manager of Gordon's Olympia Theatre, New Haven, Conn., also directed his attention to the schools and churches as well as to the civic and patriotic organizations of his city. The result was an unusual demand at the box office for "Vincennes," the third Chronicle. Saturday morning performances are given for children, and tickets have been sold so far ahead as "Peter Stuyvesant," the sixth number in the series. The Olympia shows the Chronicles about once each month, and is issuing a set of five tickets at $2.25 with which go five passes for the kids. A window display with the local Winchester sport shop, and the favorable attitude of the Chamber of Commerce strengthened the campaign.

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## BRILLIANT BRITISH BALLYHOO SURPRISES OLD LONDON

Captain Alfred Davis, Marble Arch Pavilion, London, put across some good ones in behalf of Rin-tin-tin, the great police dog thespian and the Warner Brothers' picture "Where the North Begins." He tied up with the Dog Show, secured a dozen police dogs as lobby display, and staged a unique lecture presentation which made the box-office as busy as a bread line in a hard winter. Plenty of newspaper publicity resulted.

In addition, a special showing of the film was tendered to high officials of the police and army. Prize winning dogs were escorted with suitable publicity to the theatre and seated as though viewing the picture while busy cameramen photographed them. Human interest stuff—and the papers grabbed it. As a sort of prologue to the picture, Major Beddoes, one of England's most distinguished dog trainers, introduced a highly intelligent wolf-dog which was put through its paces.

* * *

## KIDS GATHER CROWDS

A gang of kids can always block traffic. If you don't think so toss a handful of coppers to a crowd of urchins and watch the busy business men throng to watch them scramble. Milton Crandall, Rowland and Clark Theatres, knew this and procured some great publicity for his showing of Rex Beach's "Big Brother" picture, by distributing coupons for woolen stockings to newsboys of Pittsburgh from the steps of the City-County Building.

He chose a pretty girl in riding togs to do the passing out, but she proved as popular as "Big Brother" did later.

Of course, the ever-present photographer got some fine films of the nine hundred newsies who battled clamorously for the sock tickets. Thousands witnessed the distribution.

PASADENA MOTOR DEALERS PARADE FOR 'SPORTING YOUTH'
When the Universal film played the Egyptian Theatre, Manager Allen staged a pageant of sport cars filled with sporting youths, modish mannequins, dashing debutantes and society millionaires

# West Coast Manager Engineers Big Stunt in Tie-up with Pasadena Jubilee

RALPH ALLAN, manager for the T. D. & L. circuit of the Egyptian Theatre at Pasadena, Calif, succeeded in putting "Sporting Youth" over in a way that made even the staid city of millionaires and oi mate sit up and take notice. Not content with staging a personal appearance of the picture's star, "Keg" Denny, carrying additional advertising in the newspapers and putting on a bang-up lobby display. Allan put over an automobile parade that was the talk of the Crown City and its suburban annex, Los Angeles.

Armed with a handful of "Sporting Youth" printed matter and backed by a determintaion that would not be denied, Allan succeeded in getting the Pasadena Motor Dealers Association to call a special meeting to consider sponsoring a parade through the principal streets of that city in connection with the showing of the picture. With what eloquence the resourceful manager worked upon the graces of the auto dealers is not known, but Pasadena woke up to the realization that there was something doing at the Egyptian house.

Official sanction was next to be secured, and this was no more difficult to negotiate. He got the Chief of Police to appoint the handsomest and bravest of his motorcycle squad, Arthur "Red" Mansell, to clear the main thoroughfare, Colorado Street, and then came the fun. Not only was this officially sanctioned, but the Firemen's band—including even the chief, himself—lead the parade, dispensing sweet strains as they went.

No less than thirty-five cars—all sport models and the latest word in motordom—participated in the Pageant of Youth which moved before the eyes of the interested public. The cars, representing a cost of about $100,000, gaily decorated with pom-pons, poly-colored balloons, banners and equipped with latest accessories and devices came in for much praise from the by-standers. Beautiful models and society belles graced the various entries and of course Manager Allan of the "King Tut" house put in several machines reminding the public what it was all about.

With a display of his usual civic pride, Manager Allan linked the parade up with Pasadena's Fiftieth Birthday. The city is now celebrating its Jubilee Year, having a wide variety of events scheduled all through the twelve months. The "Sporting Youth" parade was not the first event of this Jubilee Year sponsored by the Chamber of Commerce, but it was the first in which the Motor Dealers Association participated.

As a result of the parade and the liberal publicity given in local newspapers, the Egyptian came in for wide comment and "Sporting Youth" played to capacity houses all that week. Incidentally auto dealers reported quickened interest in sales, especially sport models.

LOOKING UP 'MAIN STREET'
This clever display cut-out was used with good results by Pittsburgh's Cameraphone Theatre during the showing of Warner Brothers' production

# *EXPLOITATION IDEAS*

### Public Library Tie-Up

The Cleveland Public Library has selected two of Warner Brothers pictures for display in connection with books. This recently inaugurated policy was adopted because of the excellent opportunities presented to stimulate interest in history, biography and travel.

The two pictures mentioned by the library authorities are BEAU BRUMMEL, starring John Barrymore in an adaptation of the Fitch play, and WHERE THE NORTH BEGINS, featuring the trained dog Rin-tin-tin. The latter film is not taken from a book, but its nature is such that it may be tied-up with a number of stories dealing with life in the far North. "Beau Brummel" is on the study programs of the high schools.

Stills, posters and press books of both pictures are accessible in the Parents' and Teachers' Room of the Main Library, and also in Branch and High School libraries.

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### Minstrel Car a Success

An interesting sidelight on the merits of ballyhoo advertising comes from the "After the Ball Minstrel Car" in the form of a letter written by L. T. Lester of Columbia, South Carolina. While making for Atlanta, Ga., on the way to the coast via the F. B. O. exchanges, the minstrel car stopped long enough in Columbia to do some ballyhooing for the Ideal Theatre which is one of the L. T. Lester circuit playing AFTER THE BALL. Mr. Lester says among other things: "I am sure the exploitation put the picture over even better than it would have gone over without the minstrel boys. It is a good stunt and no showman can go wrong using it with 'After the Ball' or, for that matter, with any picture he wants to put over in a big way."

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### Good Exploitation Possibilities

The Sol Lesser production, WHEN A MAN'S A MAN, received a most thorough title exploitation during its world premiere at the Cameo Theatre, New York.

The entire campaign, from lobby, street, window and newspaper, was hinged on the title of the Harold Bell Wright adaptation. The co-operation of the book publishers made it a simple matter to secure window displays in book stores, department stores and drug stores handling the works of Harold Bell Wright.

One of the biggest results of employing the adaptable title was the Venida Hairnet tie-up, which brought over seven hundred choice windows within the selling range of "When a Man's a Man." In connection with banks, the idea was that "When a Man's a Man" he saves a little and spends a little.

A Boy Scout drive for Scoutmasters was conducted among New York business men. Principal Pictures came in on the campaign with extraordinary success by offering "'When a Man's a Man' He'll Promote American Citizenship by Directing the Steps of American Youth.' This catchline was used in the crowded subways, street cars and elevated lines of New York City.

* * *

### Winners Ride Taxis to 'Reno'

When RENO was being shown at the Bellevue Theatre, Niagara Falls, the management issued 8,000 tickets for a Yellow Taxi ride to the theatre and two admissions, providing the number on the ticket corresponded to one of the list of winning numbers posted in front of the theatre.

Fifty winning numbers were displayed, and the crowd around the bulletin board was sufficiently dense to require the attention of a special policeman.

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### Circus Front Attracts

CIRCUS DAYS inspired George M. Schade, proprietor of the Schade Theatre, Sandusky, Ohio, to arrange a lobby reminiscent of a real circus ballyhoo. He put up a simple front consisting of triangular awning canopy from the top of the marquee to the bottom on both sides of the roof. It got the kids, and grown-ups too at a cost of half the usual layout.

Another exhibitor drew additional patronage by dispensing circus pink lemonade, and having two large bowls of peanuts accessible to patrons.

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### Fashion Show in Theatre

A real style revue was staged at the Olympia Theatre, New Haven, Conn., as an outcome of the tie-up effected with the department store of Mendel and Harris, "New Haven's busiest store," in connection with the showing of FASHION ROW, starring Mae Murray in spectacular gowns. Six mannequins, all good looking, displayed the frocks from the store as a sort of prologue to the picture.

NOVELTY ON 'HAPPINESS'

This doll will help popularize Metro's screen version of J. Hartley Manners' play. It represents Laurette Taylor in the role she created, and was designed by Margaret Vale, a niece of President Wilson. Each Metro program will have these doll replicas of central characters

Mendel and Harris advertised the fashion show and the picture in full page newspaper spreads, and all the papers chronicled the event in the news pages under various captions such as "Local Beauties in Style Show at Olympia," "Olympia Spring Fashion Revue All Week," etc. Needless to say the results were most gratifying both to the theatre and to the shop.

* * *

### Matinees for Kids

The Tivoli and City Theatres at Roseville, N. J., were recently visited by John McCullough, of Will H. Hays' New York office, with a view to learning details of the special children's matinees which are featured so successfully. The percentage of youngsters at these showings average well up in the eighties, and the audience is certainly appreciative. Manager Leon O. Mumford declares that there is a noticeable increase of adult patronage on other days due to the advertising the children give the theatres in their homes.

Every precaution is taken in selecting suitable films for the last half of each week, the pictures being chosen for the family appeal, and utmost care being taken to avoid anything even hinting at a sensational subject.

### Bulletin Arouses Interest

The Brooklyn, New York, Mark Strand Theatre has established a Bulletin which is being published monthly as an exploitation accessory. It contains four pages, six by nine inches in size, and is printed in black ink on white super stock of seventy pounds weight.

Starting with a list of 250 names, the Bulletin is now being mailed regularly to over 3,000 persons, and new names are coming in at the rate of 150 each week. A blank is carried in the theatre program in which patrons may write their names. In addition to the mailing list 10,000 of the bulletins are distributed to patrons as they leave the theatre, and as there is much of interest contained in the pages these are invariably carried home.

The general custom in editing this bulletin is to advertise coming attractions for the next three or four weeks. This usually gives a page each for the next three shows, and one page for miscellaneous matter.

* * *

### Every Little Counts

Tod Browning, manager of the Olympia Theatre, New Haven, Conn., put over a new one. It is a savings account. The tie-up was with the Congress Bank and Trust Company. Coupons were issued under the auspices of the theatre, crediting the bearer with a two dollar account at the bank when presented at the savings account department together with one dollar.

Only one coupon was allowed to a person and it was necessary that it be presented prior to a specified date. The campaign received much favorable notice because of its stimulation to saving.

The progressive bank officials, who had seen the possibilities and lent their aid to the plan, reaped a satisfactory harvest of new depositors with coupons in addition to a noticeable increase in the number of new accounts.

* * *

### Costumed Exploitation

When LITTLE OLD NEW YORK was shown at the Palace Theatre, Little Rock, Ark., the management of the theatre devised a very attractive street ballyhoo which materially increased the receipts.

Five girls were engaged, clad in the masculine evening clothes worn by Marion Davies as the masquerading Patricia in the photoplay and sent through the streets, with a very tall man who was also dressed in the garb of a century ago. The girls wore high silk hats, and each of them carried a cane.

The group of girls and the man attracted the curiosity of passersby whenever they appeared on the street and a crowd followed them about. That they stimulated attendance at the Palace was witnessed by the crowds that followed them to the theatre and then bought seats.

* * *

### Paints Usher's Knees

In exploiting PAINTED PEOPLE, the Warfield Theatre, San Francisco, pulled a stunt that forced its way into the newspapers, and on the front page of one having a 90,000 circulation. The management selected the prettiest of the girl ushers, and with rouge and lipstick as combined brush and palette a mannikin head was painted on each of her knees. Then the knees and the girl were photographed and the publicity put over. It packed the house.

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### Special Song Written

A special song number, LILY OF THE ALLEY, is being prepared for publication coincidentally with the release of the photoplay of the same name. The song, with words and music by Grossman and Donaldson, will be placed on popular sale, and the attractive melody and lyrics are expected to aid in securing heavy box office patronage for the film. The cover page is to be illustrated by a well-known artist.

THE "Beau Brummel" press sheet, is a glowing testimonial to the way Warner Brothers have put themselves out to give the screen version of Clyde Fitch's play a fitting accompaniment in lithographs, accessories and advertising material.

Besides being attractively made up, it contains an opulence of practical advertising suggestions and publicity material with driving force. "Dandies of All Days" is the title of a long six-column feature story containing a cut of John Barrymore surrounded by beaux of four different centuries.

Distinction is in every poster and oil painting, Barrymore and Carmel Myers photographing superbly. Both line and half-tone cuts are offered in scene reproductions; this is a departure, only half tones having been offered exhibitors heretofore.

Accessories consist of a stunning 10x16 herald, a "Beau Brummel Minuet" piano solo by Francis Young, published by Carl Fisher, Inc.; a 14x36, and two distinguished window cards. All in all, a precious press sheet for the exhibitor!

* * *

LEO G. GARNER, Manager of Columbia Theatre, Bristol, Tenn., reports splendid success atending the big exploitation campaign on the "Drivin' Fool" conducted along the lines laid out in the Hodkinson press book. Mr. Garner says:

"We plastered the town with stickers reading: 'Half the road is yours, stick to it—don't be a DRIVIN' FOOL,' and sniped all the country roads with half sheets: 'Slow up. It is better to be safe than sorry. The DRIVIN' FOOL is at the Columbia Theatre.'

"We co-operated with the City to launch a public safety week, and placed stickers on every automobile reading, 'The driver of this car is safe and sane. The DRIVIN' FOOL is at the Columbia Theatre.' Automobile owners asked for extra stickers. A half block away from the theatre, on the corner of the main street, we put a railroad stop sign close to a banner reading, 'The speediest picture in the world—the DRIVIN' FOOL now,' with a hand pointed toward the theatre.

"We stretched a twenty-five foot banner across our main street reading: 'Public Safety Week. One-half the road is yours, stick to it don't be a DRIVIN' FOOL. Another stunt was tying up with a taxi company, each cab bearing a sign: 'The driver of this cab is safe. The DRIVIN' FOOL is at the Columbia Theatre now.'"

* * *

THE tremendous popularity in Italy of F. Marion Crawford's novel, "The White Sister," is being used as a factor in the exploitation of the picture in this country. The book is familiar to at least the last two generations in Italy. Thousands of Italians now here look upon the story as one of the great romances of their native land.

Following the example set by the Shubert-Crescent Theatre in Brooklyn when "The White Sister" played there recently, exhibitors are circularizing the Italian population with pamphlets printed in Italian. The results have been highly unusual and profitable. Theatres showing "The White Sister" have had their patronage boosted by a big percentage of Italians and the occasion has often been enlivened by their enthusiasm in the European manner. The Italian language papers printed in this country have been enthusiastic in their praise of "The White Sister."

# ADVERTISING AIDS

BABY PEGGY is receiving unusual publicity via radio. The Radio Studio of the Los Angeles Examiner (Station KFI) is sending out a "thank you" mailing-card, 5x7 inches, to everyone writing in about radio programs broadcasted from that station. The card carries a small cut of the Examiner Building and a prominent one of the wide-eyed Baby with her ear close to a loud-speaker.

Thousands of these cards are sent out weekly, as KFI reaches all over the United States and Canada. The Baby Peggy photograph was specially made for this purpose by International News with the co-operation of Principal Pictures Corporation, under whose banner Peggy is now hard at work.

* * *

UNITED ARTISTS are making a strenuous effort to secure a higher type of poster material to help exhibitors sell their pictures to the public. In line with this policy, Anton Grot, the artist, has been retained to paint posters of Mary Pickford in her next picture, "Dorothy Vernon of Haddon Hall." The result is a series of really beautiful pictures for this production which cannot help creating a deal of word-of-mouth advertising.

* * *

IN the *Philadelphia Ledger* Dr. Frank Crane stated: "The woman having ten children should have a free ticket for any theatre she chooses to attend." Coincident with the appearance of the editorial, "The Hunchback of Notre Dame" was showing at the Hamilton Theatre, Lancaster, Pa. Immediately an advertisement appeared in the Lancaster papers in which "conforming with the philosophy of Dr. Crane, and believing with him that the mother of ten children is deserving of signal honors, any such mothers in Lancaster—and their children—are cordially invited to be the guests of the Hamilton Theatre at any time during the engagement of 'The Hunchback.'"

No mother availed herself of the opportunity, but the clever and timely tie-up won front page publicity in all the Lancaster papers.

STIRRING CUT-OUT OF FIRE AND FLOOD

The Mission Theatre, Wichita Falls, Texas, attracted more than the casual attention of passing pedestrians with this poster cut-out depicting an exciting episode in the Vitagraph picture, full of action, adventure and human interest

LOEW'S THEATRE in Newark, N. J., is attracting additional patronage through a popularity contest. Newspaper advertisements of the current attractions carry a picture of a ballot-box in which a paper marked "vote" is being deposited. The announcement reads: "Starting Monday, March 24, and All Week, Cast Your Votes for Your Favorite Local Business Girl and Help Her to Win!"

The lucky girl receiving the greatest number of votes will win the $100 first prize, while the slightly less fortunate will be consoled with a second prize of $50, and third and fourth prizes of $25 each. Those fair ones who aspire to the crown of "our Mary" will be given an opportunity to see themselves as others see them, for the advertisement promises that "Motion Pictures of Popular Contestants Entered by the Various Local Firms Will Be Shown on the Screen for the Entire Week."

* * *

THE Frank A. Munsey Company has designed and executed an attractive herald on "The Confidence Man," the story by L. Y. Erskine and Bob Davis, now being made into a Paramount picture with Thomas Meighan. The herald, printed in colors, is a reproduction of the cover of *Argosy-All-Story Weekly's* issue of March 15, in which "The Confidence Man" starts as a serial.

The magazine cover, as reproduced, is adorned with a portrait of Thomas Meighan and announces the story as that of Meighan's next picture. The picture will be released during the appearance of the serial in the Munsey publication.

These heralds are now being distributed in quantities to Paramount exchanges and will be delivered on order to exhibitors free of charge. A blank space is left in the herald for the imprinting of the theatre's name and the date of the picture's engagement.

* * *

IN Detroit, the town where they manufacture "those things," many a corpulent seat hog was recently put to much embarrassment by having a fair young thing who was clinging to a car-strap hand him a card reading: "'When a Man's a Man' He Gives His Seat to a Lady." Some did and some didn't, but they all turned the card over and saw that the screen version of Harold Bell Wright's novel would be shown at the Strand Theatre during the week.

* * *

BEFORE "The Broken Wing" ever struck Nashville, Tenn., a series of advertisements appeared daily in the Nashville Banner. They all carried a picture of a falling 'plane with various captions as: "When Will the 'Broken Wing' Land?" Finally the Knickerbocker Theatre, which had been inserting the teasers, announced that the picture would be shown at that playhouse. From the receipts some interest must have been aroused.

* * *

MANAGING DIRECTOR FRED MILLER, of the California Theatre, Los Angeles, worked out a clever teaser ad for the week before he played Douglas MacLean's "The Yankee Consul." It was in several cartoons of men in match-like lines depicting some of the comedy in the picture. For instance one shows the Consul catching the sword-thrust of an opponent on an opened umbrella. The ads were run in one corner of the usual display matter, and the laughable outlines helped things along a lot.

# Making Big Money Everywhere!

**PRODUCERS are continually advertising coming pictures. On this page we advertise pictures that are here now—the big, gold-medal Paramount Pictures, just released, that are drawing the capacity crowds and making the real money NOW.**

**Here are pictures on which you take no chances. Every one of them is an acknowledged success. Ask your fellow exhibitor. Read his experience related below.**

## "TO THE LADIES"

William Noble, Criterion Theatre, Oklahoma City, Okla., says about this screaming James Cruze comedy hit: "Theodore Roberts is the star. One of his best pictures, and one especially pleasing to the ladies."

## "THE CALL OF THE CANYON"

After playing Zane Grey's "The Call of the Canyon," with Richard Dix and Lois Wilson, at his Regent Theatre, Bogota, N. J., G. J. Ritter says: "Good all the way and worth while. Will stand up." This picture gives you a wonderful tie-up with the book, "The Call of the Canyon," which is the best selling novel in America today.

## "WILD BILL HICKOK"

C. L. Brown, Paramount Theatre, Elizabeth, La., enthuses over Bill Hart's "Wild Bill": "Had the largest crowd ever on Hart, and some say the best he ever made. Plenty of action all the way through."

## "BIG BROTHER"

Here's a picture that's sure cleaning up! For instance, C. F. and H. L. Kriegsbaum, Char-Bell Theatre, Rochester, Ind.: "Splendid. Play it. Liked by all. Played to a good house. Book it now and exploit it for all you're worth."

## "DON'T CALL IT LOVE"

No De Mille picture has ever made the money this flaming love-drama is getting. "A picture of unusual merit," says the Philadelphia Bulletin.

## "SPEEJACKS"

The greatest travel classic ever made! "As good an entertainment as you want. Hard to beat. Get behind it, for it will please," says S. B. Johnson, Regent Theatre, Marianna, Ark.

(Opinions from Exhibitor's Hera'd and M. P. World)

# Paramount Pictures

**(Produced by Famous Players-Lasky Corp.)**

# Tried and Proved Pictures

## Make Yours a Tried and Proved Theatre

*A Whale of an Idea for Establishing Yourself as a Vital Part of The Community And Increasing Business*

VARIETY is the spice of life—and the movie business. It's what gives the industry its color and its peculiar fascination. It is the constant battle in every branch to put over something different that keeps the interest at white heat. Originality is the big thing all the way down the line from production to projection. And it's the fellow with the sizzling new idea who cleans up.

What would you give for a brand new idea every few weeks—an idea that centered attention on your theatre, that got the crowds talking, that established your house as a hothouse of energy from which emerged better entertainment? Would you grab at the chance? If you were any kind of a real showman you would.

You know what Tried and Proved Pictures are—pictures that have gone through the audience mill and emerged clean from the acid test; pictures that will stand rebooking and make money in so doing. They've been tried out by the public and they have proved that they can stand up.

When it's boiled down it all comes to this—the term Tried and Proved means something on which you can lean with assurance, a staff you can depend on to carry you through.

Now apply the same term to a theatre and its meaning remains precisely the same—a theatre on which people can depend to get entertainment that will satisfy; a theatre to which they will look as the one which will reflect their tastes in motion pictures and cater to them.

This department recently exploited the idea of a Tried and Proved Night. That is the keynote of making your theatre a Tried and Proved Theatre. On these nights you will book pictures that you know are good, that you know your public wants to see again. Within a very short time you will have built up a regular patronage that will crowd your house on this special night.

But you'll do even more than that. By giving them these pictures and pleasing them you are instilling in them a personal confidence in you. You are making them feel that they can rely on your judgment to pick pictures that will please them. You are establishing a following for yourself among patrons who will stick by you as long as you maintain your high standards; an audience which will unquestioningly wait until you can get the picture it wants even if your competitor runs it several weeks before you.

FROM UNIVERSAL'S 'THE THRILL CHASER,' A SURE WINNER

To build up an audience like that is an accomplishment, but the work doesn't end with getting it. You have to keep it. And you will have to be continually on your toes to do it. You have to virtually keep in personal touch with every individual who has become a regular patron.

In the first place, get their names for a mailing list. This is not difficult to accomplish. Have a regular blank made and each night ask those patrons who have not done so before to fill in the slips. They will all do it willingly.

The object of your theatre is to reflect the public demand. Your policy is to give your patrons the pictures they want. How are you going to find out what they want? The most obvious way is the simplest. Ask them.

You might have a regular form printed which should be mailed out to your patrons at regular intervals. The form should ask what new pictures the recipient wants to see next, and what Tried and Proved Pictures he wants you to book on Tried and Proved Night.

On this blank you might list a few suggestions for the Tried and Proved pictures. Tell them what in your judgment you consider the best and ask them to name their preferences. You will find that you will get almost one hundred per cent replies, especially if the blank is printed on a self addressed post card.

YOUR list will be made up from the pictures contained in the Tried and Proved Box Office Hall of Fame which you will find on the next page of this issue and every succeeding issue, so you don't have to worry about being able to make good on your promise. You are assured of that when you make your selection.

Now you have found out what your audience wants to see, and you book those pictures. Then you boost them. You give them all the publicity and advertising you can.

Can't you just see them jamming into your house? Can't you see them boosting you and your theatre? Why you've actually transferred to them the privilege of selecting the pictures for your theatre. Are they pleased? Why they're yours for life, and your theatre is theirs forever. As far as they are concerned they will be lifelong customers. You have their complete confidence.

They have tried your pictures and they like them; they have tested your judgment and it measures up; they have tried your policy and it's just what they want. You have made yours a Tried and Proved Theatre.

Get the idea? It's a mighty good one, isn't it? Now step on the gas and start working on it right now.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Your Special Tried and Proved Nights*

### Paramount

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

KICK IN—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

THE IMPOSSIBLE MRS. BELLEW—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 19. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE CHEAT—Love Drama. Reviewed January 19. BECAUSE Poli Negri is a real drawing card and here she is given a story that sounds a very popular note.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS—Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

ON THE HIGH SEAS—Sea Thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played all the smaller towns and drew the crowds out in all sorts of weather.

### Universal

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

THE SHOCK—Underworld Life. Reviewed January 12. BECAUSE it is the type of story that is especially well liked in small towns and Lon Chaney does some of his finest acting in it.

DRIFTING—Opium Drama. Reviewed January 12. BECAUSE Priscilla Dean is in the cast and underworld dramas are all the go.

### Selznick

WHAT FOOLS MEN ARE—Pyramid Comedy. Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

THE CHICKEN IN THE CASE—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

THE POOR SIMP—Romantic Comedy. Reviewed January 26. BECAUSE it is one of the few pictures which contains real deep humor put across so that the public gets every bit of it.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A WOMAN OF NO IMPORTANCE—Flouted Conventions. Reviewed January 5. BECAUSE it brings to the screen one of Oscar Wilde's most popular plays and does it in a manner to please all audiences.

PAWNED—Gamblers Story. Reviewed January 5. BECAUSE it is an especially well told gambling story with a heart gripping romance woven into it in such a way as to get across everywhere.

### United Artists

WAY DOWN EAST—Small Town Life. Reviewed February 23. BECAUSE it is ten years old and is still the subject of much lively discussion and very active booking. It is pointed to as a model of a real motion picture.

ONE EXCITING NIGHT — Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

THE LOVE FLOWER—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

DREAM STREET—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it and it answers the public demand for thrills and romance.

### C. C. Burr

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

### Hodkinson

THE LIGHT IN THE CLEARING—Rural Life. Reviewed January 12. BECAUSE the story was written by Irving Bacheller and it is one of great charm and wide appeal excellently done into a picture.

THE CRITICAL AGE—Love Drama. Reviewed January 5. BECAUSE it is an interesting story that never lags a minute with a happy ending that leaves a good taste in the mouths of audiences.

THE KINGDOM WITHIN—Love Miracle. Reviewed January 5. BECAUSE it is based on an inspiring love theme and is filled with an idealism that will appeal to audiences.

### Preferred

THORNS AND ORANGE BLOSSOMS—Love Triangle. Reviewed January 12. BECAUSE it is a light little romance with just the right amount of tragedy to sustain the interest and a sufficiently happy ending to ensure pleasing.

RICH MEN'S WIVES—Society Drama. Reviewed January 5. BECAUSE it is one of the few films that adequately supplies the demand for worthwhile society dramas.

# "Nothing Succeeds Like Success"

**These pictures have been tested by thousands of exhibitors! Cash in on their success by playing them in your theatre! They are the big picture successes of the current season—they stand "head and shoulders" above the rest when it comes to getting big money. They have entertainment value, stars, good stories, great exploitation angles and perfect direction. *They are earning more than their share of profits for exhibitors everywhere.* Play them in your theatre and you will find that "nothing succeeds like success!"**

## MERRY GO ROUND

The Year's Surprise Sensation with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

## THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

## The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

A Thrilling Drama of international crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

## SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny supported by Laura La Plante and an extraordinary cast of popular favorites. From Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard.

# Universal Jewel Productions

## Presented by CARL LAEMMLE

## TRIED AND PROVED PICTURES

# 'Mother O'Mine' Pulling Well

First National's "Mother O'Mine," is now doing the rounds of the small theatres with small town audiences and according to the statements of those exhibitors who are now booking it, it is just the picture for them. It pleases their audiences and brings them results at the box office.

H. H. Binions of the Cozy Theatre, Toledo, Iowa, was very much gratified with the film, his audience finding both the story and the cast very pleasing.

An exceptionally enthusiastic exhibitor is S. G. Ihde of the Photoplay Theatre, Ashland, Kansas. He also caters to a small town patronage but they seemed to fully appreciate this picture. He said:

"This old picture is far above the average of the specials coming on the market lately. I had them sitting on the edge of their chairs when they were making the record drive to save the boy's life. This mother stuff works mighty well if you do not run the type of picture too often. "You won't go wrong by boosting this one."

"Mother O'Mine" is a First National Tried and Proved Picture starring Lloyd Hughes supported by a special cast. It has been the subject of much favorable comment on the part of exhibitors.

* * *

### 'VILLAGE BLACKSMITH' DRAWS FAMILY PATRONAGE

"The Village Blacksmith" is Tried and Proved Fox production. The story is a picturization of Longfellow's poem of the same name and is very well done. When the picture was first made it was greeted by a shower of favorable criticism and the same good opinion persists even though hundreds of other good pictures have come on the market. It took well in the big cities, and it is meeting with the same success in the small towns.

What makes it particularly adaptable to small towns is the fact that it is an equally interesting and suitable picture for children and adults. It is a real family attraction and as such is being well received everywhere. Exhibitors note that after the showing patrons stop to tell them how they enjoyed it and how satisfying it is in every detail.

Apparently it supplied them with a necessary amount of thrills, good acting and understanding story and impressed them as a good, clean story to which they would enjoy taking their children, for the showmen who have booked it recently report it a one hundred per cent picture.

* * *

### ANITA STEWART ATTRACTIVE IN 'THE LOVE PIKER'

When an exhibitor says that he believes the picture he has just run will please any audience, you can take his word for it that he knows and is basing his judgment on the fact that the film went over big with him. Goldwyn's "The Love Piker" with Anita Stewart recently played at the Cozy Theatre in Checotah, Okla., and D. A. White had this to say about it.

"This is a very good story and pleased about ninety per cent. Miss Stewart is very good in this as in all her pictures. She doesn't pose a lot like some stars. I believe that the picture will please most any audience."

Other exhibitors expressed very much the same opinion about the picture and one ventured to say that he felt that possibly one reason for the lively interest in this was the fact that Anita Stewart's name had recently been brought to the public attention by her special work in "The Great White Way," which is now playing the first run houses.

* * *

### SYMPATHETIC AUDIENCE AT 'THE KINGDOM WITHIN'

High entertainment value is largely responsible for the continued popularity of Hodkinson's "Kingdom Within." Gaston Glass as the crippled boy gives a sympathetic performance which is still so simple that it gets right to the hearts of all audiences. It is particularly the sort of thing that is liked in small towns or in neighborhood houses and reports from this class of exhibitors show that it isn't missing the mark.

The picture was shown recently in Elgin, Neb., and did very well from a box office point of view. The audience was much pleased with the story and the acting and the result was that the picture was well patronized during its run.

When Ernest Torrence who plays one of the leads in this film first appeared in it, he was not so well known as he is now. His more recent roles have called him into prominence and he has a large following which will enjoy all his pictures. Exhibitors can cash in on this increased following by rebooking his old pictures which they may not yet have seen.

# Mary Minter Picture Big Drawing Card

Mary Miles Minter has not made any new pictures in a long time, and the fact that patrons are anxious to see her old ones in lieu of this is its own testimonial of the star's popularity.

It is therefore quite natural that one exhibitor commenting recently on "The Trail of the Lonesome Pine," a Paramount production, should wonder why she has stopped making pictures and should advise her to resume since she has an established following and there is persistent demand to see her again.

In the meantime this Tried and Proved Picture is doing unusual business. When a picture can clean up on a two nights run, both nights being unusually bad weather, nothing further has to be said about it. And this is precisely the case with "The Trail of the Lonesome Pine."

Another unusual feature is that several exhibitors expressed the opinion that although the picture is classified as a program picture it did more for them in the way of making money and pleasing the audiences than some of the specials which they have booked from the same company.

One exhibitor even goes so far as to say that small towns are assured of a largely increased patronage when showing this picture. That is a pretty emphatic statement and he must certainly have been pleased with his results to make such a remark. Yet this seems to be the general impression and is certainly worth some consideration.

* * *

### 'QUINCY ADAMS SAWYER' PULLS BIG AT BOX OFFICE

When an exhibitor books a picture and is satisfied with it he should want everyone to know it. Still that is not always true. Some showmen take it merely as a matter of course and scorn to grow enthusiastic. Exhibitor White of Checotah, Okla., cannot, however, be classified with this latter group. When a picture pulls well for him, he wants everyone to know it and he takes occasion to write about it where it will get the most notice.

Recently he ran "Quincy Adams Sawyer," a Tried and Proved Metro picture, and this is his candid opinion of it:

"Here is a one hundred per cent picture. If you have not played it, don't wait any longer. Wire Metro and show your patrons just what it is. You owe it to your house. It is a good story with good moral tone. We only had one kick and he would kick if he was playing football."

Mr. White is not, however, the only man who was pleased with the results pulled for him by "Quincy Adams Sawyer." Others are of the same opinion—that it is the sort of a picture that will go well anywhere and will repay well for its booking.

A number of exhibitors have also found that the picture has a strong appeal to children and have made special effort to attract them. Special performances devoted to them and well aimed exploitation stunts which are designed to enlist their patronage have been tried in a number of houses with the result that the children have patronized the picture and have then spread interest to the adults by their interesting accounts of its worth.

**American Consistory at Rome**

**Every phase of the spectacular and interesting ceremonies attendant upon the creation of the two new**

**American Cardinals**

**will be shown in the regular issue of**

**INTERNATIONAL NEWS**

**Archbishops Hayes, of New York, and Mundelein, of Chicago receive the red hat from the hands of the pope.**

**Public consistory held at the famous Basilica of St. Peters.**

**See it All—First and Best IN INTERNATIONAL NEWS**

BRAY WINNERS

COL. HEEZA LIAR CARTOON COMEDIES

BRAY MAGAZINES

BRAY NATURE PICTURES

TRIED AND PROVED

# Heart of Wetona Booked as Tried and Proved

"Here's a knockout if handled right. Played it third run and after it had played in a five and ten cent house, to more business and more satisfied patrons than a lot of the newer features. Also, it was run on Monday and Tuesday. I told my people that it was an old one and that it was one of the pictures that had made this star."

Here is a live showman who is booking Tried and Proved Pictures, advertising them as such and making new friends and real money with them. "The Heart of Wetona" is an old Selznick picture starring Norma Talmadge and marks one of her earliest successes.

Here is an exhibitor who realized the possibilities in the feature and despite its age and the fact that it had run in other houses in the town at very low prices, he booked it, featured it, spoke of its merits that he knew it held, and put it across with his audience.

This only proves further the contention that the age of a picture in no way effects its scope. If it is good the public wants to see it no matter when it was made, and any exhibitor who books such a picture and then gets behind it and lets the public know when and why he is running it, will probably do extremely well with it.

* * *

## PATRONS LIKE AGNES AYRES IN 'THE HEART RAIDER'

The general concensus of opinion seems to be that Paramount's "The Heart Raider," starring Agnes Ayres very snugly fits its designated place among program pictures. The smaller exhibitors who are now booking the film find that it completely satisfies their audiences and gives ample satisfaction at the box office.

The story is light and appealing and gives the star many opportunities to do some convincing acting and to look well in clothes that especially become her. This is very important in pictures that appeal to small town audiences and neighborhood houses and is probably the reason why this one hits the bulls-eye squarely. There is nothing pretentious about the picture but its very simplicity carries it across. It is one of Paramount's sure bet Tried and Proved Pictures.

* * *

## GLADYS WALTON IS POPULAR STAR IN SMALL TOWNS

Gladys Walton is a very popular star with a great many small town audiences and when one of her pictures is shown all her followers flock to see her. Recently "The Near Lady" was booked by the Auditorium in Plattsburg, New York, and at the Community in David City, Neb. At both places the Universal feature did exceptional business.

The picture is light, and highly entertaining and so it is small wonder that it took well where there are plenty of Walton admirers. Here are two reports which show precisely what the exhibitors think of the picture.

A. F. Jenkins said: "This picture is good light entertainment. It made them laugh and that's what they want. This star is very popular here and the comments on the picture from my patrons were very good."

H. C. Lee wrote: "Here is a dandy good picture. Gladys Walton takes very well here but we can't get her pictures very often."

The growing popularity of the star is largely responsible for this lively interest in her old pictures.

## 'POOR MEN'S WIVES' IS GOOD PROGRAM ATTRACTION

"Poor Men's Wives," a Preferred picture that has entered the Tried and Proved class came in for a share of some special boosting from W. A. Clark of the Castle Theatre, Havana, Ill. Clarke ran the picture and was delighted with the results. Here's what he had to say about it when he wrote to tell of his success with the film.

"This picture sure did draw here. Although not a big special it pleased nevertheless. It is a fair story with good acting by the whole cast."

Other exhibitors have found that as a program picture it does full justice and is well worth booking by smaller houses with general patronage.

* * *

## 'Her Only Way'

*Marriage Drama* *Released by Selznick*

BRIEF: Lucille marries a wealthy but unscrupulous man in order to save her father's estate. The marriage proves very unsuccessful and her husband plans to frame her and the man she had wanted to marry in order to get a divorce. After the trial in court she returns home and shoots her husband and kills herself. The noise of the revolver awakens her and she finds it is all a dream.

HERE is a good story. Apparently it is a tragedy but the fact that the entire action has been merely a dream allows for the happy ending which sends the audiences home happy. But before the conclusion is reached the audience is allowed to enjoy many minutes of tense suspense, a variety of thrills and some stirring romance.

That is one reason why the picture was so popular when it was first shown and is still capable of drawing large audiences. The other and even bigger reason is that it features Norma Talmadge co-starred with Eugene O'Brien. Norma Talmadge has been making a great many new pictures with the result that there has been a renewed interest in her. Her popularity has taken a tremendous leap forward, her audiences are becoming daily bigger and stronger.

The wise showman will now ride along on this wave of Norma Talmadge popularity. He will take this opportunity for rebooking some of her old pictures and he will find that they are very successful. This one is said to be one of her best and so it might profitably be booked by the wise exhibitor.

It is also a picture which lends itself readily to novel exploitation stunts. The title is easily adapted to almost any sort of tie-up. It is particularly good for drug stores and shops selling toilet articles, perfumes, etc. A window display should be arranged featuring a special brand of beauty cream, soap, or cosmetic and with it should appear a card reading: "If she wants to keep her skin pretty this is 'Her Only Way.' Announcement of the name and date of showing of the film should also accompany it together with stills of the star which will help convey the impression that she uses these products.

A vital point in the story is developed through the stalling of an automobile on a country road. This should provide a valuable tie-up for some automobile agency in the vicinity. In their show windows they might place pictures showing the couple seated in the car looking very distressed. A very prominent sign might read: They never would have stalled like this if they had been driving in a..... (name of car).

You might also arrange to have some small boys walking near the store handing out announcements of the showing.

Educational Pictures
"THE SPICE OF THE PROGRAM"
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

It's What's Left That Counts!
After you've paid your film rental
And deducted your overhead—
What's left is your profit
Make YOUR PROFIT a good one—
Book actually certified successes.
Why not run
"Love Is An Awful Thing"
Starring
Owen Moore
AT ALL
Selznick Exchanges
"The prints are in FINE CONDITION"

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Poniola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Silent Partner | Moore-Joy | Maigne | Paramount | 5,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | William Russell | James Flood | Fox | 5,000 |
| To the Last Man | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Universal | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,900 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Barefoot Boy | All Star | C. B. C. | 5,769 | Nov. 24 |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |

# Current Production Chart

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away. | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Beau Brummel | John Barrymore | Warner | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Walter Hiers | Paramount | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | | |
| Galloping Gallagher | Fred Thomson | F. B. O. | | |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | | |
| Gold Fish | C. Talmadge | First Nat'l | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | | |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | Selznick | 6,028 | |
| Man's Mate | John Gilbert | Fox | | |
| Night Message | All Star | Universal | | |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | | |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | |
| Stolen Secrets | Rawlinson | Universal | | |
| Torment | Special Cast | First Nat'l | | |
| Try and Get It | Washburn-Dove | Hodkinson | | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | | |
| Why Men Leave Home | All Star | First Nat'l | 8 000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Blood and Gold | All Star | Gold.-Cos. | | |
| Boy of Flanders | Jackie Coogan | Metro | | |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | | |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Excitement | Laura La Plante | Universal | | |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgoten Wife | Madge Bellamy | F. B. O. | | |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Silent Sranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Second Youth | Lunt-Palmeri | Gold.-Cos. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| Woman on the Jury | Special Cast | First Nat'l | | |

## MAY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Babbit | Special Cast | Warner Bros. | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| Cytherea | Stone-Rubens | First Nat'l | | |
| Clay of C'lina | Rawlinson | Universal | | |
| Desperate Advenure | J. P. McGowan | Ind. Pic. | | |
| For Sale | Corinne Gri..th | First National | | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Moral Sinners | Dorothy Dalton | Paramount | | |
| Men | Pola Negri | Paramount | | |
| Swords and Plowshares | Carr-J. Waker | F. B. O. | | |
| Storm Daughter, The | Special Cast | Universal | | |
| White Moth | LaMarr-Tearle | First Nat'l | | |

## JUNE

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| For Sale | Corrine Griffith | First Nat'l | | |
| Fools in the Dark | George O'Hara | F. B. O. | | |
| Helen's Babies | Baby Peggy | Principal | | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Those Who Dance | Special Cast | First National | | |
| Western Vengeance | J. P. McGowan | Ind. Pic. | | |

# Short Subject Releases

## PATHE

| Title | Star | Length | Release Date |
|---|---|---|---|
| Smile Please | Harry Langdon | 2,000 | Mar. 2 |
| White Man Turned Indian | Frontier Series | 2,000 | Mar. 2 |
| Hard Knocks | Charles Chase | 1,000 | Mar. 2 |
| The Cake Eater | Will Rogers | 2,000 | Mar. 2 |
| Love's Detour | Charles Chase | 2,000 | Mar. 9 |
| National Rash | "Sportlight" | 1,000 | Mar. 9 |
| All Star Cast | Terry Cartoon | 1,000 | Mar. 9 |
| The Buccaneers | "Our Gang" | 2,000 | Mar. 9 |
| Herman the Mouse | Terry Cartoon | 1,000 | Mar. 9 |
| Love's Reward | "Dippy Doo Dad" | 1,000 | Mar. 15 |
| The Mandan's Oath | Frontier Series | 2,000 | Mar. 15 |
| Zeb vs. Paprika | Stan Laurel | 2,000 | Mar. 15 |
| Why Mic Leave Home | Terry Cartoon | 1,000 | Mar. 15 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| Scarem Much | All Star Sennett | 2,000 | Mar. 23 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Leatherstocking | Chapter 1 | 2,000 | Mar. 23 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Big Moments from Little Pic | Will Rogers | 2,000 | Mar. 30 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Champion | Terry Cartoon | 1,000 | Mar. 30 |
| Seein' Things | "Our Gang" | 2,000 | April 6 |
| Friend Husband | Pollard | 1,000 | April 6 |
| Running Wild | Terry Cartoon | 1,000 | April 6 |
| The Swift and Strong | "Sportlight" | 1,000 | April 6 |
| Birds of Passage | Novelty Nature Study | 3,000 | April 6 |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |

## EDUCATIONAL

| | | | |
|---|---|---|---|
| Oh Captain | Smith-Bowes-Vance | 1,000 | Mar. 2 |
| Wide Open | Lige Conley | 2,000 | Mar. 2 |
| Haunted Villa | Wilderness Tales | 1,000 | Mar. 9 |
| Ant Lion | Secrets of Life | 1,000 | Mar. 9 |
| Getting Gertie's Goat | Dorothy Devore | 2,000 | Mar. 9 |
| Cave Inn | Bowes-Smith-Vance | 1,000 | Mar. 16 |
| New Sheriff | Poodles Hanneford | 2,000 | Mar. 16 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| Bargain Day | Bowes-Smith-Vance | 1,000 | Mar. 30 |
| Family Life | Mermaid | 2,000 | Mar. 30 |
| Barnum Junior | Johnnie Fox, Jr | 2,000 | Mar. 30 |
| Killing Time | Lloyd Hamilton | 2,000 | April 6 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| Dusty Dollars | Smith-Bowes-Vance | 1,000 | April 13 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| The Fly | Secrets of Life | 1,000 | April 13 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |

## UNIVERSAL

| | | | |
|---|---|---|---|
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Sons-in-Law | Jack Earle-McCoy | 2,000 | Mar. 5 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Marry When Young | Roach-Edwards | 1,000 | Mar. 31 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Bandit Raiders | Chap 7 "Fast Express" | 2,000 | April 21 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |

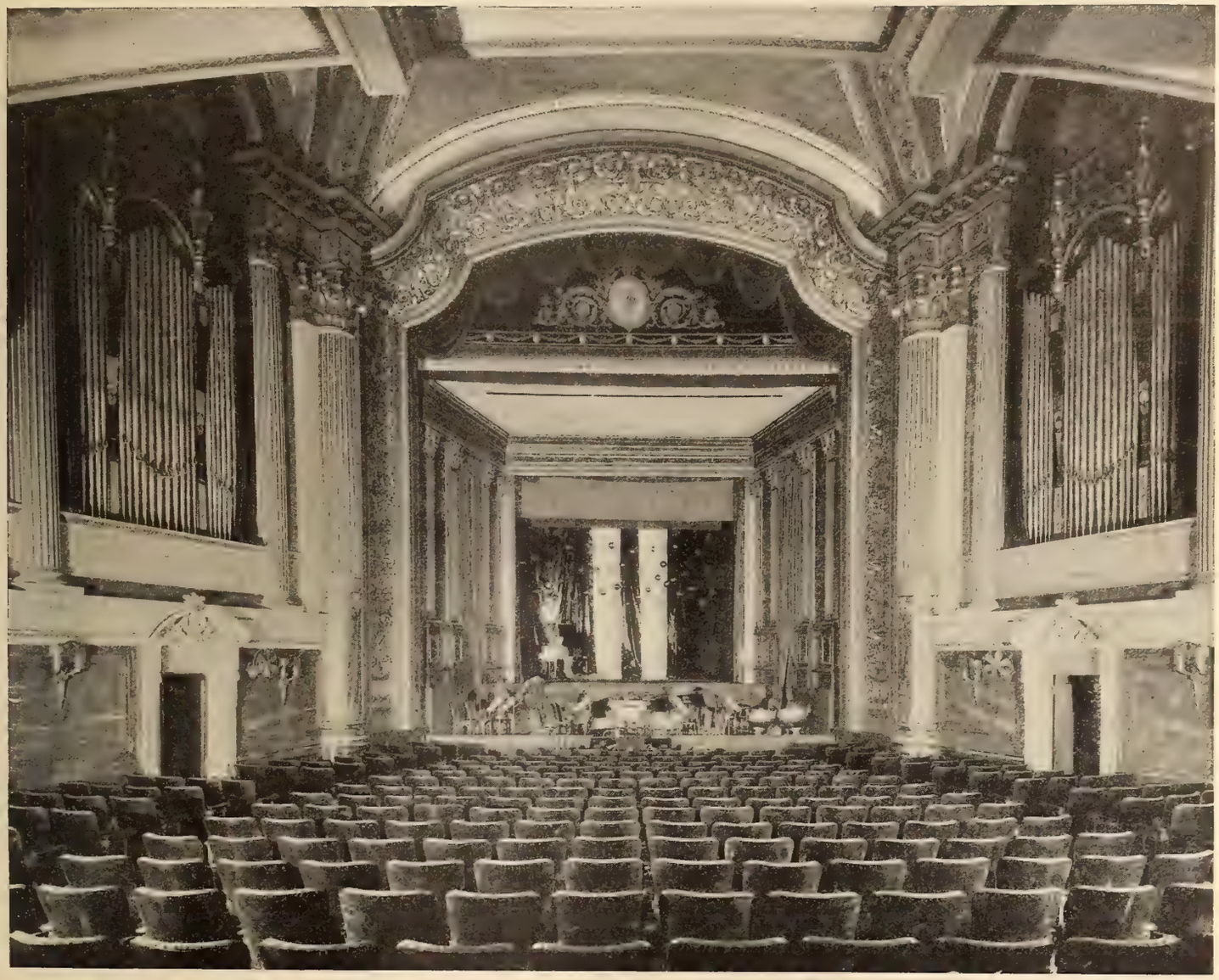
## FOX

| | | | |
|---|---|---|---|
| The Weakling | Sunshine | 2,000 | Feb. 10 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Feathered Fisherman | Educational | 1,000 | Mar. 16 |
| A New England Farm | Educational | 1,000 | Mar. 30 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| He's My Pal | Imperial | 2,000 | April 6 |
| Slippery Decks | Educational | 1,000 | April 13 |

# Coming Productions

| Features | Star | Distributor |
|---|---|---|
| Adorable Scofflaw, The | Bow-Harlan | Preferred |
| After a Million | Kenneth McDonald | Sunset Prod. |
| Against the Grain | Special Cast | First National |
| Age of Innocence, The | Special Cast | Warner Bros |
| Alaskan, The | Thomas Meighan | Paramount |
| Alibi, The | Special Cast | Vitagraph |
| Along Came Ruth | Viola Dana | Metro |
| An Old Man's Darling | Laura La Plante | Pathe |
| Another Scandal | Special Cast | Paramount |
| Arab, The | Special Cast | Metro |
| Baffled | Franklyn Farnum | Independent Pic. |
| Bandolero | Special Cast | Goldwyn- Cos |
| Barbara Freitchie | Special Cast | First National |
| Beast, The | Special Cast | Fox |
| Beggar of St. Sulpice, The | Special Cast | Vitagraph |
| Beggars on Horseback | Blue-Prevost | Warner Bros. |
| Ben Hur | Special Cast | Goldwyn-Cos. |
| Between Friends | Special Cast | Vitagraph |
| Beyond the Last Frontier | Special Cast | Paramount |
| Bird of Paradise, The | Special Cast | First National |
| Backmail | Special Cast | Universal |
| Bluff | Ayres-Moreno | Paramount |
| Boden's Boy | Special Cast | Hepworth Dist. |
| Boomerang, The | Special Cast | Preferred Pic. |
| Borrowed Husbands | Florence Vidor | Vitagraph |
| Bread | Special Cast | Metro |
| Breaking Point, The | Special Cast | Paramount |
| Breath of Scandal, The | Special Cast | Preferred Pic. |
| Buddies | Marion Davies | Cosmo |
| Butterfly | Virginia Valli | Universal |
| Circe | Mae Murray | Metro |
| Circus Rider, The | Charles Jones | Fox |
| Claim No 1 | Special Cast | Universal |
| Code of the Sea | Rod La Rocque | Paramount |
| Confidence Man, The | Thomas Meighan | Paramount |
| Covered Trail, The | J. B. Warner | Sunset Prod. |
| Crash, The | Special Cast | Vitagraph |
| Dawn of a Tomorrow | Special Cast | Paramount |
| Desert Rose, The | Harry Carey | Hodkinson |
| Dorothy Vernon of Haddon Hall | Mary Pickford | United Artists |
| Driftwood | Elaine Hammerstein | Truart |
| Druscilla With a Million | Special Cast | Film Book Offices |
| Dust in the Doorway | Special Cast | First National |
| Enemy Sex, The | Betty Compson | Paramount |
| Faint Perfume | Special Cast | Preferred |
| Face to Face | Viola Dana | Metro |
| Feet of Clay | L. Joy-R. La Rocque | Paramount |
| Fighting Tylers, The | Special Cast | Hal. Roach |
| Fine and Dandy | Tom Mix | Fox |
| Flattery | Special Cast | C. B. C. |
| Fool, The | Special Cast | Fox |
| Forty-Horse Hawkins | Hoot Gibson | Universal |
| Getting Her Man | Special Cast | Gerson Pic |
| Girl in the Limousine | Larry Semon | Truart |
| Goof, The | Special Cast | First National |
| Guilty One, The | Agnes Ayres | Paramount |
| Haunted Hours | Olive Hammerstein | Fred Welhl Prod. |
| Helen's Babies | Baby Peggy | Principal Pic. |
| How to Educate a Wife | Special Cast | Warner Bros. |
| Human Mill, The | Special Cast | Metro |
| In The First Degree | Special Cast | Paramount |
| Inner Sight, The | Kirkwood-Lee | Hodkinson |
| Innocent | Special Cast | Universal |
| It Is the Law | Special Cast | Fox |
| It's a Boy | Special Cast | Weber and North |
| Janice Meredith | Marion Davies | Goldwyn-Cos. |
| King, The | Adolph Menjou | Paramount |
| Last Frontier, The | Special Cast | First National |
| Lend Me Your Husband | Doris Kenyon | C. C. Burr |
| Listen Lester | Special Cast | F. B. O. |
| Lone Fighter, The | J. B. Warner | Sunset Prod. |
| Lost | Special Cast | F. B. O. |
| Lover's Lane | Special Cast | Warner Bros. |
| Love Trap, The | Special Cast | Grand-Asher |
| Loyalties | Special Cast | Fox |
| Madame Satan | Theda Bara | |
| Mademoiselle Midnight | Mae Murray | Metro |
| Man From Wyoming, The | Jack Hoxie | Universal |
| Manhandled | Gloria Swanson | Paramount |
| Mansion of Aching Hearts | Special Cast | Preferred Pic. |
| Man Who Sold Himself | Richard Dix | Paramount |
| Mark of Cain | John Gilbert | Fox |
| Mary the Third | Eleanor Boardman | Goldwyn-Coc. |
| Men | Pola Negri | Paramount |
| Merton of the Movies | Glenn Hunter | Paramount |
| Miami | Betty Compson | Hodkinson |
| Missourian, The | Reginald Denny | Universal |
| Misunderstood | Special Cast | First National |
| Monsieur Beaucaire | Rudolph Valentino | |
| Mountebank, The | Torrence-Nilsson | Paramount |
| Moral Sinner, The | Dorothy Dalton | Paramount |
| Never Say Die | Douglas McLean | Asso. Exhib. |
| One Law For the Woman | Harris-Landis | Vitagraph |
| One Night in Rome | Laurette Taylor | Metro |
| Open Places | John Lowell | John Lowell |
| Other Men's Daughters | Special Cast | Grand-Asher |
| Out of the Dark | Special Cast | Goldwyn-Cosmo. |
| Outline of History | | J. R. Bray |
| Painted Woman, The | Kirkwood-Lee | Hodkinson |
| Passionate Adventurer | Alice Joyce | Selznick |
| Peter Pan | Pauline Garon | Paramount |
| Plugger, The | Special Cast | Fox |
| Pony Express | Special Cast | Universal |
| Racing Luck | Monte Banks | Grand-Asher |
| Recoil, The | Special Cast | Goldwyn-Cosmo. |
| Rejected Woman, The | Alma Rubens | Goldwyn-Cosmo. |
| Relativity | Laura La Plante | Universal |
| Ridgeway of Montana | Jack Hoxie | Universal |
| Roles | Agnes Ayres | Paramount |
| Romola | Gish Sisters | Inspiration |
| Rose of the Ghetto | Marie Prevost | Warner Bros. |

# THE MODERN THEATRE



THE REMODELED FENWAY THEATRE OF BOSTON

## Remodeling Produces Magic Effect

*Fenway of Boston Looks Better Than New*

ONE of the most striking examples of theatre remodeling and renovation that has ever been seen in the New England territory was that which took place coincident with the acquisition of the Fenway in Boston by Paramount as their key city house here. Located out on Massachusetts Avenue, a district fast becoming the center of the city's night life, it had long been a popular house; some months before the change becoming a first run house.

The house was closed down for some weeks when Paramount got it, and a small army of men went to work at it. The job was put in the hands of Lehan and Weiss, contractors of Cambridge, Mass. The stage of the house was not fitted at all as stages go today, and complete modern fittings were installed, together with a modern system of stage lighting effects. During the work here, the screen which had been used in the theatre was irreparably damaged, and a new Raven screen was installed.

From the back to the very front of the house, the work of building and installing a huge name sign and a marquee was placed in the hands of the Norton Sign Company. They put in a very striking and artistic marquee with panels at sides and ends for current production announcement, all surrounded with flashers, and from the middle of this ran up a vertical sign also bordered with flasher attachment, for nearly the entire four stories of the building. It has become one of the outstanding features of the avenue at night, the more so that later a myriad of frosted globes were put in all over the under side of the marquee with flood lights at every corner.

Up in the operating room little change was found necessary, the two Motiograph projectors there being in excellent condition after a year of service. The lenses were changed from 7½ to 8 inches in diameter, and new spots were put in, to be in keeping with the other house lighting effects.

In the body of the house little change was necessary in equipment, though all seats were taken up in the process of renovation. Any changes and additional seats were left in the hands of the American Seating Company. Furniture needed came from the Paine Furniture Company of Boston, the draperies, hangings and rugs coming from the R. H. White Company. Speaking of rugs, the carpeting of the new Fenway is well worthy of description. Instead of the usual strips down aisles and between seats, a thick pile of carpet was laid on the entire auditorium, mezzanine, and foyer floors before the seats were put down. The result was a luxuriousness underfoot well in keeping with the result sought for and attained throughout the house.

We have been told to keep the best for the last, and in this case are following out our instructions. This best was the work of redecoration undertaken by Ulrich of New York City, who also had the same job at the Cosmopolitan Theatre in that city. To those who had known the Fenway in its old days the effect wrought in the auditorium was little short of amazing.

The auditorium was of the older type of

(*Continued on page* 48)

THE ALBERTINA RASCH ALL AMERICAN BALLET

# Successful Hippodrome Dance Presentation Good Model for Prologue

*Exhibitors Service Bureau for Prologues and Presentations Will Co-operate With Showmen*

THE Hippodrome of New York has been noted for many things. Its fame as a show place has veritably reached the shores of countries too small to be seen on ordinary maps. Celebrated clowns, animals with almost human intelligence, ice-skaters from the far north, ballet dancers from the royal courts of powerful potentates have all done their share to make the Hippodrome an institution which is a household term in the various nooks, crannies and hamlets of this country and others.

Now the Hippodrome is noted for its change of personality. We speak of its adoption by the Keith interests as a super-vaudeville house. One that purports to stand as the acme of perfection in the presentation of the variety show. This assertion brings us to the picture shown at the top of this page.

Coincident with the policy of the house to present nothing but the highest class in entertainment the Hippodrome has engaged the celebrated Albertina Rasch dancers—in this case known as the All American Ballet—who nightly send audiences into rapturous thrills with their grace, their vivacious charm and skillful performance.

It is not merely to pay well deserved homage that mention of this All American Ballet is made here. Of urgent moment is the fact that the Albertina Rasch Studios Inc., which presents this artistic number, comprises what is practically an Exhibitors Service Bureau, in which the requirements of motion picture exhibitors are met, in so far as furnishing material for prologue and presentations is concerned.

Marionette numbers, with figures simulating grotesque humans gyrating in mid air on elastic strings; tableaus in which tie-ups are effected with local gown shops and costume stores; pageants, with local talent in it to stimulate community interest and good will toward the house, are some of the many forms the Rasch Studios employ in putting over a show.

Miss Rasch herself needs very little identification in these columns. She has been known for years as a celebrated dancer on both continents and carries into her work as supervisor and teacher all the natural and expert knowledge of the professional. Albertina Rasch Studios, Inc., is the result of what the pertinent needs are in the dance world and in motion picture theatre presentations. Leo De Valery, the general manager of the corporation, is a showman of wide experience and training. He knows not only what the public wants, but how to mold a program to a theatre and make it pay.

The Rasch Studios invite all exhibitors interested in the service it renders to clients to send inquiries to the New York address, at 344 West 72nd Street.

* * *

## ATMOSPHERIC PROLOGUE ON 'THE MARRIAGE CIRCLE'

A particularly charming and interesting prologue was presented last week by Manager Edward L. Hyman of the Brooklyn Mark Strand Theatre, with the Warner Brothers Classic, "The Marriage Circle."

Eight dancers, nine singers and three instrumentalists were used. The number was programmed as Viennese Impressions, opening with "The Old Refrain" sung by the Mark Strand Ensemble. This was followed by "Paradise," an instrumental number by the Viennese Trio—violin, cello and accordion. "Vienna Beauties" was a dance number by eight girls. The presentation closed with "Auf Wiedersehn," sung by the ensemble with interpolated dances.

Mr. Hyman used as a setting the exterior piazza of a fashionable country home, showing a set consisting of a house, two trees and some rustic furniture, with vines twining through arbors on each side. The numbers were specially arranged and orchestrated. Mr. Hyman worked out a special color lighting harmony. This prologue lasted ten minutes.

* * *

## NEVER HAD A MANUSCRIPT TURNED DOWN

"Why should we take the promises, tomorrow may not pay; when we can have the happiness that crowds our lives today?" quoted Mrs. Joseph Ball—or Jessie L. Deppen, the name she is better known by.

When told the lines were quite charming and asked whether she had written them, she replied, "No, but I almost feel as if I had made them mine. They are the keynote of a lyric by George Graff, Jr., from which I made my song "In the Garden of To-morrow" which Chappell-Harms, Inc., have just issued."

Some of Jessie Deppen's best known works include "Eleanor," published as a vocal and instrumental number; "Japanese Sunset," a big concert number; "Joli Bleuet," published by Carl Fischer, Inc., for piano and for violin.

## SPEEDING UP THE WAITING BOX OFFICE LINE

*By Yeckim*

A LONG-FELT want for a coin changing machine that is speedy, accurate and durable is filled by the Brandt Universo—a coin changing machine manufactured by the Brandt Automatic Cashier Company of Watertown, Wisconsin.

Exhibitors universally agree that a coin changing machine is an absolute necessity in any busy box office for it enables the cashier to handle a greater number of transactions within a given time and insures accuracy in these transactions. The waiting line of patrons is enabled to have access to the theatre more quickly and is not compelled to wait in line while patrons ahead are being served by the old-fashioned head and hand method. Rapid service means that all patrons in the line enter your theatre and do not become disgusted and move on to another playhouse.

Another point of universal agreement is the fact that cash shortages where they occur are almost invariably in the fractional coin. By installing a machine like the one above illustrated the theatre owner need not worry about these petty losses which eat into his profits for he has the assurance that each transaction is mechanically correct and he knows that the saving in time permits the cashier a closer contact with his patrons and an opportunity for recognizing and speaking to the ones who are habitual attenders.

The Brandt Universo may be secured for either right or left hand delivery and is equipped with an aluminum delivery chute which permits an adjustment through an arc of 180 degrees, enabling the machine to be placed at any advantageous angle for the operator. An auxiliary coin tray may be secured, if desired, which attaches to the top of the regular tray and holds the surplus stock of coins. The machine may be secured for free trial without obligation or expense by writing direct to the manufacturers. Terms can be arranged to suit the convenience of the purchaser.

* * *

## NEW THEATRE FOR DENVER

Denver, Colo., is to have an innovation in motion picture theatres. The theatre known as the Highlands Garden, at West Thirty-second Avenue and Zuni Street, has been leased by a company headed by Bidwell McCormack, and is being converted into what will be known as an art motion picture theatre.

The program will be one picture a week, instead of the usual several changes, thus giving the patrons only the very best films obtainable.

# LABORATORY COMBINATION

TO THE MOTION PICTURE INDUSTRY:

It is my pleasure to announce an important combination, which has existed for some time, viz., the combination of a finely equipped plant and exceptional service to our customers, with greatest technical knowledge which has been effected by CLAREMONT LABORATORIES, Inc.

It is this combination which has enabled us to produce UNEXCELLED QUALITY, as demonstrated in the releases we have printed, including Mary Pickford in "Lord Fauntleroy," "Tess of the Storm Country" and "Rosita," and Douglas Fairbanks in "Robin Hood," Elliot Dexter in "By Divine Right," the Whitman Bennett production, "The Leavenworth Case," as well as scores of other big productions.

We have not sacrificed quality for cheapness; we do not evade tinting and toning, and we do not use developing machines. The price of raw stock is now so low, and the standard price for printing so cheap that producers should not encourage a cheaper product at the sacrifice of quality.

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WALTER E. GREENE.

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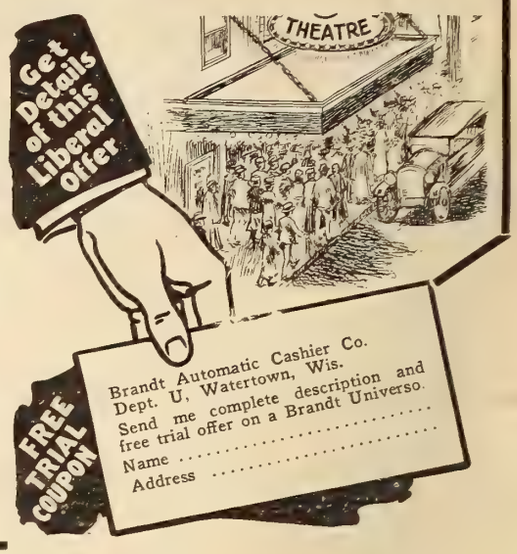




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Another is the consistent economy of the entire establishment. Here you may enjoy a Club Breakfast at 45c., consisting of Fruit or Cereal, Bacon and Egg, and Rolls and Coffee—Special Luncheon and Dinners of superior quality are also served at the most moderate possible prices.

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## Hotel Martinique

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Broadway-32nd to 33rd Sts.
NEW YORK

A. E. Singleton, *Manager.*


EXHIBITORS ATTENTION

Showmen who have used or are still using radio broadcasting as part of their program are asked to send in their experiences of the reaction of audiences, to the Modern Theatre Editor. He will appreciate the courtesy.

## Leaders All—F. C. Munroe

(*Continued from page* 19)

continue. But another call came. This one was even more insistent than the others, and was to join B. W. Traggart of Boston in raising New England's quota of the $185,000,000 national Red Cross fund. That job was successfully accomplished.

Then, in the summer of 1918, when the war was at its height, Mr. Munroe was called to Washington. In spite of the herculean efforts of the Red Cross the scarcity of nurses in France was causing worry. The War Department determined to institute a world survey of all the nursing material available.

It was to make this survey that Mr. Munroe went to Washington, expecting to remain three or four months. Actually he remained three years, taking into account the time he afterward devoted to work in Europe.

The task involved the tabulating of 150 details developed individually in questionnaires returned from 300,000 women. A staff of fifty clerks was required to handle the vast volume of work. In August of 1918 Mr. Munroe was asked to remain as assistant to General Manager George Scott of the National Red Cross.

On March 1 of the following year Mr. Munroe was requested by the organization to become its general manager, which position he occupied until January of 1921.

Before finally retiring from his organization work, however, he was asked to proceed to Europe and facilitate the retirement of the American Red Cross.

This assignment also was accepted and for several months Mr. Munroe traveled all over the Continent, or at least over Austria, Germany, Hungary, Czechoslovakia and Poland.

He was extensively entertained by the rulers of these countries, in Prague an elaborate state function being given in honor of the delegate of the Red Cross.

On his return to Washington Mr. Munroe formally retired from the Red Cross. Then, expecting to take a rest before entering business, out of the clear sky came a request to take the position of vice-president and general manager of the Hodkinson Company, with charge of operation.

On the first of the present year Mr. Munroe was elected president of the company. For three months he has been busy with his enlarged staff getting new material for the coming year. That work practically has been accomplished, and in the next six weeks the details will be announced.

## The Showman on Main Street

(*Continued from page* 7.)

with money. He must make up for his lack of financial resources by a liberal use of his own ingenuity and the experience of others. He can dress up his lobby to attract and give the atmosphere of the picture, by doing a little carpentry work and spending a few dollars. The lobby cards are always good.

There is one other source of inspiration to the showman on Main Street, and that is the trade press. With pictures and story, he is shown every week just how a fellow exhibitor put over a picture, and it is a comparatively easy matter for him to adapt such a plan to his own requirements.

* * *

## Remodeling Produces Magic Effect

(*Continued from page* 45)

motion picture house, long and narrow, and from the orchestra rear had much the appearance of a subway with a picture at the end. By carrying out a color scheme of silver grey with dark trimmings through the entire interior with the exception of that portion in the neighborhood of the proscenium, which was finished in dark shades with dark hangings, a remarkable effect of foreshortening was achieved. The stage seemed to jump forward about 20 feet, while the auditorium broadened out in similar proportion. A glance at the auditorium photograph will show that the effect still persisted to the camera's eye.

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For Sale, 8 cents per word.
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# Indian Frontier Series

## *The white boy who became an Indian*

Each Indian Frontier Series picture has a story that surely gets you and that is absolutely true.

For instance, you see how and why a white boy became an Indian chief,—and you see the man himself in the picture. Can't you imagine how such a story will appeal to your audiences?

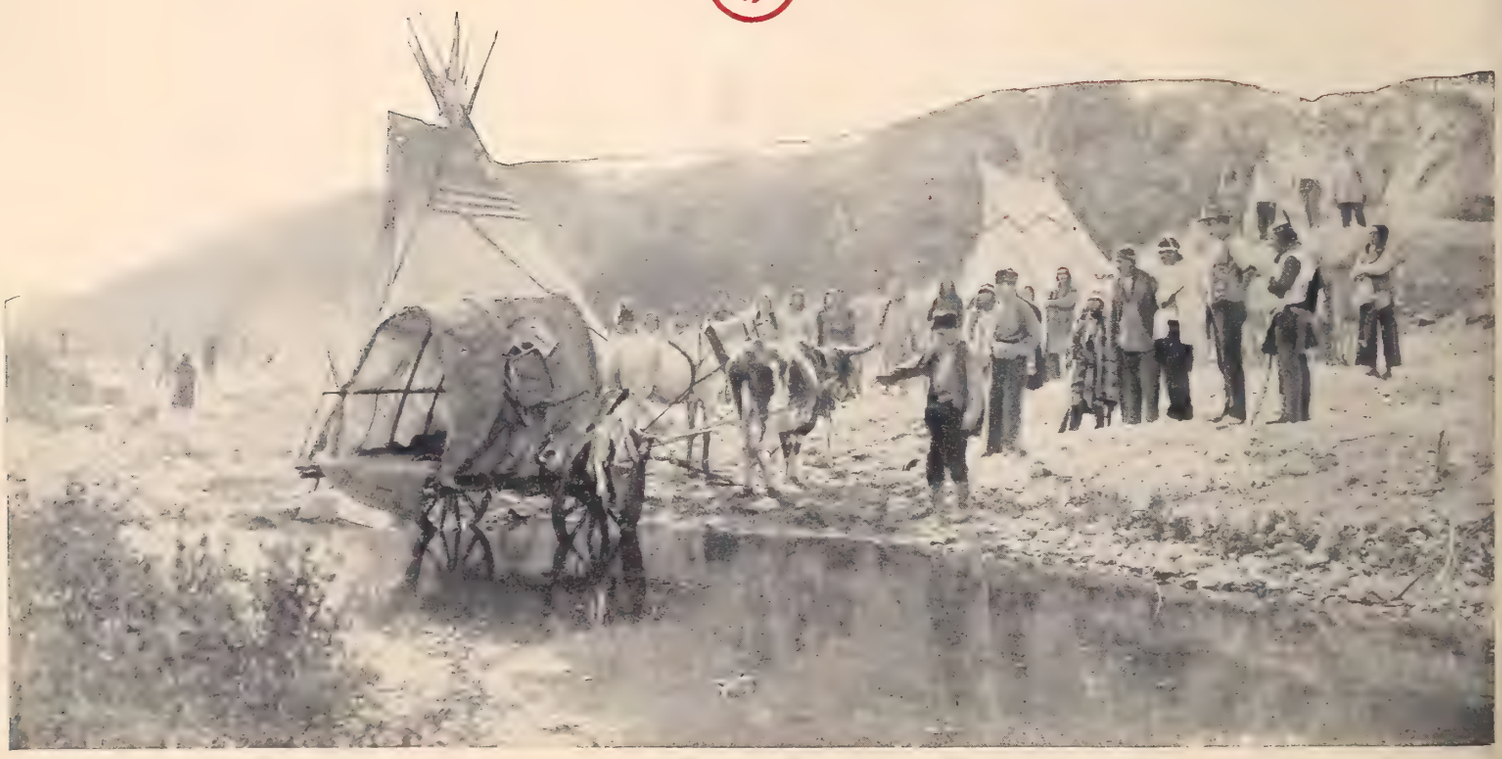
The real Indians themselves enact their own stories. You have color, realism, educational value, thrill.

Look over these titles; just see the audience appeal: "The Man Who Would Not Die"; "The Man Who Smiled"; "The White Man Who Turned Indian"; "The Mandan's Oath"; "The Dirty Little Half-Breed"; "The Medicine Hat."

Each picture is a perfect little feature in itself.

Pathépicture

TRADE MARK



Special T. N. T. *Number*

# EXHIBITORS *Trade* REVIEW

*The Business Paper of the Motion Picture Industry*


*The greatest showman of them all–*

**CECIL B. DeMILLE**

*offers his greatest showman-picture–*

**"TRIUMPH"**

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PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Others featured: Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton. Adapted by Jeanie Macpherson from May Edginton's story.

*An April Paramount Picture*

PRODUCED BY

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Price 20 cents

April 12, 1924

GRATIFYING EVIDENCE
OF THE
POPULARITY AND PROGRESSIVENESS
OF
POWER'S PROJECTORS

# A LIST OF NOTABLE AND NEW INSTALLATIONS OF POWER'S

Fox Theatre, Philadelphia, Pa.

National Theatre, Richmond, Va.

Stanley Company, Benn Theatre, Philadelphia, Pa.

Crandall's New Ambassador, Washington, D. C.

Cosmopolitan Theatre, New York, N. Y.

Moore's Rialto, Washington, D. C.

Grauman's Hollywood, Los Angeles, Calif.

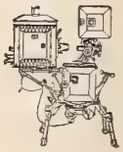
William Brandt's Duffield Theatre, Brooklyn, N. Y.

Fabian's Montauk, Passaic, N. J.

Fox Theatre, Oakland, Calif.

Crandall's Tivoli Theatre, Washington, D. C.

Grauman's Metropolitan, Los Angeles, Calif.



Fox Theatre, Lynbrook, N. Y.

Finkelstein & Ruben Capitol Theatre, St. Paul, Minn.

# Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.


Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New York City. Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1879.

# Here's a straight tip, for your bank book's sake

## Play

ALBERT L. GREY PRESENTS

# LLOYD HAMILTON IN "HIS DARKER SELF"

BASED ON THE ORIGINAL STORY, "MAMMY'S BOY" BY ARTHUR CAESAR

HIS FIRST SUPER-FEATURE COMEDY

(BY COURTESY OF E.W. HAMMONS)

"'His Darker Self' has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture. . . . .We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. *It ranks with the very best feature length comedies we have seen* and we expect it to be responsible for a gale of laughter in the motion picture houses of the country."

MARTIN J. QUIGLEY,
Exhibitors Herald.

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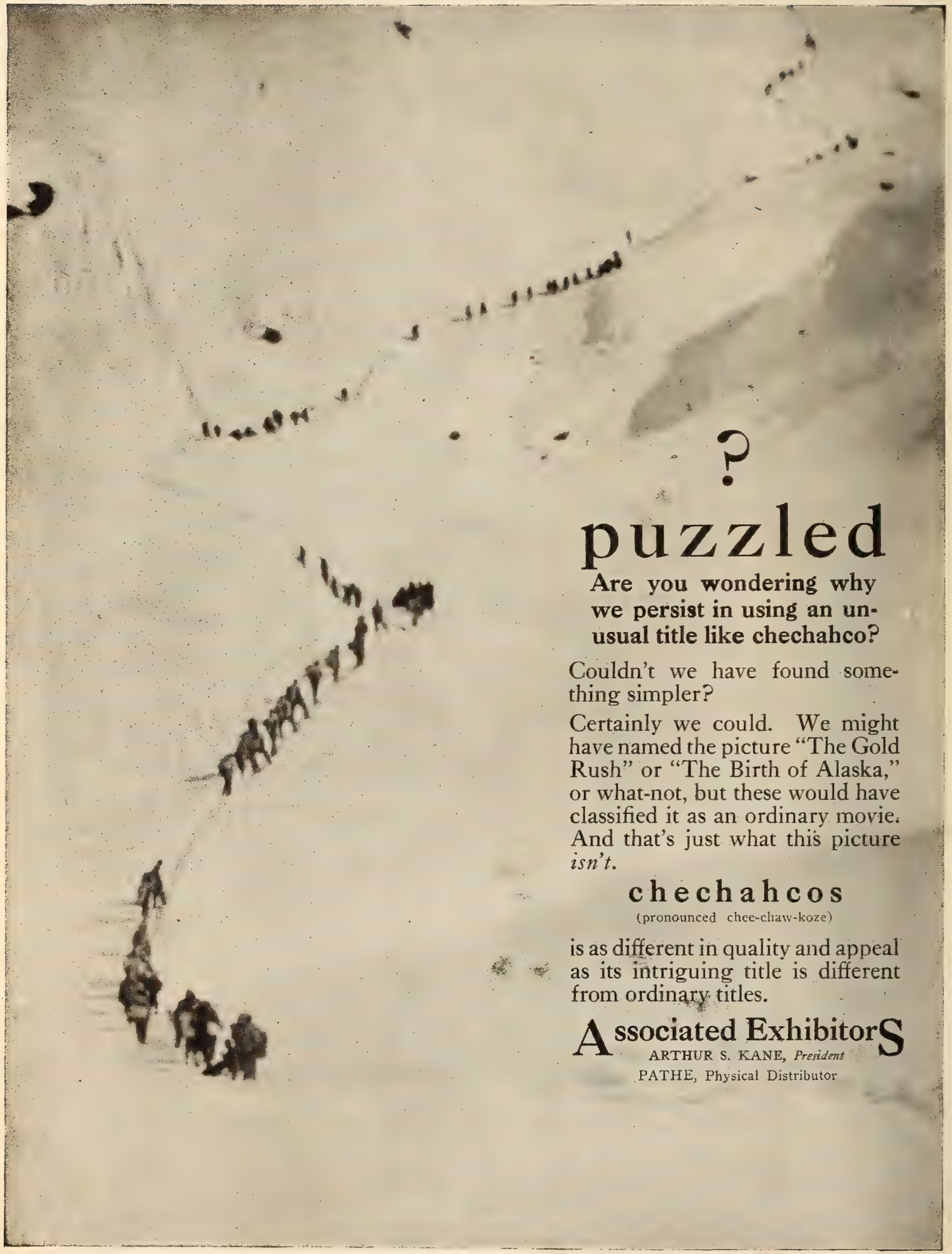
**HODKINSON**

Season 1924-1925

Thirty First-Run Pictures


?
puzzled
Are you wondering why we persist in using an unusual title like chechahco?
Couldn't we have found something simpler?
Certainly we could. We might have named the picture "The Gold Rush" or "The Birth of Alaska," or what-not, but these would have classified it as an ordinary movie. And that's just what this picture *isn't*.
chechahcos
(pronounced chee-chaw-koze)
is as different in quality and appeal as its intriguing title is different from ordinary titles.
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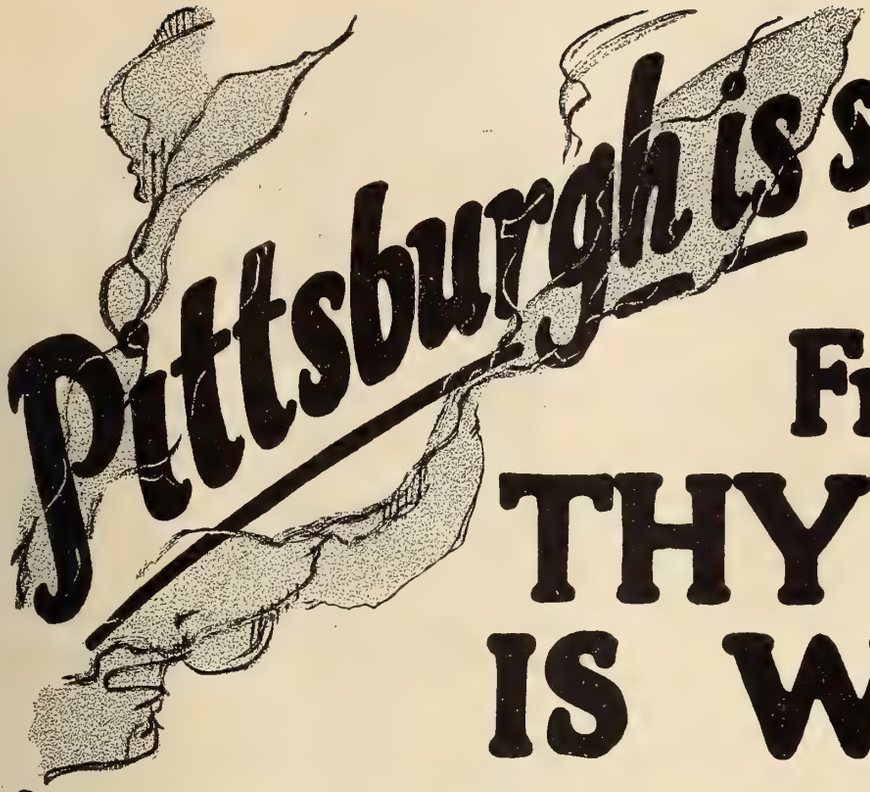
ARTHUR S. KANE, *President*
PATHE, Physical Distributor




from the way

# Fred Niblo's THY NAME IS WOMAN

## Burned Things Up!

Smashed every previous record for Pittsburgh and for Loew's Aldine at 50 cents top ~~ did $18,436 on the week ~~ and will pack them in at any price anywhere ... It did it at the Lyric, New York at $1.50 top!

A Metro Picture

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain ... Sir Wm Jury Managing Director

Adapted by BESS MEREDYTH

Presented by LOUIS B. MAYER ... with Ramon Novarro and Barbara LaMarr

From BENJAMIN F GLAZER'S American Version of KARL SCHOENHERR'S play . . . . . .

# WARNER BROS.
Classics of the Screen

# NATUR

"A large audience attended the first showing of 'Beau Brummel' at the Strand yesterday and found that it was one of the most enjoyable pictures of the season. It also found that John Barrymore had by his wholly delightful performance as the famous *Beau* become the screen's most capable actor. Don't miss 'Beau Brummel' if you want to keep up with the best in movies.

—*N. Y. Evening Sun.*

"I want to commend Warner Brothers for the worthy ambition that induced them to bring a fine play like 'Beau Brummel' to the screen. That they have given their best to the making of this classic there can be no doubt and that John Barrymore is an inspired choice, no one will dispute. 'Beau Brummel' is a credit to the house of Warner."

—*Louella O. Parsons, N. Y. American.*

"Time may eventually wipe out the memory of John Barrymore as the young Captain George Brummel, but we intend to have an awfully good time thinking about it before that happens. It doesn't seem fair to the other young fellows on the screen like Rudolph Valentino, Ramon Navarro and Dick Barthelmess, who are doing the best they can and trying to get along, that John Barrymore should be allowed to compete. 'Peter Ibbetson' is the only other love story we know which is so beautiful, and we enjoyed 'Beau Brummel' much more. It is beautifully produced and is played by a cast that is perfect. Long live Warner Brothers!"

—*Harriette Underhill, N. Y. Herald.*

"One of those artistic celluloid efforts that come along none too frequently. John Barrymore delivers a performance that is a delight to the eye. . . A stirring picture, not merely for the 'upper ten,' but also for O. Henry's four million and several other millions."

—*F. W. M. Hall, N. Y. Times.*

"Barrymore has given to the screen a picture worthy to stand at the side of the classic Richard Mansfield gave to the stage. . . He has made a picture which must survive as one of the splendid achievements of silent drama. An unusually large audience came for the first presentation at 12:35. By 2 o'clock there was not a seat left."

—*Thos. B. Hanley, N. Y. Telegraph.*

"The most fascinating motion picture play of the year, a veritable screen comedy of manners, and of morals, too. Mr. Barrymore wins new laurels as the audacious Beau Brummel."

—*Robt. G. Welsh, N. Y. Eve. Telegram.*

"Devastating is the proper word for Mr. Barrymore's 'Beau Brummel.' Think, if you can, of any actor who could do this role better justice. I cannot. It is a polished and flawless performance. You'll be quite right to put your money on 'Beau Brummel'."

—*McELLIOTT, N. Y. Daily News.*

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*Where Capacity Audiences Jammed the Theatre at Every Performance*

WARNER BROS. *present*

# JOHN BARRYMORE

*IN*

# "Beau Brummel"

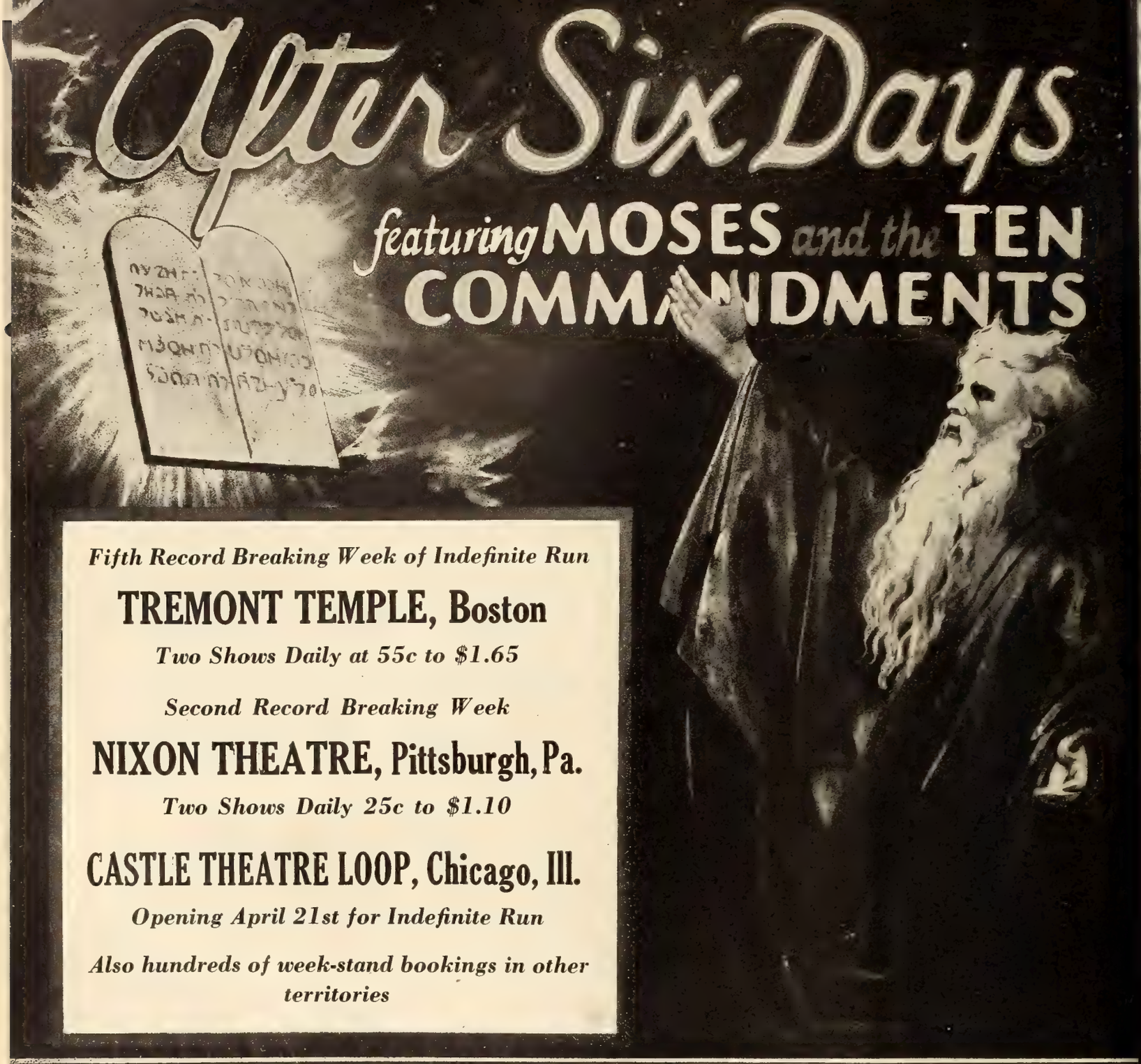
*by Arrangement with Mrs. Richard Mansfield*

*From the play by* CLYDE FITCH

*Directed by* HARRY BEAUMONT

WITH

Mary Astor, Carmel Myers, Irene Rich,
Alec Francis Willard Louis,
Richard Tucker
Andre De Beranger

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When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. IT'S A CLEAN-UP.

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# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

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EDDY ECKELS, Business Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor


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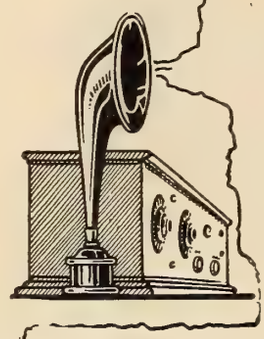
# WHAT'S IN THE AIR



STAND BY for this week's Special T. N. T. Program, A sizzling, sparkling "air-ful" on the great revel of revels.

Reveling played a great part in last Saturday's amazing affair. But there were other important elements, pleasurable in essence, and profoundly serious in import to showmen.

For this reason Exhibitors Trade Review had its faithful band of representatives, armed with the pens of the mighty, getting a first-hand grip on the 92 karat truths which emanated from the minds of men whose names are household words on almost every continent in the world.

It was the great occasion for the Naked Truth. Sponsored by the Associated Motion Picture Advertisers, an organization of irrepressibles who help sell your pictures to the public.

The memory of this affair still filters through our mind with the cordial reminiscent effect of aged, mellow wine. The words of Arthur Brisbane, of D. W. Griffith, of Rupert Hughes, "Roxy" Rothafel, Dr. Giannini, and others continue to electrify, inspire, and thrill us like truths sent down from Heaven.

Keep in mind the importance of getting the truth—the naked truth. Men have died for it. Institutions have established themselves on it. Thrones have fallen on its account. The Review has left no stone unturned to give it you in its entirety.

STAND BY for next week's Special Tried and Proved Number. Something to which the whole motion picture industry looks forward with interest. The only thing of its kind in the industry, fathered and developed by the Review.

If you have any regard for your position in the showmanship world, you'll polish up a new pair of goggles for a close-up of the complete contents of this Special Tried and Proved Number. Out next week. Don't miss it.

*P. A. PARSONS is known in the film industry for two things. One, as Advertising Manager of Pathe; two as an angler extraordinary. Throwing out proper bait is what gave P. A. P. his business training*

*PAUL LAZARUS, former Advertising Manager, now General Sales Manager for United Artists, was on the scene of The Naked Truth Revel, spreading good humor and cheer to all who greeted him.*

*CL. ("BILL") YEARSLEY, former Advertising Manager for First National now artist creator of box-office posters. He was in charge of advertising for the Dinner*

*JOHN C. FLINN. Vice-president and Advertising Manager of Hodkinson, whose powers found a most welcome niche as one of the members of the T. N. T. Committee*

*PAUL GULICK, Director of Publicity for Universal Pictures, is the senior active past president of the A. M. P. A. That is, in point of service—for in spirit and in enterprise Mr. Gulick reminds one of no one so much as the youth of whom the oft quoted poet sings.*

# Past Presidents of the Associated Motion Picture Advertisers

***These Former Chief Executives of the A. M. P. A. Played a Great Part in the Success of the Organization's Affair***

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APR -9 1924

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

# Eastern Filmdom Takes a Night Off

EVERY industry is entitled to a day off once a year. That of the motion picture selected Saturday, March 29, as its holiday so far as the territory centering about New York is concerned. Those who were present at the Hotel Astor on the evening of that day will agree that the motion picture men and women cut loose on that occasion.

They did not forget business. Rather they satirized it, on the principle that all work and no play makes Jack a dull boy. Nevertheless there were serious moments, which were emphasized in the speeches of several men, among these being those of Messrs. Griffith and Hays.

Through the tie-up with the Film Clubs of the country for simultaneous gatherings in many exchange cities and by reason of the fact that the speeches were broadcasted the fourth annual celebration of the Associated Motion Picture Advertisers took on the size of a function of national rather than sectional interest.

It is from this point of view among others that EXHIBITORS TRADE REVIEW this week devotes considerable space to telling the story of what occurred at the "party."

VICTOR M. SHAPIRO.
This young chief executive of the Associated Motion Picture Advertisers carries a good part of the T. N. T. for which the organization is noted. He had plenty of it available at the dinner

We believe that exhibitors throughout the country will be interested in the sayings of these men of national prominence in the trade and out of it as well as in a brief recital of the stunts that were put on for the entertainment of the guests, of which there were a full thousand, the number being limited by a rigid rule and strictly adhered to.

IN attendance were practically all of the producing and distributing executives in the East and a goodly number of directors and players. The rank and file were on parade, a battalion of them. Present, too, were noted a number of exhibitors.

The stated purpose of the dinner was to give circulation to the Naked Truth about the industry. Will H. Hays accepted the challenge and declared there is no finer, more earnest, more sincere and more striving group of men and women engaged in any business in the world.

It was to a showman the Associated Advertisers turned for a toastmaster of the evening—Samuel Rothafel, one whose voice is familiar on the air. It was a strong array of speakers on whom he called in the course of a program composed of short talks. "Bedtime Stories" they were to be as we were told in advance.

ONE of these and one of the most effective and one more nearly approaching the bedtime category was that of David W. Griffith, who in his fine and bell-like voice spoke of his mother—in those days he called her "Maw," a way they have down South, he explained—and told of how with childish inquisitiveness he made her weary with his uncounted questions.

It was a fine touch and told with touching fineness and must have gone to the hearts of the men as well as to those of the women.

So as the industry has its play dates every day it is well to have a play day once in the year. That the sponsors for the celebration of March 29 in large measure are ranked perhaps rather as necessary than as "important" executives gave the occasion all the more of a democratic interest.

The advertising director of today is the sales manager of tomorrow—and among the duties of the latter is knowledge of how to entertain. The advertising men have demonstrated that already they are qualified for that phase of the next step on the ladder.

George Blaisdell

# Beauty and Brains of Censored Celluloid Gather at T N T Revel

## Press Agents Spring Surprise by Fulfilling Promises

THERE were just about one thousand more motor vehicles than usual trying to maneuvre into strategic positions at the three entrances of Hotel Astor last Saturday night around six bells for the "fourth annual" of the A. M. P. A. Six bells is the way a sailor says seven o'clock. The term is used here to indicate right off the reel there was a rough sea ahead.

There were the stately limousines of stars manned by uniformed lackeys, the no less opulent cars of famous producers and directors, machines slightly less aristocratic for those frugal ones who prefer to carry their excess profits in eight per cent bonds or first mortgages. There were "Baby Lincolns" for the poor publicity men who struggle along on paltry stipends scarce exceeding Mr. Coolidge's salary, and a crawling mass of taxis scurrying in and out like so many black and yellow potato bugs.

These had been commandeered by the alleged gentry of the press, poor but proud, so that they might drive from the nearest subway exit and arrive in style at the scene of the big doings. Everything in New York knew it was Naked Truth night except the meters on those cabs. As some wisecracker once said: "The truth is not in them."

### The Grand Ball Room

All one had to do was to loiter in the lobby of the Astor, and traffic would sweep him along down the corridor marked "Grand Ball Room" to the prologue of the T. N. T. show. One spacious room had been designated as the place in which to cast ballots for the King and Queen of Flimdumb. It was lined with large posters of prominent players drawn by real artists.

T. N. T. WILL H. HAYS
The Chief told some encouraging Naked Truths regarding the future of the Motion Picture Industry over which he waxed enthusiastic

We paused to cast our vote for any two of the three chimpanzees that do all the monkey business in the two-reelers. The fellow ahead was already casting his third vote for "Johnnie Walker," who, he declared, was going strong. This chap got sore because they wouldn't let him vote for both the Haig boys for Queen.

Then the mellow music of a great gong intoned the glad tidings that the banquet was prepared, and the beauty and chivalry of the motion picture industry filed in for food. The Grand Ball Room of the Astor might well be a prince's playground. A lofty room flanked on three sides with galleries and boxes, gold incrusted and ornamented with immense shimmering chandeliers. At one end a stage, and at one side, on a raised platform, the speakers' table. More than a hundred tables filled the floor. Each, ts complement of flowers, lilylike linen, sparkling silver service.

### 'Special Wuxtry!'

In addition to the Bulletin, a program of the Fourth Naked Truth Revel, there was at each place a copy of a sheet newly arrived in the field of motion picture publication. It was announced as an "Extraordinary Editorial Excursion of Expert Expression Emanating Entirely from the Six Wise Men of the East." In other words it was a combination of the journalistic brains of the industry all under one top. George Blaisdell was Financial Editor; Bob Welsh took care of the sporting columns; Martin Quigley had "Drammer" at his mercy; Joe Dannenberg wrote with much edification on "Women"; Tom Hanly handled "News," and Bill Johnson went to the mat with "Ballyhoo." Bill Yearsley was billed as "Wet Nurse," and Jack Alicoate gave conclusive evidence of his misspent youth as "Profanity Editor."

Pictures of the editors and other celebrities crowded the paper, but unfortunately the printer had sadly scrambled the cuts and captions so that Vic Shapiro was labelled Sam Goldwyn, William C. De Mille was Charles Chaplin, and other big names appeared below cuts of Hollywood's best known gag men. This idea was good for many a laugh, and the wise cracks and nifties that appeared on every page had the readers chuckling.

### The Guests

The speakers' table: Centre stage—our own Will Hays, smiling proudly on the crowd, as a fond father on a favorite child; David W. Griffith, the great story-builder, six feet of distinction; the keen alertness of Dr. A. H.

T. N. T. DAVID W. GRIFFITH
The Master Builder thrilled his audience in a flight of dramatic oratory which proved that the "speakies" lost a great actor when pictures won him

T. N T. SAMUEL ROTHAFEL
Alias "Roxy" who, like Brittania, ruled the waves—the air waves of the radio over which Naked Truths were broadcasted to a scattered mighty audience

T. N. T. GLENDON ALLVINE
Paramount's member of the A. M. P. A. Naked Truth Committee, who was partially responsible for the unusual performance of press agents' promises

Giannini, the banker and financial physician extraordinary to the industry; Victor Shapiro, president of the A. M. P. A., whose brilliance entitled him to a place in this company despite his almost boyish appearance; A. M. Botsford, he of the pleasing personality, the piercing eyes and the silver tongue; the greatest editor in all the world, Arthur Brisbane, who writes each day for almost fourscore newspapers read by some twelve or fifteen millions of people; Rupert Hughes, the author, reflecting in his face the flashing wit with which he entertains nations; Samuel Rothafel, the kindly showman, who is in danger of losing his name and becoming celebrated simply as "Roxy."

There was one vacant chair. It was for Mae Murray, who exercised her prerogative of coming late. But when "Marvellous Mae" did come she was well worth waiting for.

Before each place at the speakers' table was the microphone through which the Bedtime Stories were broadcasted, and over the table was a traffic signal arrangement of red, white and green lights. The red light meant "Stop," and it was flashed when the speaker consumed the five minutes allowed for self-expression.

### Spotlighting Personalities

Paul Whiteman's orchestra played, and the party was on. There were hosts of good things to eat. The "carte du nuit," which we are advised is French for "menu," was printed in that language. Our knowledge is limited to the signs we used to see about "chevaux ou hommes" on the French boxcars, so we don't know just what it was all about. But the food was fine.

From the balcony above, a spot-light played about the room, pausing for a moment to illuminate the features of "Glorious Gloria" Swanson, "Beautiful Bebe" Daniels, "Charming Carol" Dempster, "Daring Dagmar" Godowsky, "Sweet Seena" Owen, the dashing Italian heartbreaker, Mimi Palmeri, Jean Tolley, the most photographed girl in the world, and others, no less famous or beautiful. The "spot" caught Senator Jimmie Walker with a bottle of White Rock in one hand. He received an ovation—and blushed like a boy. Harry Houdini, the wizard, took his bow. So did Raoul Walsh, Richard Dix, Ernest Torrence, Hugo Riesenfeld and Eddie Polo. The light might have stopped anywhere at any of the hundred tables and shown the features of some celebrity. The whole world was there.

### Bedtime Stories

Coffee-cigars-cigarettes, and everyone settled back to listen to Vic Shapiro speak about what the program called "Usual Opening Hokum." He spoke well, and set a good example by completing his remarks just as the "Stop" signal flashed over his head.

Sam Rothafel was next. The program read "Roxy takes the Air." As a matter of fact the air took "Roxy," for his remarks, and those of every other speaker, were heard by hundreds of thousands via radio.

David W. Griffith, proved himself as fine an actor as he is a director. His impressive presence, his finely modulated voice and his dramatic address penetrated the armor of his sophisticated audience, and played upon its heartstrings. He was thrilling.

Arthur Brisbane spoke as he writes —clearly, concisely, with many references to the classics, the worth-while things of life. His remarks were truly words of wisdom, food for thought for many hours.

T. N. T. JEROME BEATTY
The Preferred Pictures genius who as a Naked Truth Committeeman contributed a big bit to the gaiety of filmdom. Jerry is there as an announcer

T. N. T. ARTHUR BRILANT
Pathe's energetic treasurer of the A. M. P. A. who was still busy counting up a record house long after his usual breakfast time Sunday morning

Dr. Giannini spoke of the financial aspect of the industry, a subject which he is eminently qualified to discuss. He complained that the industry seemed willing to allow him only five minutes of its time, whereas he was always willing to place a much larger quantity of that valuable commodity at the disposal of the members. The Doctor crowded a wealth of information into his allotted time, and also spoke some naked truths about those in the business known as "excess bonus hounds."

Mae Murray's Bedtime Story was brief, but marvellously effective. Mae arose in all her glory and speeded her message straight and true. Not the least fascinating thing about her speech was the kiss she blew from her slender fingers at its termination. That kiss came right in our direction too. It had a personal touch, so to speak.

A. M. Botsford ran true to form and did just what was expected of him. He is one of the most scintillating speakers in the industry. Striking a light note he carried his hearers with him, and round after round of laughter and applause were radioed to listeners-in from Hell Gate to the Golden Gate.

Rupert Hughes was fine. His ready wit made of his speech a thing of joy. For five minutes he poked fun at both hosts and guests, and also "kidded" himself mercilessly.

Then came Will Hays, the man with the slight body and the sturdy brain, who is devoting his energy to the interests of the industry. He could have spoken interestingly for a longer period, but no favorites were played, and he had to curb the quantity, but not the quality, of his enthusiasm to

conform with the five minute "wave lengths."

### 'Passionate Italians'

Now the boxes and galleries were filled, and the A. M. P. A. presented "Passionate Italians," adapted from some play called "Romeo and Juliet" by a fellow named William Shakespeare. One could see that the original skit may have had some small merit, but the play-doctors, Morris Ryskind and Ernest Torrence, had fixed it up to make a sure-fire hit. Young Shakespeare would do well to submit some more stuff, although it will be a long time before he is in the Harold Bell Wright class.

The cast: Juliet, Bebe Daniels; Romeo, Richard Dix; Friar Laurence, Ernest Torrence. There were four episodes. The first was "As the Author Wrote It." followed by "As the Producer Filmed It," "As the Press Agent Saw It" and "As the Censor Finished It." Needless to say the final scene showed the act entirely robbed of its "punch."

### The 'Flim' Is Released

Then came the A. M. P. A. "Newsance Reel." Some of the titles read: "This Reel Passed and Censored by Will Hays," "Like Hell It Was!" "Rowland Picks New Star With Most Beautiful Eyes in World," "Press Agents Who Worked for Hearst Last Year Hold Meeting," "Complete Cast of Black Oxen," "The Fiery Pola Arrives," "A group of Hollywood Camilles," "Heads of Film Companies Coming to Work. (Jesse Lasky, third from left, Marcus Loew in front), but again there must have been a mix-up somewhere with the usual result—laughter—oodles of it.

Just for instance, the picture of that newly discovered Venus who is to be made a star because of her wonderful eyes was flashed for an all-too-brief moment upon the screen. Somehow or other her eyes didn't show. But who cared. If she is a blind woman she still has enough-er-talent to be a star, or anyway a bathing girl.

The Hearst press agents were a flock of goats; the "Black Oxen" cast monkies, "Fiery Pola" a polar bear, the "Hollywood Camilles' a pack of camels—animals, not cigarettes; the film heads an indistinguishable mass of factory workers making the dinner-hour exit. And so it went.

### 'Crowning' Royalty

A comedy crowning of a preposterous King and Queen of Flimdumb, in which both royalties were "crowned" sweet and pretty with a stuffed club, closed this part of the program. Then the great room was stripped of its carpeting, tables and chairs and prepared for the "Dancing Till Dawn" part of the entertainment.

### Jazz De Luxe

Sobbing saxaphones, the din of kettle-drums, throbbing cellos, horns, violins—jazz! Shadow dances, all lights out except the spots playing over a medley of gorgeous color. Henna-haired houris in green spangled gowns, pallid passionate brunettes robed in lip-stick red, blonde babies in burnt orange creations, and sweet little girls draped in the most recent vogue of extravagantly simple white frocks.

Dashing cavaliers—fat ones, thin ones, tall ones, bow-legged ones, all looking like tie-ups for "Beau Brummel." Rupert Hughes had one of the few long-tailed soup-and-fish outfits. Some dapper youth in the universal dinner jacket endeavored to spoof him. "Never mind," quoth Rupert, "I *own* this suit." But that was unkind. Those habiliaments could never have been hired.

Along about breakfast time, when the sparrows were coming into Times Square and the cuckoos leaving it, the early-to-bed brigade took on coffee and cakes at some adjacent hostelry and hied them hence. But the regulars, gluttons for punishment, were still in the ring. Some telephoned for business suits so they wouldn't be late for work Monday morning.

Ho-hum! "T.N.T. it's a party!" We'll say it was! You don't know the half of it!

### What the Speakers Said

"I believe that the public want more education," said Mr. Brisbane in speaking of motion pictures from the public viewpoint. "The moving picture is one of the methods, one of the best and greatest of all, for doing what every human being who works is striving for, and that is to get an idea of his own mind into another mind."

The speaker referred to the great changes that came with the printing press and of the expansion of facilities for conveying information, putting in the background the former importance of public assemblage as a means of transmitting news of events.

He described the microphone in front of him as representing the culminating miracle "in this century of miracles, an instrument which actually makes it possible for one human being standing on this earth to talk to the entire population of the globe.

"This will have many effects on the human race. It will make for the unification of language. When the sixteen or seventeen hundred million human beings on the earth become sufficiently civilized they will demand that language."

### Never Lost a Nickle

"I have been pleased to do business with the motion picture industry for over fifteen years," said Dr. Giannini. "During that time I have met the humblest and the mightiest. My relations have been most satisfactory, more pleasant than they have been with any other legitimate industry.

"In these fifteen years I have engaged in transactions that have entered the millions, and as yet I have to register the loss of a five-cent piece with anybody in the motion picture business. (Applause.)

"I am going to disregard the traffic signal before I close, Mr. Chairman, as a penalty for asking me to speak here in this splendid company. I am going to request the privilege of being permitted to refer to a hobby.

"That hobby is to take every opportunity and to seize every occasion to administer a rebuke to certain people engaged in the business who prey upon the business and who are known as the excess bonus men."

Drawing the parallel of the prosperous bootlegger who passes the house of a customer when he sees crape upon the door, the doctor declared when he saw the bonus men creeping into the business he regarded it as a symbol of crape upon the door of their customers and he wanted none of that kind of business.

### Magnificent Mae Quotes

"Ladies and gentlemen, kind audience, have no fear about the five minutes being exceeded so far as I am concerned," said Miss Murray. "This line was written by a very marvelous man, 'If we do not please we are not heard at all.'

"That just takes in every tiny thing that we try to do. This business, this profession, means service. With us as it is when standing before the microphone, we must please or else we are not heard at all."

### D. W. Griffith Thrills Listeners

In introducing Mr. Griffith, Mr. Rothafel referred to some of the more famous of his productions and also to the recent "inspiring work of this great genius, an episode in the history of our country. It will give me great pleasure to ask him to stand up and tell the naked truth."

"Ladies and gentlemen and all the poor people who have to listen," began the producer, "I think one of the great not-to-be-understood things of the world is that institution known as the public dinner.

"My goodness, we come here scared out of our lives. You must be bored when we talk. How you ladies are talked to! You know every man is such an egotist.

"You know I began talking ladies to death with my mother. I used to say to her, 'Maw' —I used to call her 'Maw,' a way we have down South— 'Maw, who made the moon? Maw, who made the stars? Maw, what is the thing you mean when you say you love me? Maw, who made the sun?'

"She would say 'God.' Then with the persistence of childhood I would say 'Who made God?'

"I would wear her out and then I would talk my poor sister to death. I had a school teacher when very young and very poor. I remember one day when spring had just appeared, when the road was lined with violets and other flowers, of asking her the old questions, every question, of talking her to distraction

"Ladies, you have been talked to death listening to men, mostly talking about themselves. That is the only story men understand, when talking about themselves. So now we are talking again, mostly about ourselves.

### Light of the Universe

"I heard it said today by one of the greatest lawyers in the world—talking about the power of the motion picture—not even of the press was he talking, but he said something more radical, more far fetched, but bound to be the truth:

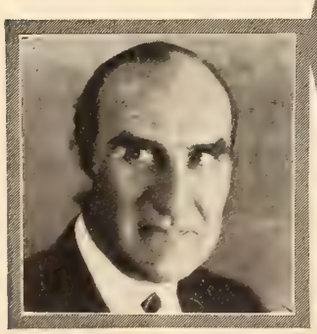
"'The motion picture is the hope of the world.' (Applause.)

"Even as I make this radical statement I am a cynic myself and look into cynical faces. You think it is bunk. Just as folks would have said of Gutenberg and his press. Just as the people who at first ran that press would have been tried as witches and perhaps burned at the stake.

"Just as people who were engaged in pic-

(*Continued on page* 14)

*ERNEST TORRENCE, celebrated Paramount star, gave a characteristic performance in the T. N. T. sketch, "Passionate Italians"*



*AND, oh, how easy on the eyes was Bebe Daniels, in the role of Juliet —all versions, past, present, filmed and censored. M-mm*

*RICHARD DIX, another Paramount star, was the boy who four times in a row saved the heroine from the ghastly villain's clutches*

# Old Lady Astor Says

WELL, good folks, now that the Night is a matter of history and we are getting settled back into the rut again—by that meaning in working togs—we can survey the situation on the evening in question—some of it in public and more of it otherwise. The great majority of it reached the air in corners where two were company or between two heads close together over a table. One of these latter instances was where Arthur Brisbane left the speakers' table and paid a visit to Adolph Zukor seated at a table out front. Probably more business was done in the course of the dinner-dance than was transacted in the hours ordinarily devoted to that pursuit on the following Monday. You can't stop the workers from working when workers meet.

JUDGING from the steadily punctuated laughter in the talk of A. M. Botsford there must have been a string of real jokes on the fire in the five minutes he held the boards. It just happened we were so placed we could not catch them, but we envied the fellows who did. The vice president of the Ampas is developing a well founded reputation as a wit.

WELLS HAWKS was among those present at the Astor. In the course of a conversation the representatives of Miss Pickford uncovered the reason for the absence of that player and Mr. Fairbanks. There was a quiet "at home" celebration of the fourth wedding anniversary. Miss Pickford will miss the New York opening of her production, although prior to her departure for the other side she is giving much personal attention to the arrangements for the local showing.

BEBE DANIELS proved in the death scene of "Romeo and Juliet" that if she restricts a majority of her work to comedy or lighter subjects it is not from necessity. Her interpretation afforded gratification to her friends and surprised those of her admirers who did not know she possessed the voice and the capacity of the serious stage player. The remainder of the cast, Ernest Torrence and Richard Dix, rounded out an excellent trio.

HIRAM ABRAMS looked very much the opposite of the disturbed man he recently has been represented to be. Perhaps he still was chuckling over the allusion to him in the T. N. T. News Reel, "Hiram Abrams embarks on his first trip to Europe to unite his artists." The ensuing shot, like practically all the reel, had little to do with the actual title —in this case being a fishing schooner getting under way. It just happened the artist never had been disunited, only in the minds of the overalert news hunters, or manufacturers, but the diners laughed, and H. A. laughed with them.

AND while on the United Artists we may as well go down the line and finish that part of the story. The second member of the company in evidence was D. W. Griffith, at the speaker's table. Why does not the producer some time declare a vacation from the screen, for a month or so, and give his friends a sample of his quality in a great role on the stage? It is approximately fifteen years since he bade farewell to the footlights. In that time he has acquired much, of art surely and of life probably. To the stage he would bring much that he has acquired around and about the camera It would be certainly a highly novel enterprise and we believe a successful one commercially as well as artistically.

ONE of those who made the most of the evening was Captain A. E. Lathrop, who for the past twenty-eight years has written Alaska after his name when on occasional visits to the States. The captain, who is the theatre owner of the big territory, had planned his departure from New York for twenty-four hours after the party. He has been in town two and a half months, and after a trip to the west coast intends a return visit. Incidentally he remarks that in future when he finds it necessary to take a run down to the states he will bring along a little more money and pass right on through Seattle to New York, which he thinks as a vacation ground is not so bad.

ARTHUR BRISBANE for the second time within a few weeks has appeared as one of the speakers at a film function—to the gratification and still better to the profit of his fellow-diners. The editor is a fluent speaker; not only does he talk rapidly but always may he be depended upon to leave something with his hearers to think about.

RUPERT HUGHES is one man who may with a perfectly clear conscience plead not guilty to the charge of taking himself seriously. How many directors will give utterance to a sentiment such as "Actors know also I am not a director, which makes it unanimous?" That is picking a sentence out of its context, the immediate antecedent reference being a jocular one to Mr. Griffith, who was described as taking the "Paul Jones" ride in his directing costume, "as I did in mine."

WHICH recalls to memory that Mr. Hughes, who in his recent public appearances in New York has given us an insight into the lighter side of his personality, wrote Mr. Griffith a letter after witnessing the initial performance of "America." Perhaps some time the later producer will permit its printing. Then will we get a reflection of the serious side of the Hollywood creator of photodramas, one that will do credit to his head and his heart. It is a gem.

GEORGE KLEINE, who was chairman of the Edison luncheon committee, was on hand to observe how the young fellows perform. The survivor of many functions held under the auspices of the old guard was in his best form.

THE large number present at the dinner who had occasions pleasant as well as stormy heard first-class examples of the oratory of Senator Jimmy Walker must have regretted that one of the happiest speakers in the industry, or out of it for that matter, was permitted to sit on the outskirts of a gathering, to the enjoyment of which he could have added so much. But these here radio programs are arbitrary things, and they are not elastic like the ordinary function where a few minutes makes no difference one way or another.

HERBERT BRENON, to whom has just been given the assignment for the director of "Peter Pan" for Famous Players, picked up a lot of fun in watching the unfolding of the "news reel."

THERE was a goodly gathering of exhibitors present at the revel, from all over the territory of Uncle Sam, including Alaska. There was a delegation from up York State and from the city. Guy Wonders came from Baltimore, and Sam Katz and Abe Blank from the Middle West. Beyond any question the party was the most representative of any ever held in the industry's history.

# All Wires Led to the Astor Ball Room

*Cyclones, Blizzards and Other Capricious Elements of Nature Failed to Prevent an A. M. P. A. Celebration of National Scope*

### Full Quota from Orleans

Atlanta, Ga.

Dixie Land sends its warmest greetings to the A. M. P. A. Please tell our conscientious guiding star, Charlie Pittijohn, that we too are enjoying Board of Trade banquet, one hundred percent attendance, and are now listening in on the promise of the Naked Truth diners to rattle the skeleton until its bones give up the scandal hovering in and about them. Tell our beloved chief Charlie we are for him to the limit and all send our sincerest wishes. Alison Fox; Anderson, Pathe; Exell, Selznick; Burke, Metro; Prince, Paramount; Clark, Goldwyn; Salvini, Inc.; Butner, Educational; Kich, F. B. O.; Beacham, First National; Coyne, United Artists; Bromberg, Sanger Progress; Mitchell, Standard; Bloung, Vitagraph; Rhodes, Hodkinson; Brannon, Eltabran; Davis, Preferred; Williams, Universal; Oldknow, Southern States; Futrelle, Weekly Film Review; E. L. Cole, Secretary.

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### Co-operation Assured

Butte, Mont.

Listening in via Hastings, Neb. Regret we cannot be with you in person. Accept our heartiest congratulations and be assured of our utmost co-operation.

MONTANA FILM BOARD OF TRADE,
Harry Meyer, Secretary

* * *

### Anxiously Waiting

Milwaukee, Wis.

We are anxiously waiting to hear your talks, best of luck to you.

MILWAUKEE FILM BOARD OF TRADE.

* * *

### Travel, Nigger, Travel!

Pittsburg, Pa.

Listening in. Speeches coming in fine, as loud as TNT. My chauffeur got me home just in time to catch your broadcasting. Told him to hurry, I wanted to get the TNT speeches. He asked what it meant. I said travel, nigger, travel.

W. W. HODKINSON CORP'N,
G. R. Ainsworth, Manager.

* * *

### Broadcasted—Hic—Successfully

Portland, Ore.

Heartiest congratulations and best wishes from this board and all its members to your organization and members. We are trying to hear the speeches. What little we have heard are rotten squawks. There is no truth naked or otherwise in your statements that the speeches are being broadcasted, hic, successfully.

PORTLAND FILM BOARD OF TRADE.

* * *

### Des Moines Well Represented

Des Moines, Iowa

Listening for your broadcasting program. All Des Moines Exchanges and A. H. Blank Enterprises represented.

S. S. Schwartz

* * *

### Harmony and Understanding

New Orleans, La.

The whole New Orleans family, exhibitors, branch managers and salesmen, are assembled together in a spirit of harmony and better understanding than has ever heretofore existed, awaiting your radio messages which we expect to receive through the courtesy of the New Orleans Radio Association. Greetings and best wishes from us all.

NEW ORLEANS FILM BOARD OF TRADE,
(and Joint Board of Arbitration.)

* * *

### Tornado Versus W. E. A. F.

St. Louis, Mo.

The St. Louis Film Board of Trade and members of the Joint Arbitration Board send greetings. We are tuning in on the radio in an effort to hear your program. Tornado just passed over St. Louis and we may be unable to locate station WEAF.

ST. LOUIS FILM BOARD OF TRADE.

### Credit to the Industry

Chicago, Ill.

Greetings. Entire personnel, Chicago Film Board of Trade and officers, Motion Picture Theatre Owners, Illinois, which unites comprise Joint Arbitration Board, are anticipating great pleasure in listening to the speeches broadcasted from Station WEAF, New York, by participants at the Naked Truth dinner March 29, 1924, and heartily congratulate you on your original undertaking with assurances that same is indicative of credit of the greatness of the motion picture industry and of value to the continuity of the splendid harmony existing between distributors and exhibitors in our neck of the woods. Cordially yours.

CHICAGO FILM BOARD OF TRADE,
Joint Arbitration Board.

* * *

### Enthusiastically Present

Denver, Colo.

Numbers of film and arbitration boards gathered here endeavoring to tune in. Please count us as being enthusiastically present.

DENVER FILM AND ARBITRATION BOARDS.

* * *

### Cleveland Can't Hear

Cleveland, Ohio

We are unable to hear WEAF station but offer you our congratulations and best wishes.

FILM BOARD OF TRADE AND JOINT
BOARD OF ARBITRATION.

* * *

### Pleasant Anticipation

Cincinnati, Ohio

Entire film board and exhibitor members of joint Board of Arbitration listening in. Anticipating with pleasure hearing your program.

FILM BOARD OF TRADE, CINCINNATI.

* * *

### Mutually Profitable Evening

Philadelphia, Pa.

Members of the Phiadephia Film Board of Trade are standing by waiting to listen in on your speakers. They anticipate a pleasant and mutually profitable evening. Your success is ours.

Oscar Neufeld, President.

* * *

### Poor Static in North Carolina

Charlotte, N. C.

Charlotte Film Board of Trade at banquet table send their greetings. We tried in vain to get WEAF but regret unable to do so due to static conditions. We know you are having a wonderful time. Regret we are unable to be with you. Regards.

CHARLOTTE FILM BOARD OF TRADE,
E. F. Darrine, President.

* * *

### Bring on the Soup

Dallas, Texas

We are with you. When do we eat? Congratulations.

DALLLAS FILM BOARD OF TRADE.

* * *

### Waiting and Listening

Washington, D. C.

Glad to advise both Film Board and Arbitration Board listening and waiting for the speeches best wishes big evening.

FILM BOARD OF TRADE,
Jake Flax, Secretary

* * *

### Hope Static Was Good

Los Angeles, Calif.

Several members of the Los Angeles Film Exchange Board of Trade are listening in at this time anxiously awaiting the opportunity of listening to your speech and, possibly, while this telegram is in your hands we may actually be hearing your address. Our organization extends to you its heartiest good wishes and to our New York General Counsel, who we believe is present. Have the kindness to extend our best regards for the Los Angeles Film Exchange Board of Trade.

A. P. Michael Narlian, General Counsel.

### New Testament of Achievement

San Francisco, Calif.

Many members of the San Francisco Film Exchange Board of Trade will be listening in tonight for your speech. The wonders of the air no less than the wonders of the screen have united for the entertainment, pleasure, happiness of mankind. Remove the motion picture from our lives and civilization goes back a double decade. Remove advertising and we are in the Genesis of our careers with a business Exodus. Advertising the movies by radio is a revelation and a new testament of human achievement.

* * *

### New Haven Listening In

New Haven, Conn.

Members of New Haven Film Board of Trade are assembled in New Haven tonight listening to the various speakers, A. M. P. A. dinner. We want to congratulate you on your wonderful organization and all members here feel we are only sorry that we are not in attendance tonight.

John D. Powers.

* * *

### Through a Cyclone

Oklahoma City, Okla.

Program coming in through cyclone in fine shape. Keep up good work. Regards.

OKLAHOMA CITY FILM BOARD,
A. J. Beck, Chairman

* * *

### Applause from Invisible Guests

Detroit, Mich.

The Detroit Film Board of Trade extends to yourself and those present heartiest greetings. Our own Naked Truth celebration is in progress and we are receiving your program by radio this being possible by the installation of a special receiving set in the offices of the Film Board of Trade. Allow us to congratulate you on the special program you have arranged and assure you of our appreciation of this opportunity to be your invisible guests.

FILM BOARD OF TRADE OF DETROIT.

* * *

### Terrific Storm and Blizzard

Minneapolis, Minn.

Members of Minneapolis Film Board of Trade are listening in and waiting for the speeches. Have been unable to hear anything, however. We are in the midst of a terrific snow storm and blizzard, which no doubt is having some effect. Please extend to the Associated Motion Picture Advertisers our sincerest good wishes.

INDIANAPOLIS FILM BOARD OF TRADE,
A. H. Fisher, President

* * *

### 'Tell Paul to Step on It'

Indianapolis, Ind.

We are listening in. Programme splendid. Congratulations. Tell Paul Whiteman to step on it.

INDIANAPIIS FILM BOARD OF TRADE,
Severin Hotel TNT Banquet.

* * *

### Wampas Rooting Strong

Los Angeles, Calif.

The Wampas extends greatest wishes for a wonderful affair tonight. Every member wishes he were there to participate in the Naked Truth jinks. May this night go down in press agent history as the biggest of the big. Congratulations.

Harry D. Wilson, President Wampas.

* * *

### Full Quota at Seattle

Seattle, Wash.

The combined membership of the Portland Film Board of Trade and the Northwest Film Board of Trade of Seattle comprising all exchange managers, distributing from Seattle and Portland, are now gathered about a banquet table in the Gowman Hotel, Seattle. We have installed radio equipment and are listening for your speeches. We send greetings and regards.

NORTHWEST FILM BOARD OF TRADE.

# Hiram Abrams Re-elected President of United Artists at Fifth Annual Meeting

## Stars Renew Contracts and Extend Them for Three Years

WHEN the announcement appeared that Charles Chaplin, Douglas Fairbanks, David Wark Griffith and Mary Pickford had formed a company known as the United Artists, and the object of which was the distribution of pictures which they would make, the president of one of the large companies uttered a remark which in a way reflected the general skepticism with which the trade as a whole looked upon the remarkable innovation:

"The lunatics have taken over the asylum."

The formal organization of United Artists was completed April 7, 1919. That was five years ago. Just to indicate how far astray was the judgment of the executive whose cryptic remark we have just quoted we print an announcement issued last week by the United Artists:

The annual meeting of the stockholders and owners of United Artists Corporation was held at the offices of United Artists Corporation, 729 Seventh Avenue, New York City, on Friday, March 28.

There were present Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, the owners and their representatives, and it was unanimously decided not only to carry out their existing contracts, but to renew and extend their contracts for a period of three years, except Charles Chaplin, who has eight pictures still to deliver to the Corporation.

It was the unanimous sentiment expressed by the owners and stockholders of United Artists Corporation that they were perfectly satisfied with the executive and personnel of their organization, which resulted in the re-election of all the officers of the corporation.

MARY PICKFORD,
DOUGLAS FAIRBANKS,
D. W. GRIFFITH,
CHARLES CHAPLIN,
United Artists Corporation,
By HIRAM ABRAMS, *President.*

### Strong Financial Statement

It is stated that the forecast as to the approximate financial status of the company printed in EXHIBITORS TRADE REVIEW in its issue of March 22 was confirmed by the official reports submitted by President Hiram Abrams.

It will be noted that instead of there being any substantial basis for the rumors of dissension among the directors and officers of the company there is complete harmony of purpose in the directorate and in the official board.

This feeling was reflected in the cordiality that prevailed during the annual meeting and in the satisfaction that was expressed by the contributing artists as to past performances of the distributing company and its present financial standing.

As to the latter it is betraying no confidence when we say it is reliably stated that while the company began business five years ago without large capital it possesses today assets approximating $1,000,000.

As was announced in the exclusive story in this journal three weeks ago the company in the last year showed an operation profit of nearly $100,000 at a distribution cost in the United States of less than 22 per cent and in its foreign offices, which extend throughout the world and all of which are owned outright by the company, at a rate of 25 per cent.

While it is understood that as a result of the meeting there will be no change in the fundamental policy of the company, there also will be, as was indicated by Miss Pickford in a statement printed in EXHIBITORS TRADE REVIEW March 22, "a readjustment to new conditions."

HIRAM ABRAMS
Who has been re-elected president of United Artists Corporation at the fifth annual meeting of its owners

### Look for Expansion

That this readjustment will take the form of an expansion of the company's activities there is strong reason to believe. If that expansion take the form of enlarging the group of contributing artists it goes without saying that these will be of the first rank, players who may be admitted to full partnership with those now composing the backbone of the corporation's products.

The career of the United Artists has been without precedent in the history of the industry. It is the first time that any group of players have been able to form a distributing organization for their product.

That they have been able to carry their organization through and over the pitfalls that beset all similar companies and to do it with financial success has demonstarted that for once the wiseacres were wrong and that the possession of artistic and creative endowments on the part of the contributors did not automatically prevent them from being good business men and women.

During the past week a story has come out of California which indicates that the successful co-operation displayed in the management of United Artists has led to a number of conferences looking to the acquisition by leading stars of a chain of theatres in about fifteen first-run towns.

The players mentioned in the report are Douglas Fairbanks and Mary Pickford, Norma Talmadge, Charles Chaplin, Harold Lloyd and D. W. Griffith.

### Contracts Delay Action

Several factors would operate to delay any immediate carrying out of the plan, among these being the fact that some of the artists named already are under contract and furthermore that much time would be required to finance such a company and to erect or acquire theatres.

The outright ownership of these theatres, it is pointed out, would obviate the necessity of the present system of road showing employed by some of the players' representatives.

The Egyptian and the Hollywood are cited as typical of the houses the group has in mind as models in size and appointments.

It will be noted that among the players mentioned are all four of those composing the United Artists group.

There is every reason to believe that the United Artists will continue to be a large factor in the making and distribution of high-class motion pitcures.

Mr. Fairbanks and Miss Pickford, it is announced, will sail for a world tour on April 12. As a consequence Miss Pickford will not be able to attend the New York showing of "Dorothy Vernon of Haddon Hall," set for the Criterion May 5.

# Will Hays Again Chosen to Lead Large Motion Picture Group

AT the conclusion of the annual meeting of the Motion Picture Producers and Distributors of America, held April 1, the board of directors entered into a three year contract with Will H. Hays, president of the organization. This contract will run to March 5, 1928. The association, which originally consisted of nine large producing and distributing companies, now has a membership of twenty-one. The W. W. Hodkinson Corporation was elected to membership at the meeting.

Mr. Hays' contract does not expire until next March, but the organization took this occasion to renew the contract, which is a great compliment to the work Mr. Hays has accomplished during his term of office.

At the time Mr. Hays took over the office there was considerable dissension in the motion picture industry and there was a hard road ahead of the former Postmaster General, but with his usual dominant and aggressive spirit he tackled the problems and developed an organization that in influence is without precedent in the industry.

It is understood the salary of the president will be as before $150,000 a year.

Since taking office Mr. Hays has devoted no little time to effecting a more cordial relation and understanding between motion picture producers and the public. His work along this line has been one of the outstanding features of his tenure of office and has proved invaluable to the industry as a whole.

There had been several occasions when the public was aroused by incidents relating to motion pictures, and it was largely through the efforts of Mr. Hays that resentment has been removed.

The signing of the contract by Mr. Hays for what amounts to another four years will set at rest any talk that the president of the producers and distributors would resign his office to re-enter the presidential campaign. The action is a mark of the confidence existing between the parties of the first and second part.

## FAMOUS PLAYERS-LASKY WIN DISPUTE

### *Chief Justice Schmuck Decides on Breach of Contract Suit*

IN a decision just announced, Chief Justice Schnuck of the New York City Court, sitting as final Arbitrator, broke a deadlock in a case brought by Famous Players-Lasky Corporation against Small, Strassberg Circuit, Inc. This case was originally tried before the Joint Arbitration Board of the F. I. L. M. Club and T. O. C. C. and resulted in a tie vote.

Chief Justice Schmuck was thereupon chosen by the Arbitration Board as the final Arbitrator. His decision is final and by it Famous Players-Lasky Corporation will recover $4,385 for breach of contract by Small, Strassberg Circuit, Inc., which operates the Kismet, Summer and State Theatres, Brooklyn.

It is said that the decision is of great importance in that it decides that the provision in the Standard Uniform contract which provides that an application for contract is automatically revoked if not approved by distributor within seven days after it is signed by the exhibitor, may be extended by exhibitor orally or by conduct showing that he intends that his application shall be kept alive beyond this seven day period.

Austin Keogh appeared on behalf of Famous Players-Lasky Corporation and Mrs. Levy of Hartman & Levy, appeared for Small, Strassberg Circuit, Inc.

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## 'LURE OF THE YUKON' MADE IN HEART OF ALASKA

Within the very near future Norman Dawn, producer and director, will realize his fondest wishes in the releasing of a production he has dreamed of and long since planned for. It was always his desire to some day make his own picture in the open spaces of the far north; believing that neither the mountains of California nor any other place could provide the true Alaskan atmosphere. "Lure of the Yukon" is probably the first and only picture that was ever made on the river bearing that name.

Mr. Dawn set out for Alaska over a year ago, accompanied by his wife and a cameraman; they traveled through Alaska seeking a proper location.

Spending his time in learning the ways of the Eskimos and natives, and studying the country from the standpoint of its adaptabilty for shooting a picture, soon convinced Mr. Dawn there would have to be several changes in his plans. The shining of the sun for only two hours a day made it apparent that the picture would be a long time in the making. He then sent to Hollywood for a cast of well-known stars,.

Eight thousand miles from Broadway, enduring privations in an almost barren land with nothing but ice and snow, in the dead of winter when the thermometer registered as low as eighty-six degrees below zero, Mr. Dawn patiently worked and labored to produce a picture of that romantic country. Negotiations are now in the course of proceedings with a large distributing corporation, and as soon as they shall have been completed a further announcement will be made.

* * *

## MISSISSIPPI KILLS CENSORSHIP

Censorship in Mississippi is dead. The Committee on Education has unanimously reported against the proposed censorship bill for the state. This makes it impossible for passage. The fight was one of the most bitterly contested in the history of the state and exhibitors are elated at the hard fought victory.

T. N T. BILL YEARSLEY

This First National artist makes a specialty of 24-sheet posters and guarantees them to be lifelike 'nd everything. He edited the trade paper issued at the T. N. T. dinner and did a very good job

## PRODUCTION COMPANY ORGANIZED WITH DENVER CAPITAL

With the incorporation recently of the Nontheatrical Photoplay Productions Company, which was organized to make accurate educational photoplays, Denver, Colo., will see the actual work of a motion picture outfit in operation.

A site near Inspiration Point, Denver, having twenty acres of land, has been purchased and it is the intention of the organizers of the company to build a small city that will have in it the various kinds of architecture of the different parts of the world.

The organizers of the company are said to include such men as ex-Governor E. M. Ammons, Otis B. Thayer, Judge Samuel Johnson, Albert F. Sittloh, John L. Maim, Dr. David H. Foose, Halsted L. Ritter, Dr. Allen Moore and C. W. Runnell.

Dr. Allen Moore, who is a noted Orientalist and a Fellow of the Royal Geological society of Great Britain, is already working toward building the educational pictures. Otis B. Thayer will act as director general. The company has received the indorsement of many prominent organizations including women's clubs of Denver.

* * *

## ALTOONA THEATRE WINS 'GOING UP' LOBBY PRIZE

Douglas MacLean Productions announced this week the results of the contest for best decorated theatre fronts, in connection with showings of Douglas MacLean's "Going Up." Mr. MacLean offered five prizes. There were many entries and competition was keen.

The judges—the exploitation editors—L. H. Moens of Motion Picture News; Epes W. Sargent, Moving Picture World and L. A. Morgan, EXHIBITORS TRADE REVIEW, selected the five winners, as follows:

First—Strand Theatre, Altoona, Pa; second—Strand Theatre, Independence, Kan.; third—Barcli, Schenectady, N. Y.; fourth—Capitol, Oklahoma City; fifth—Colonial, Tacoma, Wash.

* * *

## SHERRY AGAIN WITH C. C. BURR

Another popular actor returns to the C. C. Burr fold in the person of J. Barney Sherry, who is playing the leading role in "Lend Me Your Husband" now in production at the Burr studios in Glendale, under the direction of William Christy Cabanne.

## FRIENDS HONOR CLOAKEY ON EVE OF DEPARTURE

### *Prominent Canadian Showman Leaves to Take Up New Duties*

WITH the enthusiastic good wishes of over 200 friends and admirers ringing in their ears, Mr. and Mrs. Oral D. Cloakey, the former being the recent manager of the Ottawa Regent Theatre, bade a formal farewell to Ottawa, at a good cheer party in their honor in the Elks club rooms at the Loew Theatre Building on March 26. On behalf of those present, Sam Roy, assistant manager of the Regent who acted as master of ceremonies for the lively function, presented Mr. and Mrs. Cloakey with suitable gifts, the former receiving a steamer wardrobe trunk and Mrs. Cloakey a beautiful lady's tray club bag. A great dance followed, Mr. Cloakey played the xylophone in a farewell appearance before his many friends and various acts from other theatres provided a splendid programme until an early hour. Representatives of the Elks, Rotary, Lions, Kiwanis, One Hundred and other community clubs were present as well as the staffs of all local theatres. The Regent Theatre orchestra played the music for the dancing.

Mr. and Mrs. Cloakey left the Canadian Capital on March 28, for Los Angeles, where he is taking the position of director of theatres and exploitation for the Universal Pictures Corporation. Their departure from the city was the occasion for another demonstration of friendship on the part of local associates, the couple being given a noisy send-off at the depot.

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## RESOLUTIONS PRAISE SHOWMEN FOR CO-OPERATION

At the regular meeting of the F. I. L. M. Club, on March 19, a resolution was drawn up and unanimously passed thanking E. F. Albee, J. J. Murdock, B. S. Moss and A. G. Whyte for their broadminded spirit of co-operation in accepting contracts drawn up by theatres which have passed into the hands of these men. In many cases when a theatre is sold, the new owners refuse the film contract signed by the former owners. This results in a big loss of distributors and makes it necessary to resell the films and results in delays to the regular customers.

Cancellation of contracts has heretofore been a thorn in the side of distributors and has caused no end of trouble but it is thought the action of several leading showmen in accepting obligations will go far to relieving the situation.

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## 'AFTER SIX DAYS' SCHEDULED FOR FOUR NEW RUNS

Weiss Brothers' Artclass Pictures Corporation announces that it has placed "After Six Days," the biblical spectacle, for four more indefinite runs in various cities.

Starting in Pittsburg, the photoplay will open at the Nixon Theatre on March 31. Norfolk, Va., will gaze upon it next when it opens at the Wells Theatre on April 14. On April 21 it will be presented simultaneously at the Castle Theatre in the famous theatrical "Loop" district of Chicago and at the Bijou Theatre in Richmond, Va.

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## MORITZ RETURNS

Allen Moritz has returned to New York from a business trip which included Pittsburgh, Cincinnati, Cleveland and Detroit. As special representative for Preferred Pictures Corporation Mr. Moritz attended a series of sales conferences held by Harry Charnas in these cities.

# Four Eastern Film Laboratories Combine to Form $6,000,000 Company

THE consolidation of the important film laboratories of the east is now an accomplished fact. Announcement has been made of the formation of Consolidated Film Industries, Inc., with a capitalization of $6,000,000. Consolidated Film Industies, Inc., have taken over all the assets and the businesses of Craftsmen Film Laboratories, Erbograph Company, Republic Laboratories and Commercial Traders Cinema Corporation.

L. James San will head the new organization as president and general manager. Mr. San will immediately take up the task of co-ordinating the work of the various companies.

Herbert J. Yates, vice-president, will take charge of sales and advertising. Associated with him as special representatives will be Messrs. Benjamin Goatz and J. Brophy. Messrs. W. H. Evarts and A. Cantor will continue in the Consolidated sales force.

Harry M. Goetz and Leonard Abrahams, vice-presidents, will have charge of the management of all of the plants taken over, and associated with them will be the complete technical staffs formerly with the various companies.

Benjamin Goetz has been elected treasurer, and Rubert E. Witmer, secretary. Ludwig E. B. Erb, Morris San, Edmund C. Dearstyne, Joseph San will together with the officers named in the foregoing make up the Board of Directors. The general offices of the Consalidated will be established at the earliest possible date at 729 Seventh Avenue, New York City.

The Title Department for all plants will be in charge of Louis Meyers. This department will be considerably enlarged to bring it up in scope and operation to the requirements of the combined plants, with provision made for the translations to all languages and to the preparation of titles suited to the different countries of the world.

The organization of Consolidated Film Industries, Inc., marks the retirement from active business of Ludwig G. B. Erb, who welcomes the opportunity to take a much needed rest from the arduous duties which have occupied him so successfully for so many years. Mr. Erb, however, has consented to continue on the board of directors as chief technical advisor.

# Insects To Take Their Place as Stars In Scientific Feature

FOR the first time in the history of motion pictures an "educational" is to be made on the same elaborate scale as any of the big super-productions and "road-showed" at top prices.

Word of this radical departure in film progress has just come from Pincipal Pictures, where, for the past few months Sol Lesser, and Louis H. Tolhurst, scientist and maker of the "Secrets of Life" series, have been working quietly on a scenario which, when filmed, is destined to prove one of the most astounding creations that have yet come out of picture-land.

The task of serving educational films in delectable form is not new to Lesser and Tolhurst. Their series of short subjects known as "The Secrets of Life," treating of the life of the ant, the doodlebug, the spider, the fly and other insects, have taken the country by storm and have proved to be the most successful series of short reel subjects released this year.

Notwithstanding their authenticity from an educational standpoint these films, with their abundance of humor, have proved that a picture may contain a maximum of entertainment value and yet serve as excellent educational material.

Although the exact nature of the big production has not yet been made public, it is understood that it will treat of the development of life from its earliest stages, encompassing in its scope a field that would take many volumes to describe in book form.

An undertaking, such as the vast one contemplated, would be looked upon skeptically by practical picture men were it undertaken by any but Lesser.

But this producer, with his almost uncanny knowledge of "what will prove successful at the box office," commands the respect of all picturedom through his record of achievement.

Speaking of Sol Lesser and the contemplated project of the "super-educational," Mr. Tolhurst says: "It is not alone Mr. Lesser's knowledge of the practical side of producing that will make this picture a success. It is his sense of responsibility to the public which he always feels, and his desire to give to the world only creations that render a service—films that make folks happy, that make them think, and both."

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## NEW COMPANY ENTERS MOTION PICTURE FIELD

Albany, N. Y.—After a slump which has existed for some time in the number of companies incorporating to enter the motion picture business in New York state, brought the formation and filing of papers on March 31, with the secretary of state of a company capitalized at $6,200,000. The company has assumed the name of the Consolidated Film Industries, Inc., maintaining its principal office in New York city.

T. N. T. RUPERT HUGHES

Although not a press agent he is a writer of some note. He is a Goldwyn author and director and wag merchant at the T. N. T. annual dinner

## 'CYTHEREA' MEASURES UP TO EXPECTATION

*Samuel Goldwyn Brings Print East for Executive Preview*

SAMUEL GOLDWYN returned from the coast last week, bringing with him the first print of "Cytherea—Goddess of Love," his latest First National picture which was pre-viewed by the Home Office executives of that organization.

The production, under the direction of George Fitzmaurice, was created by Mr. Goldwyn with one idea—to make it the outstanding box office attraction of his entire career as a producer. Judging from every angle, it is pointed out that the producer has employed every element to accomplish his purpose.

"The results on the screen can only be judged when the picture reaches the public," says Mr. Goldwyn. "However, I believe Mr. Fitzmaurice has been successful in injecting into this production the factors that go to make up a box office picture of extraordinary strength.

"The novel itself by Joseph Hergesheimer is one of the biggest sellers in years. It is one of the most discussed of modern fiction. Its theme is humanity itself.

"George Fitzmaurice is the ideal director for 'Cytherea.' It is the exact type of story in which he excels. Mr. Fitzmaurice has directed the production with sympathetic understanding and keen perception of commercial values and so developed the love theme that it becomes a beautiful study of a woman's soul.

"On par with the popularity of the book itself is that of the cast—Lewis Stone, Alma Rubens, Irene Rich, Charles Welesly, Norman Kerry, Constance Bennett. These are only some of the big names that make up perhaps the best box office cast I have ever assembled.

"'Cytherea—Goddess of Love,' is fundamentally a story that demands artistic treatment. For that reason we have used color in the three most important love sequences."

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## MANNING LEAVES PRINCIPAL—FOR NEW FIELD

Norman Manning, for the past year and a half, studio manager of Principal Pictures Corporation, will shortly sever his connections with that organization.

Manning plans to delve into the picture world in other channels. His resignation was tendered the Principal officials this week.

He is one of the best known studio heads on the coast. He built the old Balboa studios and was general manager of that plant for some years. He has been in the production end of the business as well as studio management.

When Principal Pictures Corporation took over the old King Vidor studios in Hollywood, Manning supervised the rebuilding of the plant which today is one of the most up-to-date and thorough picture organizations in the West.

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## JENKS BILL FINDS STRENUOUS OPPOSITION IN ALBANY

Albany, N. Y.—Without so much as a single person appearing in behalf of the bill, a hearing on the Jenks bill relating to the admission of unaccompanied children to motion picture theatres in New York State, held at the State Capitol, brought forth so strenuous opposition that there is little likelihood of this particular bill being reported out of committee.

*THE Oriental atmosphere in "Pagan Passions" is carried out in smallest detail. One can almost detect the pervading odor of joss sticks*

*CHINA lends itself to mystery and charm. The heartaches are hidden in the seething rush of humanity and the battle of a white woman for her honor is only a minor incident.*

*BEACHCOMBERS rub elbows with aristocracy in Lotus Land. The characters on the left are very good types of China's victims of circumstances and fate*

# Mysterious China Lends Itself to Selznick's 'Pagan Passions'

***The Love Story of a Youth Thought to be a Half Caste Is Cleverly Handled to Play on the Emotions and Teach a Moral***

## FOUR NEW DIRECTORS FOR FAMOUS PLAYERS

*Men Elevated to Directorship for Outstanding Performances*

THE injection of new blood and new ideas into the making of motion pictures became a reality rather than a phrase when Jesse L. Lasky, of Famous Players-Lasky Corporation, announced March 28, at Hollywood the elevation by his organization of Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle to the post of director.

"In making these four men directors," said Mr. Lasky, "we are following our policy of striving to keep the quality of our product steadily advancing by incorporation of new ideas and encouraging new blood. All four are exceptionally well equipped through years of training to take over their new directorial duties and already have made their marks in the screen and stage world.

"Paul Bern, who recently became associated with our organization and wrote the scenario for the next Pola Negri picture, 'Men,' has had a wealth of experience in his chosen field," said Mr. Lasky. "Three years of intensive study of film cutting, titling and scenario construction followed a brief experience as an actor on the legitimate stage. Then he became assistant to Hugo Ballin, and later editor-in-charge for Goldwyn, during which period he wrote the scenario for 'The Christian.' More recent productions of his pen are 'Name the Man' and 'The Marriage Circle.'

"Paul Sloane is possessed of equally valuable experience. He it was who wrote 'Over the Hill' and the adaptation of 'If Winter Comes,' and more recently wrote the scenario of 'Big Brother' and the latest Thomas Meighan picture, 'The Conference Man.'

"Our opportunity of availing ourselves of the talent of Mr. Burnside is particularly gratifying. Known far and wide and for his wonderful spectacular presentations at the New York Hippodrome and as stage director for Charles Dillingham, he knows the mechanics of lighting and scenic effects as few men do. For the past two months he has been at our Long Island studio learning the technique of screen production.

"Frank Tuttle, one of the organizers of the Film Guild and a keen student of the drama as well as the photoplay, has been associated with us for some time at the Long Island studio, his first work for us being the adaptation of 'The Conquest of Canaan.' He recently wrote the adaptation of 'Manhand'ed' for Gloria Swanson."

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## SCHULBERG PLANS EARLY WORK ON BALMER NOVEL

Preliminary plans are under way for the production of Edwin Balmer's novel, "The Breath of Scandal," which will soon be filmed at the B. P. Schulberg Studios for release by Preferred Pictures

Olga Printzlau, whose recent adaptations have included "Daughters of the Rich" and "Maytime," is now writing the screen version of this popular story which was first published serially by Cosmopolitan Magazine and subsequently became a best-seller when issued in book form by Little, Brown and Company.

Mr. Schulberg is now casting for the players to enact this society story which calls for elaborate production. The complete list of names has not yet been announced but it is understood that one of the principal parts will be given to Ethel Shannon. Since her exceptionally fine work in "Daughters of the Rich" and "Maytime," Miss Shannon has become a real box-office asset.

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## SCREEN ADVERTISERS TO MEET

The Screen Advertisers Association, which is the motion picture department of the Associated Advertising Clubs of the World, will hold its annual election of officers at Hotel Statler in Detroit, April 10 and 11. This election is usually held at the Associated Clubs annual convention, but since the big convention will be held in England this year and many screen members may not be able to attend, the election is being held in this country where all may have a vote.

Douglas D. Rothacker, president of the Screen Advertisers Association, invites all interested in the screen medium to attend the Detroit gathering, even though they are not Association members.

T. N. T. CHARLIE EINFELD

Charlie has high aims in his publicity work for First National. His blunderbus is full of original ideas and his little Pilgrim suit is apropos of his shrinking violet modesty. Ain't he wonderful?

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## PRODUCTION STARTED ON FIRST CHRISTIE SPECIAL

Production is well under way on the first of the Al Christie Special features which were announced a few weeks ago for Hodkinson release. About nine or ten weeks time will be consumed in the making of this feature, and with favorable weather conditions and keeping on schedule director Scott Sidney states that the production will be ready for release late in May.

All of the space in the Christie studios which is not devoted to covered stages has been utilized in the building of a city street with tall buildings, subway entrances and other details which will make an effective appearance for the exterior scenes of the production.

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## FAMOUS PLAYERS STUDIOS WILL OPERATE AT CAPACITY

Within two months eighteen production units will be actively at work in the studios of Paramount. Thirteen of these companies will be engaged at the Lasky studio in Hollywood and the remaining five at the Eastern studio at Long Island City. Early in the summer three more units will be added at the Long Island studio.

This announcement was embodied in a statement issued at Hollywood by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, who recently returned to the West Coast after a two months' sojourn in New York where, in conference with Adolph Zukor and Sidney R. Kent, Mr. Lasky completed the details of the big production program which is now being launched and which will provide the Paramount releases for the coming Fall and Winter season.

* * *

## GRIFFITH ENGAGES NEWCOMBE

Warren A. Newcombe, art designer, for D. W. Griffith's "America," has been engaged by Mr. Griffith as an art director for the ensuing year. Mr. Newcombe has produced two pictures of his own, "Sea of Dreams," and "The Enchanted City," notable for their paintings. Mr. Newcombe will join Mr. Griffith in Italy later.

## MILWAUKEE OPENS NEW MODERN THEATRE

*Two Million Dollar Picture Palace Among Finest in World*

WITH the opening, March 28, of the Wisconsin theatre, Milwaukee, takes its place alongside New York and Chicago in the matter of fine motion picture theatres.

Built at a cost of $2,000,000 by J. E. and Thomas Saxe, the theatre is not only one of the most beautiful in the world, but also one of the largest, having a seating capacity of 3500.

City and State officials, as well as society leaders and prominent figures in the picture industry, will join with the owners in the dedication of this newest addition to the chain of First National houses Friday night.

"Why Men Leave Home," the Louis B. Mayer-John M. Stahl production has been selected as the inaugural attraction.

One of the distinguishing features is the great electric sign, the largest theatre illuminating device in the world. It is 75 feet high, each letter being taller than the average man. Inside the theatre is a special lighting system, arranged so that colored light, in keeping with the thematic stage lighting, may be used to carry picture atmosphere to every part of the auditorium.

Music will be provided by two orchestras and a $50,000 organ, one of the two double-concoled instruments in existence. One orchestra will be stationed on the mezzanine promenade surrounding the lobby.

E. J. Weisfeldt, who has been managing director of Saxe's Strand, will be in control of the new theatre. As director of productions at the Wisconsin, Mr. Weisfeldt is responsible for the type of pictures shown, as well as prologues and presentations. He has established a fine record as the director of the Strand.

* * *

## FADMAN LETS TERRITORY FOR RED SEAL PICTURES

Edwin Miles Fadman, president of the Red Seal Pictures Corporation, has just returned from a trip during which he closed the following deals.

"The Einstein Theory of Relativity" film to the Greiver Productions for northern Illinois and Indiana, and to the Standard Film Service Company of Cleveland, for Ohio, Kentucky, Michigan, western Pennsylvania and West Virginia.

"Bill," the five-reel featurette selected by the New York Times as the best photoplay of 1923, and recently chosen by the National Board of Review for membership on their list of "Exceptional Photoplays," was sold to the Greiver Productions, Chicago, for the territory of northern Illinois and Indiana, and to Skirboll Gold Seal Productions, Inc., for the territory of Ohio and Kentucky.

* * *

## CLAIRE WINDSOR HAS FEMININE LEAD IN 'FOR SALE'

John McCormick, First National coast representative, announces that the cast for "For Sale" has been completed and production will commence immediately.

Claire Windsor, who has just returned from abroad where she was engaged in Edwin Carewe's "Son of the Sahara," also for First National, will portray the leading feminine role. Adolph Menjou will interpret the role of Joseph Hudley, a part peculiarly suited to him; Robert Ellis will play opposite Miss Windsor, while Mary Carr and Tully Marshall make it a cast of superlative merit.

## Large Trade Gathering at T. N. T. Revel

(*Continued from page 6*)

tures were burned at the stake. Not their bodies, no, but do we live by bodies alone? Our souls even have been burned at the stake. But that will not matter in a hundred years from now.

### Pictures World Language

"Let the book say what it will, it speaks only in one language. The word you speak, my friends, my brothers and sisters, speaks in the only universal language that has been invented since the beginning of time, because it speaks to all people and speaks clearly to all nations of the earth. That is the motion picture.

"When it speaks great truths then will the motion picture wipe out the great absurdity of war. It is one power that can do it."

### Hughes Joshes Everyone

Mr. Hughes spoke in satirical vein throughout. To the editor of the Hearst newspapers he alluded as "this young reporter on the left who writes for the Munsey publications." He desired to call the attention of his producers, "if they still are my producers," to the statement of Dr. Giannini that he had never lost a five-cent piece in a motion picture transaction. "They have utterly overlooked him," he remarked amid laughter.

When he declared he was impressed by being in the only long-tailed coat at the table "except that worn by Mr. David J. Griffin, who I am told is also a director," D. W. led the applause.

The diners laughed again when the speaker said that "Mr. Griffin has just finished taking a scene in his great and marvelous success of 'The Golem.'

"Mr. Griffin has just taken the Paul Jones ride, taken in his directing costume, as I did in mine. Actors know also I am not a director, which makes it unanimous.

### World's Worst Film

"I think no one as yet has said any good word for our hosts. When I eat a good dinner I try to say a good word for my hosts. It is owing to the advertising men that I get such good notices in the ads. A sample of what they did for me is in my most recent picture. 'This picture is supreme. It has everything that should be avoided.'

T. N. T. MORTON B. BLUMENSTOCK
No, the above advertiser is not a sheik of the silversheet. He is too modest for that. He is one of the members of Famous Players' publicity staff

"This appears in the ads in large letters.

"An exhibitor writes in 'We have had rottener pictures, but not in respect to patronage.'

"I have never yet seen a picture that didn't break a record, in Skaneateles or somewhere.

"I wish to thank the advertisers and to say that no blow will drive me even more completely out of business than now, not yet having entered it."

### Mr. Hays Enthuses

"I will tell the naked truth," said Mr. Hays. "For two years I have given thought to that matter. I accept the challenge and will tell the naked truth about those of us who are here and of the industry and to that innumerable audience frequently spoken of as not here—to us for a moment about them and to them for a moment about us.

"It has been suggested that this instrument (indicating the microphone) is sensitive, and so those of us here may well bear in mind is the public sensitive. I wish that that public might see as that public hears this audience tonight.

"This program may well be an answer to their query: 'Just what and how does the motion picture industry and its personnel perform?"

"We of the industry must not forget that we are the servants of that public just outside this instrument, that it is for them our service is conducted.

### Pictures an Essential

"And to this public whose servant this industry is I give this naked truth: After two years of careful study of the situation I would that they might hear this from down stairs to Los Angeles, where they are listening in—The motion picture industry which you men and women compose is an essential business in this country and in the world.

"And there is no finer, more earnest, more sincere and striving group of men and women engaged in any business in the world. (Applause.)

"From the studios created by your energy go men and women to every corner of the earth to bring to the Main Streets of this country that instruction and entertainment which have now become second to nothing in importance as social and commercial factors of the nation.

"Every success is a shadow of an individual. Men and women have striven to bring about that which now obtains in this business.

"This may very well be called tonight the New Year's Eve in the motion picture industry because of the future that is ahead for the business."

The speaker here alluded to those who had preceded him and to the variety of interests represented by them, declaring on the part of the industry a rededication to the service of the public.

* * *

## JACK HOXIE SIGNS FIVE YEAR UNIVERSAL CONTRACT

Coincident with the arrival in New York early this week of Jack Hoxie's latest Universal feature, "Ridgeway of Montana," comes word from Universal City that the popular western star has been signed by Universal for a period of five years. He will make a series of high class western dramas, of a special super-feature variety, which are planned to surpass by far the box-office success he has turned out for Universal during the past year.

The new contract, negotiated following conferences between Carl Laemmle, president of the corporation, Julius Bernheim, general manager of the studio, and the star, is based on one of the new "sliding scale" arrangements put into force at the larger studios. This calls for increase in salary at stated periods, and the first pictures under the new contract will be staged on a more elaborate scale than before and at a higher figure.

Under the new contract Hoxie will be starred in some very important plays. Clifford Smith, former director of William S Hart, will direct, and Isadore Bernstein, veteran scenarist, will be supervising editor of the Hoxie scripts.

* * *

## WILLIAM FAIRBANKS TO MAKE SERIES FOR C. B. C.

Word has been received from Harry Cohn, vice-president of the C. B. C. Film Sales Corporation, that William Fairbanks has been signed to star in a series of twelve big feature productions. These pictures are not to be western stories. On the contrary, they will be society dramas that will have abundant action, mystery and thrill.

Work will soon be started on the first picture of the series.

HISTORICAL PIONEER DRAMA
"The Way of a Man," Pathe's ten episode serial, is en to make the series of pictures historically correct serve it for posterity. More than usual care is taken to make the serise of pictures historically correct.

## M. P. T. O. CONVENTION PLANS COMPLETED

*Railroads Offer Rate Reductions to Theatre Owners*

THE National Headquarters of the Motion Picture Theatre Owners of America during the Boston Convention, May 27, 28 and 29 will be at the Copley-Plaza Hotel and the convention banquet will be held there on the evening of Wednesday, May 28.

President Sydney S. Cohen and other members of the convention committee will meet in Boston this week to conclude all arrangements. The local committees, under the direction of Ernest Horstmann and Jacob Lourie, have secured the complete co-operation of all the Theatre Owners of Massachusetts in helping to make the convention a pronounced success and the stay of the delegates there pleasant and agreeable.

Theatre Owners are especially urged to bring the women members of their households to the convention, as the elements of entertainment in and around Boston are so varied as to keep interest at a keen pitch during the entire convention time.

Large delegations will be present from the different states and the Canadian division of the Motion Picture Theatre Owners of America will have at least a hundred Dominion Exhibitors there. J. C. Brady and H. Alexander of Toronto made a special trip to National Headquarters to complete arrangements for this delegation. The entire area of North America will be represented in what gives promise of being the greatest convention in point of numbers, activity and influence yet held under the auspices of the Exhibitors division of the Motion Picture Industry.

Fare and one-half concessions have been obtained from all the Trunk Line railroads, and this will favor Theatre Owners very much in saving transportation costs. Entire state delegations have already made hotel reservations and it is advisable that Theatre Owners move along this line of preparation as soon as practicable.

* * *

## KANSAS M. P. T. O. CONVENTION OPENS AUSPICIOUSLY

The convention of the Kansas Motion Picture Theatre Owners opened April 2 with great enthusiasm. Committee reports were read on arbitration and admission tax and officers reports were submitted.

Walter Gunsolly, president of Chamber of Commerce of Emporia, gave the welcome address.

An elaborate banquet was held in the evening, at which Richard J. Hopkins, Justice of the Supreme Court, and County Attorney Roland Boynton were the speakers. The Strand orchestra and the Glee Club of the Emporia State Normal School furnished the entertainment.

Officers will be elected before the meeting adjourns.

* * *

## C. B. C. SELLS FOREIGN RIGHTS

T. C. B. C. Film Sales Corporation have sold the Apollo Trading Corporation, the foreign rights to several of their feature pictures for all of continental Europe with the exception of Holland and the Scandinavian countries. The pictures are: "Yesterday's Wife," "Forgive and Forget," "Innocence," "The Marriage Market," "Discontented Husbands" and "The Barefoot Boy."

* * *

## SAILS FOR SOUTH AMERICA

George Weltner, a representative of the Foreign department of Famous Players-Lasky Corporation, sailed on Saturday, March 29, on the Southern Cross for Buenos Aires on a special mission for E. E. Shauer, director of the department.

T. N. T. WALTER EBERHARDT
Member of the entertainment committee and also "crowned" King of the Movies, as Oscar Peanuts, in the Press Agents' Own Popularity Contest

## FIRST NATIONAL WILL MEET APRIL 23

*New Orleans Chosen as Meeting Place for Annual Congress*

THE annual congress of Associated First National Pictures, Inc., will be held this year in New Orleans beginning April 23. The meeting will be in session for a week.

Selection of stories for the screen, action on reports submitted in a nation-wide check up on the public taste and the formulation of plans in an attempt to co-operate that the production, distribution and exhibition of motion pictures shall be on a higher plane, are among the chief objects of the meeting, according to Robert Lieber, president of First National.

The New York delegation to the convention will be headed by Robert Lieber, president; H. O. Schwalbe, secretary-treasurer; R. A. Rowland, production manager; and E. A. Eschmann, general manager of distribution. E. Bruce Johnson, chief of the First National foreign department, will report on his activities during the past year.

## PARAMOUNT MAKES MANY EXPLOITATION SHIFTS

*Big Releasing Program Calls for Complete Reorganization*

IN anticipation of the big releasing program to be launched by Paramount for the coming Fall and Winter season, the companys' exploitation department, under the direction of Claud Saunders, has been completely reorganized. In addition to the five men who have been handling the field work of the department since last Fall, sixteen more exploiteers have been added during the past two weeks.

Russell B. Moon, who has been handling the New England territory, is transferred from Boston to Chicago; Leslie F. Whelan has been transferred from Cleveland to Philadelphia and will also handle the Wilkes-Barre territory; Kenneth Renaud, who has been operating in the Southern territory with headquarters in Atlanta, is transferred to Detroit, and Harry C. Eagles and Rick Ricketson remain at San Francisco and Denver-Salt Lake City respectively.

The other assignments are as follows: Bob Gary, Kansas City; George Gambrill, St. Louis; Vernon Gray, Washington; Jack Hellman, Minneapolis; Gavin C. Hawn, Atlanta; William Bender, Cleveland; John Callahan, New Haven; Curtis Dunham, Dallas; John P. McConville, Boston and Portland, Me.; William Mendelssohn, Buffalo; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Harry Swift, Los Angeles; Charles E. Wagner, Columbus; Irvin A. Waterstreet, Indianapolis; Donald McLoud, Milwaukee.

Of the above named men, Messrs. Gary, Gambrill, Gray, Hellman, McConville, Ridge, Robson, Swift and Waterstreet were with the department previously.

Leon J. Bamberger, who has been temporarily handling the New York and New Jersey territory from the New York exchange, is back at the home office where he has resumed his position as assistant manager of the department.

* * *

## FIGHT PICTURES BANNED

Dempsey-Firpo fight pictures have been banned in Ohio by Vernon M. Riegel, head of the Ohio censor board. Edward Sullivan, owner of the Ohio rights, had been given permission by Columbus local authorities and the Ohio censors passed the pictures.

T. N. T. THE GANG'S ALL HERE
Paramount exploiteers ready to go. Left to right they are: Vernon Gray, Washington; Charles Wagner, Columbus; Gavin C. Hawn, Atlanta; Wm Bender, Cleveland; Russell Moon, Chicago; Leon J. Bamberger, Assistant Manager; Wm. Mendelssohn, Buffalo; Curtis Dunham, Dallas; John Callahan, New Haven; Claud Saudners, Manager, Division of Exploitation.

## ROBERT VIGNOLA WILL PRODUCE FOR METRO

### *Well Known Director to Start Work at Hollywood Next Month*

METRO announces that an arrangement has been made with Robert G. Vignola whereby the well known director will produce a series of Robert G. Vignola Productions for them.

Officials of the Metro organization feel that the association will be a particularly happy one. In obtaining Mr. Vignola's productions, they believe, it will further the policy of Metro to give exhibitors the finest possible motion picture entertainment.

Robert G. Vignola is one of the foremost directors in the business and his achievements are too well known to require dwelling on in detail. Undoubtedly he is one of the half dozen most experienced, constructive and fearless directors making box office successes. He was responsible for the Marion Davies' successes, "When Knighthood Was in Flower," "Enchantment" and "Yolanda." Practically every star in the business has, at one time or another, appeared under his direction.

Mr. Vignola has but recently returned from a tour of the world, taken in order to add to his store of experience and gather data for his future productions. He will have his first opportunity to employ the results of this trip in his initial production for Metro on which he will begin work at the Metro studios next month.

The Metro announcement also contains the information that the first of Mr. Vignola's productions under his new arrangement will be from an original story by E. Lloyd Sheldon. This is now being put into shape for production and plans are being made for Mr. Vignola's arrival at the Metro studios in Hollywood.

* * *

## HARRY DAVIS TAKES ACTION AGAINST INSURGENTS

H. Harry Meyers, personal representative of Harry Davis, theatre owner of Pittsburgh, has entered suit against the newly organized Theatre Owners Distributing Corporation of New York and the case will be heard within a short time in New York courts.

An injunction against the use of the name of the new company will be asked for. The Theatre Owners Distributing Corporation of Delaware is licensed to transact business in every state, and it is felt it has the exclusive right to the title.

The controversy between the Delaware and New York corporations has been given considerable publicity and on the surface looks like a momentous affair, but delving under the surface reveals little material for the ballyhoo. It is quite possible the whole affair will be adjusted with little difficulty, and what now appears to be a hurricane will show itself to be a tempest in a teapot.

* * *

## SIDNEY OLCOTT WILL DIRECT NORMA TALMADGE

Although the Joseph M. Schenck Productions have not yet verified the report, it is almost a certainty that Sidney Olcott will direct a picture for Norma Talmadge. The official announcement is expected within a few days.

Sidney Olcott has long since attained full height as a director, but by his skillful guidance of Rudolph Valentino and Bebe Daniels through "Monsieur Beaucaire" he has added cubits to his directorial stature. Those who praised his accomplishments in "The Green Goddess," "Little Old New York" and "The Humming Bird," may prepare to do some real raving over this latest triumph, it is said.

* * *

## SELCO PICTURES ORGANIZED

Announcement is made of the incorporation of Selco Pictures, Inc., for the acquisition of motion-picture product for distribution through the Selznick Distributing Corporation.

The officers of the new corporation are: W. C. J. Doolittle, President; Ralph B. Ittelson, Vice President; Walter Jerome Green, Treasurer and L. J. Darmour, Secretary.

The Board of Directors consists of Charles E. Pain, Walter Jerome Green, Ralph B. Ittelson and Motley H. Flint.

* * *

## JOE BRANDT LEAVES COAST

Joe Brandt has left California and is on his way east. His trip back will take him to several exchanges where he expects to negotiate some very important deals. Mr. Brandt's sojourn in Hollywood had a twofold purpose, and according to all reports proved decidedly eventful. His primary purpose was of course in connection with the C. B. C. productions. Another matter of importance to the field in general was his success in obtaining several new members to join the Independent Producers' and Distributors' Association.

Mr. Brandt will arrive in New York within the next two months.

* * *

## WEIR DIVISION MANAGER

To fill the vacancy caused by the recent resignation of S. J. Vogel, the Hodkinson Corporation announces the appointment of L. W. Weir as their Western Division manager, effective March 29.

Mr. Weir is well known in the western territory as the former personal representative of Al Lichtman and the Universal Film Company.

* * *

## TO DECIDE C. OF C. BUILDING

The Theatre Owners Chamber of Commerce has nothing new to announce regarding the proposed new building for the offices of various motion picture companies. Several sites are under consideration, but whether or not the proposition will materialize remains to be seen. A committee meeting will be held next week at which time a definite announcement will be made.

* * *

## SCHENCK SIGNS FRANKLYN

Sidney Franklyn, well known director, has signed a two year contract with Joseph M. Schenck to direct pictures for Schenck Productions. He will direct Norma and Constance Talmadge in alternate pictures.

T. N. T. HARRY D. WILSON
President of the Wampas who wired his felicitations to the T. N. T. Aside from guiding the destinies of the Coast publicity writers he is publicity writer for Metro. Welcome!

## RETIREMENT OF SYDNEY COHEN ABSOLUTE CERTAINTY

Reports have been circulated within the past week to the effect that Sydney Cohen, president of M. P. T. O. of America, would reconsider his previous announcement to resign at the coming National Convention to be held in Boston in May. This rumor has been spiked by one of Mr. Cohen's associates, who stated that the president has given much of his time to the affairs of the organization and through his untiring efforts has built up an organization that is of great benefit to the exhibitor, but the work is now accomplished and he wishes to step out and devote his time to personal business.

This lays at rest the rumor. Mr. Cohen has neglected his own affairs in order to attend to organization work, but he feels called upon to relinquish the reins of office and devote his time to his more urgent business.

* * *

## 'YOLANDA' FOR LONDON

Arrangements have been completed for the London premiere of "Yolanda," in which Marion Davies is the star. The spectacular Cosmopolitan production, fresh from a long run at the Cosmopolitan Theatre, New York, will begin an indefinite season at the Oxford, Theatre, London, on or about April 15.

The London presentation will include a special musical program and other features of an elaborate nature.

* * *

## APRIL OPENING FOR 'SAHARA'

"A Son of the Sahara," Edwin Carewe's production which was six months in the making in Algeria and Paris, is fast being cut to its required length for national release on April 20. Since the return of the company early in March, Carewe, assisted by Miss Adelaide Heilbron, who wrote the scenario for the picture, has been busy inserting the final titles and eliminating excess footage.

* * *

## C. B. C. MAKES HAVANA DEAL

C. B. C. Films Sales has negotiated a deal for the distribution of its productions in Cuba. The Liberty Film Company is the exchange to which this sale has been made. This contract has special significance because it means that the C. B. C. product is being distributed in practically every section of the world where motion pictures are shown.

* * *

## MOONEY RETURNS FROM TRIP

Paul C. Mooney, vice president in charge of distribution of the Hodkinson Corporation, is back at his desk in the home office of the company after a comprehensive business surveying tour of the entire territory from coast to coast and the impressions of the future that he gathered on the tour are highly satisfactory.

* * *

## ASK TAX REMOVAL

A petition signed by more than 300 members of the M. P. T. O. of Kentucky, asking for the removal of the seating tax, has been presented to Senator Richard P. Ernst. This tax has been particularly obnoxious to theatre owners and a battle has been waged for its repeal. It is hoped Senator Ernst will give the petition his support.

* * *

## NO BALTIMORE SUNDAY MOVIES

The Maryland General Assembly, in session at Annapolis, has killed a bill designed to permit the showing of motion pictures in Baltimore after 2 P. M. on Sundays. The measure was reported favorably by the House Judiciary Committee but a motion to kill the bill by tabling it was declared carried

*Pictures may come, and pictures may go, but the*

# PATHE NEWS

goes on and on, bigger and bigger, better and better, in the hearts of the great American public.

Wherever people want the *best* in motion pictures, they judge the theatre by this question: "Does it show the Pathe News?"

Pathépicture

TRADE MARK

# HAROLD

*in*

# Girl Shy

More thrills than "Safety Last"; more human interest than "Grandma's Boy"; more laughs than "Why Worry?" more of everything than any comedy ever made.

A Pathé Picture

# LLOYD

*Many big theatres book the*

# PATHE REVIEW

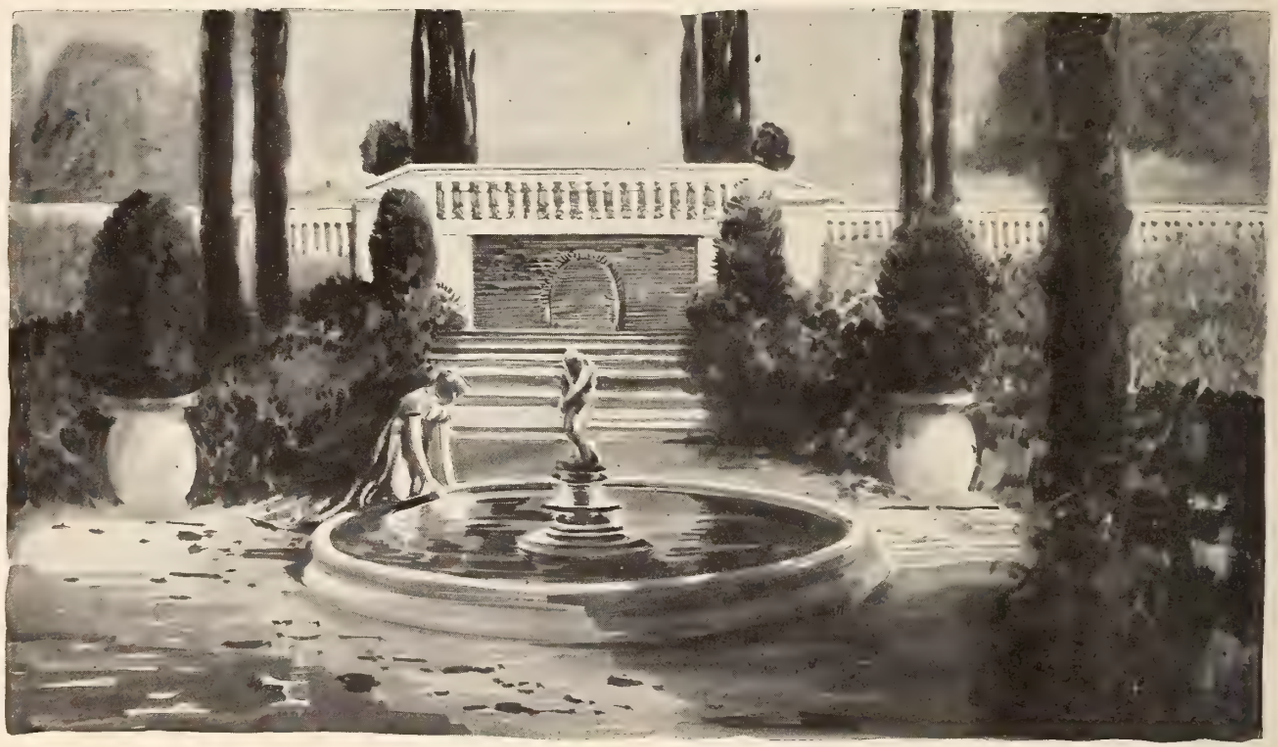
## *because of the Pathecolor alone*

Pathecolor is still the finest color in motion pictures. It is always beautiful, always clear, always natural. The beauty spots of the world have been put into Pathecolor.

Pathecolor is an important part of each number of the Review but only a part.

You get also a complete show in each issue,—science, industry, art, etc.

"It must be interesting to be in the Pathe Review."



*One reel, each week*

Pathépicture

TRADE MARK

*IRENE RICH comes into her own as a star and a great screen artist in "Lucretia Lombard." She is seen in the above, at a tense moment, with Sir Allen Lombard, played by Marc McDermott*

*IRENE RICH, as Lucretia, and Monte Blue, as Stephen Winship, in the above scene, lilting with the well-known tenderness, whisperings and many other sundries, for which love is noted.*

# 'Lucretia Lombard' Is Winning Many Friends On Main Street

***Warner's Kathleen Norris Story of Two Loveless Marriages and the Fight of Two Women for a Man Has Popular Appeal***

# The Editorial Page

## A Fountain of Youth

ONE of the long-standing shortcomings in the distribution of motion pictures has been the lack of reasonable circulation for many of the really worthwhile productions. It is not to be expected that all subjects rated at least as good will register a 100 per cent return. The industry has a right to expect that they will measurably approach that figure, nevertheless.

The problem is one that directly affects every person in the trade. No one of the three principal factors is exempt from its influence. The margin between a 50 per cent and a 75 per cent circulation of a given subject means in many instances to a producer the difference between shutting up shop and going ahead on the production of another picture under heartening circumstances.

To the distributor the difference means dividends not only in money but in satisfied customers. For human nature is much the same the world around, and as a rule a picture that gives pleasure in one community will do the same in another.

To the producer-distributor the difference is far greater than can possibly be the case with either individually.

Assuming that the prints are in good shape —and by all means they should be—and that the production is out of the red ink the product may be merchandized at an exceedingly low selling cost. It is a cost that is based not on overhead as that term ordinarily may be understood.

* * *

OVERHEAD, it will be conceded, is divided originally into three principal factors: Negative, prints and advertising and exploitation.

In the case of the particular problem under discussion the two major elements are not present. On the debit side appear only the advertising or exploitation charges, which are not heavy, and the ordinary expenses of selling.

To the exhibitor the Tried and Proved Picture is of importance, from several points of view.

For the more fortunately situated from a monetary standpoint it means by reason of longer life a reduction in charges on the earlier runs.

For those theatre owners whose property has a lower visibility when seen through the financial spyglass the Tried and Proved Picture is one with a spreading background.

It is standardized merchandise. It has a record, showing what has been achieved in competition with and without competition from other successful productions.

There is a stack of ready-made exploitation material available for any conceivable circumstance or surrounding—and it might be said that few houses in the same general neighborhood have to face identical handicaps in selling their wares.

In the range of an exchange territory, however, there are exhibitors situated similarly to one another.

* * *

IN any community of any size, are many motion picture patrons who have heard of a Tried and Proved Picture, have heard good reports of it, but never have been able to "catch" it.

And don't forget that any picture, whether on the market one year or two years, is a first run subject in any locality where it has not been shown previously.

If you are one of those having trouble in making ends meet—and by this we mean genuinely so, not camouflage for the benefit of salesmen—a properly exploited Tried and Proved Picture once a week should turn out to be a good tonic for your box office and please your patrons at the same time.

The extension of the life of the Tried and Proved Picture contains no menace for the good production of today or tomorrow.

It gives courage to the maker of the good picture, demonstrating what may be done in the way of enhancing returns for a subject that is worthy.

And just a word as to what constitutes a Tried and Proved Picture. It is not one in which the garb worn by the women is so antiquated as to precipitate screams of derison from the feminine portion of any house when the characters appear on the screen. Not at all.

A Tried and Proved Picture is one which may be shown by any exhibitor not only without apology but with surety in its appeal and with pride in its merit.

# The Exhibitors' Round Table

### Verdict Not Very Favorable

What you want and what you get are often two very different things. The Overland Amusement Company has just had a very pointed example of this when it filed suit for $13,463.65 and was awarded a verdict of $309.33. A jury of the Federal court at Kansas City was responsible for the verdict.

The suit was started against the Connecticut Fire Insurance Company and the Insurance Society of Canton, Ohio, following a fire in the Doric Theatre, Kansas City, which was insured against fire by these two companies. A leak in the gas main is believed to have been responsible for the explosion from which the fire resulted and the decision was based on the fact that the greater part of the damage was caused by the explosion against which the theatre was not insured, and not by the fire itself.

* * *

### A Quick Turnover

Here's a new method of making a deposit on a film:

B. A. Belt of the Belt Theatre, Bennington, Kans., not only is an exhibitor, but justice of the peace, as well. Last week he fined a citizen $3 for speeding. Waiting patiently for a deposit of $3 was Ralph Scherzer of the Exhibitors Film Delivery and Service Company. The judge merely indorsed the check and handed it to Scherzer—but, of course, he later reinbursed the court's treasury.

* * *

### In Close Contact With Bootlegger

Virgil Lappeus, new manager of the Griswold in Troy, N. Y., is apparently coming in very close contact with bootleggers these days. As a matter of fact he ran right into one the other day, but all he got out of it was a bill for $187 for repairs on his car. The whole story is just this. Lappeus was driving along in his car when a bootlegger's boat ran into him. There followed an exchange of personal cards—but nothing more interesting.

* * *

### Play Ball!

The hot weather won't put any damper on the activities of the summer if James Rose maintains his Spring enthusiasm and carries out his plans. Mr. Rose is president of the newly organized salesmen's club and according to his present plan there will be baseball games between the salesmen and the exchange managers, and also a peppy clambake. Nat Marcus is the vice-president of the club. Dave Lake is treasurer, and Vic Bendell is secretary.

* * *

### It Doesn't Often Happen This Way

All of Ben Stern's friends are thinking of transferring their business to the Troy bank if it will promise to do as well by them as it did by Ben. Last week when Ben, who is assistant manager of the Troy Theatre, presented his payroll check at the teller's window he got five hundred dollars more than he should have. He discovered the error when he went to make up his payroll and he had to make another trip to the bank.

* * *

### Sales Managers Visit Kansas City

Kansas City appeared to be a mecca for general sales managers, district sales managers and other officials last week. R. W. White, general sales manager for Fox, and W. J. Kupper, his assistant, visited the local Fox exchange, while Jacques Kopfstein, general manager of Bray Productions, Inc., and vice-president of Jimmy Aubrey Productions, were busy with a routine of affairs. Lewis J. Selznick of Selznick Distributing Corporation, who is making a tour of the key centers, paid the local exchange a visit. Cecil Maberry, district manager for Hodkinson, was in town for the purpose of installing the new branch manager, Charles Knickerbocker. Sam Morris, general sales manager for Warner Brothers, was here for a conference with Al Kahn of Film Classics, Inc., distributors of Warner product. Mr. Morris is making a tour in the interest of Warner Brothers' next year's product, he said.

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### Back Home Again

Resident Managers of all Southern Enterprise theatres in the Carolinas have returned to their respective posts from a comprehensive and far-reaching series of conferences held at the Charlotte Hotel, Charlotte, North Carolina, in response to a general call by Montgomery S. Hill, division manager for the Carolinas.

Mr. Hill transmitted to the different managers of the S. E. theatres a resume of the accomplishments of the recent conference of Division managers he'd with Harold B. Franklin in New York City, discussed many local problems which must be worked out between the division managers and the resident managers, and gave them an insight into some of the Famous Players production plans which have not yet been made public.

C. C. STRUBLE
Enterprising and energetic manager of the very up-to-date Blue Mouse Theatre, Portland, Oregon

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### Bon Voyage to the Pattersons

Willard C. Patterson, accompanied by Mrs. Patterson who is editor of the Atlanta regional "The Weekly Film Review," leaves Atlanta on April 5, for an extended tour of the West, during which time they will spend considerable time watching production activities around Los Angeles. They will also visit the Grand Canyon, San Diego, Tia Juana, San Francisco, Salt Lake City, Denver and Colorado Springs. During Mrs. Patterson's absence the Weekly Film Review will be published by her associates, Margaret Iles and Jacques Futrelle, Jr., the latter a son of the famous author who lost his life on the ill-fated "Titanic."

### In the Ranks of the Wedded

Matrimony has captured two more recruits. Bert King, road man for United Artists, was married last week to Mrs. Goldie Stripling at Fort Worth, Tex. Mr. and Mrs. King will be at home to their friends at their home in Arlington Heights, Fort Worth.

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## Round Table Briefs

It is reported that Elmer Crowinshield of Troy, has acquired the Independent Movie Supply House in Albany and the Buffalo branch as well.

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Samuel Sukno of Albany, made a pilgrimage to New York last week to attend a meeting of the directors of the M. P. T. O. and deliver himself of a few weighty words concerning the censorship bill.

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The personnel of the Music Hall in Norwood, New York, has just learned that the state officials sometimes make good their warnings. The State Department of Labor has closed the theatre until such time as it complies with the law on exits and fire-escapes.

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Arkansas M. P. T. O. will hold its annual convention at Little Rock, Ark., April 7th, at which time the officers for the ensuing year will be elected.

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Jack Shaeffer, formerly Hodkinson manager at Dallas, Texas, has gone to California where he will make his future home.

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Arthur Bromberg, Atlanta, Ga., president of Progressive Pictures, is a Dallas, Texas, visitor.

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An open air theatre with a roofed-in stage and an inclosed auditorium equipped for motion pictures and stereopticon work are the new features for the International Petroleum Exposition to be held at Tulsa, Okla.

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W. P. Halley, architect, is preparing plans for a new theatre at Warren, Ark., to cost about $15,000.

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Effective immediately, the R. and R. Enterprises has purchased the Queen Theatre at Durant, Okla., with T. Miller Davidge as manager. The Lyric will be closed and Manager Sam D. Archibald, transferred to the Odeon, at Fort Worth, Texas.

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Charles Kesnick, Southern Division Manager for Metro is in Dallas, Texas, combining business with pleasure.

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W. D. Crowell has moved his Rex Theatre from Elm Street, Dallas, Texas, to Live Oak Street, with prices ranging from 5 cents to 15 cents for second run pictures.

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Jeff Davis, formerly of Havana, Ark., has opened his Joyland Theatre at Booneville, Ark., which was dedicated with prayer by the Rev. E. H. Hook to clean pictures. The first feature was F. B. O.'s "Blow Your Own Horn."

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It is rumored that Progress Pictures, Inc., will open up a Branch Office at Oklahoma City, Okla., in the near future

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Harry Bailey, resident manager for Pathe, New Orleans, La., branch, has been transferred as manager of Pathe Exchange at Minneapolis, Minn.

### 'Looking On' and 'Listening In'

The effect that local radio broadcasting has on theatre attendance is indicated at Ottawa, Ontario, in connection with the fluctuations in patronage at the Loew Theatre. Since the opening of the new Station at Ottawa, which is the most powerful station in Canada, it is claimed, the weak night of the week is Wednesday at Loew's Ottawa Theatre, according to Manager Frank Goodale. This is the evening on which the radio station sends out its most attractive programme. Previously, Friday night was the poorest evening at the theatre box office but Friday night has pulled up stronger than before, with Wednesday down. This fact indicates that the people are taking in both the radio and the theatre.

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### New Manager Appointed

Announcement has been made at Ottawa, Ontario, of the appointment of Joe O'Leary as manager of the Russell Theatre, one of the long established houses of the Canadian Capitol. He is to succeed J. T. Moxley who, at one time, had both the Regent and Russell Theatres in Ottawa. Mr. O'Leary was manager of the Imperial Theatre under Harry Brouse for eight years but has lately been with Loew's Ottawa Theatre. The policy of the Russell is to present legitimate attractions as well as special motion picture productions.

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### Don't Give Your Right Names!

Five policemen recently caused a commotion at the Imperial Theatre at St. John, N. B., by appearing on the stage of the house during a performance. They were expecting something and they got it—but it did not make Manager Walter H. Golding mad. They were making personal appearances as winners of the award of the St. John Ambulance Association for proficiency in first aid. Presentations were carried out on the stage before a crowded house.

* * *

### Elected President of Film Board

J. H. MacIntyre, who recently came here to handle the Famous Players exchange, succeeding Marvin Kempner, has been elected vice-president of the Albany Film Board of Trade, in place of Frank V. Bruner, who recently resigned. Mr. MacIntyre's home is in Boston, but for the past year or so, he has been employed in Portland, Maine.

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### A New House for Tacoma

On Saturday, March 29, the Moore Amusement Company, of Tacoma, opened its new Kay Theatre, on K Street. This house marks the line between the suburban and commercial districts, and is located in a rapidly growing section of the city. Louis Perunko is the manager.

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### Big Doings in Atlanta

The theatrical and film fraternity of Atlanta had a general big time and sat in on the Naked Truth Dinner Saturday night, March 29. In order that arrangements could be made for a radio hook in and tuning out on the local broadcasting stations without fear of any interruption therefrom, a banquet was staged out in the suburbs on Roswell Road at Colonial Terrace. The entire returns were heard, after dinner speeches made and a general all around good evening enjoyed by representatives of the entire fraternity of Atlanta.

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### Working With the Merchants

A. Juran, of the Casino Theatre, Ybor City, Florida, made an effective tie-up with the Business Booster Club of his town. The theatre is sold to the club for every Saturday afternoon and coupons good for matinee admission on that day are given with all purchases in the stores of its members.

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### Old House Replaced by New One

The new Strand Theatre has been opened at North Sydney, Nova Scotia, by J. Cuzner with R. Farr having charge of the house as manager. The new house replaces the previous Strand Theatre which was destroyed by fire some months ago. The latest structure is practically a duplication of the old house.

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## Exchange News

The Portland Film Board of Trade were the guests of the Seattle board at a business meeting, followed by a banquet at the Hotel Gowman on March 29. The committee had the room equipped with radio, and much pleasure was derived from "listening in" at the "Naked Truth" dinner in New York. Members of the Seattle Arbitration Board were also present.

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While in Seattle last week, Mike Rosenberg, secretary of Principal Pictures, booked "The Meanest Man in the World" and "When a Man's a Man," for local showings. He also signed contracts with Al Rosenberg of De Luxe, for distribution of the five new Principal Pictures releases, for Washington, Oregon, Idaho and Montana. Al is the brother of Mike. The five pictures which will be available in this territory are: "Daring Youth," "The Masked Dancer," "Listen, Lester!" "The Good Bad Boy" and "Daughters of Pleasure."

* * *

Splendid bookings for Warner Month in the Pacific Northwest, have been announced by Manager L. K. Brin of the Warner Brothers' exchange here. Warner Month will be from April 15 to May 15. Leading Seattle houses will show "George Washington, Jr.," "The Tie That Binds," "Daddies" and "The Marriage Circle." Portland bookings are similar with the addition of "Conductor 1492," which played the Coliseum here last month. "The Marriage Circle" will have a big double premiere at Columbia Theatres in Seattle and Portland, for a two weeks' run starting April 19.

Sam Warner, general manager of Warner Brothers is in Seattle for a couple of days, as the guest of Mr. Brin. Mr. Warner is enroute from New York to Los Angeles.

"Plastigrams," the Educational novelty reel is booking rapidly in Seattle and leading key towns, at advanced prices. Exhibitors see great possibilities for it, and are planning to put it over in a big way.

### Is First National Franchise Holder

Ray Grombacher of Spokane, owner of the Liberty Theatre, has become a First National Franchise Holder. That is not all Ray has done of late, either. He has created considerable stir in his home town with "Ray Robinson's Liberty Orchestra," a band of nine men who play thirty instruments, and who are offering Spokane theatre-goers something entirely new in the way of musical entertainments. Mr. Grombacher arranges all the settings and presentations, and the musical scores are arranged by the orchestra leader. On a recent trip to Seattle Mr. Grombacher purchased everything necessary to give the most elaborate settings to these high class musical numbers. Word of mouth advertising is tremendous.

* * *

### Changes in Kansas City

Several new openings and changes in management of theatres have occurred in the Kansas City territory the last week. The Empress Theatre, which formerly was the Electric, at Conway, Mo., and the Empire, Ladonnia, Mo., re-opened last week, while the opening of a new house in Salina, Kans., was announced by Michael Curry. The house at Augusta, Kans., owned by Jack Johnson, has been sold, but Jack neglected to mention to whom. A new house will be opened in Independence, Mo., soon, by A. E. Elliott.

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### Attends Mainstreet Theatre Opening

Asher Levy, general manager of the Junior Orpheum circuit, was in Kansas City last week to attend the opening of the Mainstreet Theatre under its new motion picture policy, that of being a First National franchise holder exclusively on first run productions. The opening day broke the house record, according to Mr. Levy, who departed shortly afterward for Des Moines, Ia. L. Sobler, special publicity representative for First National, also was on the job.

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### Prevents Stampede by Coolness

Coolness on the part of F. J. Becker, manager of the Strand Theatre, Kansas City, prevented what might have been a stampede Monday night when a film caught fire in the projection booth. Mr. Becker calmly warned the audience and the unconcerned note in his voice caused patrons to file out orderly. Fortunately the blaze did not spread and little damage was done, the house opening the following night as usual with a good crowd.

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### An Old House Made New

Oscar White of the Rex, Sumter, S. C., has just completed extensive improvements to his house. The lobby, foyer and auditorium have been completely redecorated and the installation also of an art glass ceiling and new lighting fixtures convert the house into a thing of beauty.

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### Satisfying the Buying Urge

E. H. Griefe of the Opera House, Windsor, Mo., was one of the busiest exhibitors along movie row in Kansas City last week. He doesn't come to market very often, but when he does he hesitates not one whit about buying what he wants.

# Up and Down Main Street

## 'BEAU BRUMMEL' FINDS NEW YORK WELCOME

*Distinguished Audience Greets Warner Feature at Strand*

ALL New York roads last Sunday led to the Mark Strand Theatre, where was presented the eastern premiere of Warner Brothers' "Beau Brummel," adapted from the sparkling play of Clyde Fitch, and with John Barrymore in the title role. So resolved were the amusement seekers not to miss this performance, that an unusually large audience came for the first presentation at 12:35; by 2 o'clock not a seat could be had for love or money. Throughout this and successive showing, during the day, the theatre assumed the appearance of a regular first-night of a picture at a regular theatre house.

It was attended by many headliners of the stage, drawn hither by the reports of the brilliant performance of John Barrymore, and by the distinguished direction of Harry Beaumont.

After beholding this spirited performance, one can see that Warner Brothers were right when they felt the production deserved a presentation in a regular theatre. The way the audiences responded is guarantee of its box-office future throughout the remainder of the country. There is no doubt that the companies now road-showing the picture in the east and middle west will reap a harvest of profit for exhibitors.

In addition to lavish praise on "Beau Brummel," newspaper reviewers went out of their way to laud Warner Brothers for having chosen this play, and having gone through with it so consummately. "Long live Warner Brothers!" exclaimed the critic of the Herald Tribune, while Louella Parsons in the American declared "'Beau Brummel' to be a credit to the house of Warner.

The picture is true to the famous story and loses nothing of the author's fine touch. It combines every element for success and will live long after many other features are forgotten.

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## VALENTINO SHORT SUBJECT PROVING A WINNER

Al Lichtman, Universal sales chief, reports that "A Society Sensation," Universal's re-edited Rudolph Valentino picture, is proving the most remarkable sales proposition Universal has handled in many months. Made several years ago as a five-reeler, it has been cut down to two-reels and snapped up with up-to-date titles. And it is selling better than many present day pictures.

A number of unusual records have been made by the Universal sales force with this picture. It was sold to the Loew circuit for 106 days, and now is playing in Loew's houses throughout New York City. In addition to the New York circuit, the picture is booked to appear in the Loew houses in the following cities, Washington, D. C., Nashville, Memphis, New Orleans, Birmingham, Atlanta, Dayton, Toledo and Toronto.

It is of especial interest that many theatres are featuring the Valentino re-issue over their long length bookings. At Loew's State Theatre, New York City, Valentino's name is featured in lights along with the vaudeville headliners, by reason of the showing of "A Society Sensation."

At the Mark Strand Theatre, Brooklyn, "A Society Sensation" was billed as big as the feature on 24-sheet stands and in the trolley car ads.

One of the novel bookings of the Valentino picture is reported to Universal from Hamilton, Ont. Cliff A. Schaufele, manager of the Lyric Theatre, a straight vaudeville house, broke all precedents and replaced one of his vaudeville acts with "A Society Sensation," paying the same price for the picture as he is accustomed to pay for a first class vaudeville act.

"My business has been beyond expectations," he reported. "It is not only a good buy for a picture house, but for a straight vaudeville house such as I manage."

As a result of Schaufele's success with "A Society Sensation," Universal salesmen are bringing this two-reeler to the attention of straight vaudeville houses all over the country. It is one of the few short reel subjects considered strong enough to replace a vaudeville act on a regular bill.

EVERYBODY HAPPY

When Metro's "Happiness" played at the Rialto in New York the S. R. O. sign was hung in a conspicuous place. The picture and Laurette Taylor's name proved a great box office magnet

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## ST. LOUIS FANS STRONG FOR 'THY NAME IS WOMAN'

A representative letter, one of many others that are beginning to come into the Metro offices here is this communication from Spyros P. Skouras, president of the Skouras Brothers Circuit of St. Louis, on their engagements to date of Fred Niblo's latest production, "Thy Name Is Woman." Mr. Skouras wrote to Charles Werner, Manager of Metro's St. Louis Exchange as follows:

"Allow me to express to you and to Metro Pictures Corporation my admiration for your production 'Thy Name Is Woman.' The picture has been played at two of our theatres, West End Lyric and Capitol, and was well received by the audiences, with an exceptionally good business."

## ENTHUSIASTIC PREVIEW FOR 'GIRL SHY'

*Remarkable Reception for Lloyd's Feature at Trade Showing*

WHAT undoubtedly was one of the most remarkable trade-showings in point of numbers and enthusiasm ever held in New York was staged last week when Harold Lloyd's latest comedy for Pathe, "Girl Shy," was shown on Friday, March 28, at Loew's New York Roof. By the beginning of the performance at two o'clock every seat in the big auditorium had been taken and the standing space had become so overtaxed that it was found necessary in the interests of safety to refuse admission to the waiting hundreds that filled the lobby and overflowed the street in front of the theatre.

The picture itself received an ovation, the great crowd at times being moved to a pitch of frenzied excitement and laughter. "Harold Lloyd's greatest!" was the comment heard on all sides amid the acclaim accorded the production at its close. Exhibitors and critics, who have been attending trade showings in the Metropolitan district within the past decade, declared that no picture within their memory had been given so wholehearted and enthusiastic reception on similar occasions.

A special program was presented in conjunction with the showing, leading off with Pathe's forthcoming "Sportlights" release, "Sun and Snow." The new Will Nigh Miniature for Pathe, titled "The Guest," followed. This single-reeler with its swift, dramatic punch and semi-tragic note contrasted pleasingly with the comedy feature of the program, which followed immediately. Ernest Luz's orchestra furnished the music, including a special score arranged for "Girl Shy."

The Harold Lloyd comedy will make its next appearance in New York when it opens Easter Sunday, April 20, at the Mark Strand Theatre.

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## 'COVERED WAGON' MAKES DEBUT IN HAVANA, CUBA

Havana, Cuba, paid a glowing tribute to "The Covered Wagon" at the Fausto Theatre, on Thursday evening, March 27, when the Paramount production began an indefinite engagement before one of the largest and most distinguished audiences which has ever greeted a motion picture in that city. A cabled report of the premiere received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicated an unprecedented demand for seats, all previous box-office records of the Fausto being shattered by a wide margin. Critics declared the picture to be the greatest production ever presented in Cuba.

The Cuban premiere marks the first presentation of "The Covered Wagon" in a Latin-American country. The Caribbean Film Company, Paramount distributors in Cuba, conducted a most aggressive campaign on behalf of the James Cruze special, and predicts a record-breaking engagement at the Fausto, which it owns and operates.

The next Latin-American country to see "The Covered Wagon" will be Argentina, Mr. Shauer having concluded arrangements with Max Glucksmann for its presentation at the Capitol theatre in Buenos Aires.

## 'WHEN A MAN'S A MAN' CROWDS THEATRES

### *Reports from Many Cities Claim Record Breaking Business*

ACCORDING to reports received this week by Irving M. Lesser, vice-president of Principal Pictures Corporation, Harold Bell Wright's "When a Man's a Man," a First National attraction, did a record breaking business at Loew's Victoria Theatre, New York City, last week; has established itself as a box-office sensation at the Orpheum, Chicago, where it is in the second week of an indefinite engagement; opened to remarkable attendances at Loew's Palace in Washington and the Circle Theatre Indianapolis, and continues to create a furore throughout the United States.

At Loew's Victoria in New York, "When a Man's a Man," according to Mr. Lesser's reports, played to some of the biggest attendance and receipts ever registered by a photoplay attraction at that theatre. The picture opened to capacity on Thursday night and for the ensuing four days of its run standing room was at a premium for both matinee and evening performances.

In Chicago, "When a Man's a Man" did phenomenal business at the Orpheum in its first week. According to reports received by Mr. Lesser from Aaron Jones, of Jones, Linick and Schaefer, the picture is holding up to big business in its second week and has done so exceptionally well that its run is indefinite.

"When a Man's a Man" opened at Loew's Palace in Washington, D. C., last Sunday to capacity houses and did so well in the first few days of the week that it gives indications of registering a new record for that playhouse.

At the Circle, Indianapolis, "When a Man's a Man" also opened on Sunday night to record-breaking business. At the Melba Theatre, Dallas, Texas it broke all records last week and in other cities throughout the county the picture is also playing to phenomenal business.

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## 'WHITE SISTER' CONTINUES TO BREAK HOUSE RECORDS

Breaking their house records is still an event with exhibitors—one that arouses their enthusiasm. Stan Brown, who used to manage the Garrick Theatre in Minneapolis and who now manages the Strand at Green Bay, Wisconsin, wrote in to L. A. Rozelle, Manager of Metro's office in Chicago, anent "The White Sister":

"Last week we have shattered all records for this theatre with 'The White Sister.'"

Anticipating his engagement of Rex Ingram's "Scaramouche," Mr. Brown wrote in the same letter:

"I had the pleasure of managing the Garrick Theatre in Minneapolis while 'Scaramouche' played there last Fall. I am anxious to duplicate or better the Garrick success with 'Scaramouche' here at Green Bay."

*IN Preferred's picture, "Poisoned Paradise" the value of a good prologue is demonstrated. It gives a clear insight to the story and prepares one for the big events to follow. Barbara Tennant and Frankie Lee are shown in a scene from the prologue of the play*

T. N. T. CHARLES W. BARRELL
Secretary of the A M. P A. He is with the Western Electric which is making industrial pictures. He has his little kodak at the seashore.

## TUCSON LEADERS BOOST 'SCARAMOUCHE'

### *Picture Acclaimed by Patrons and Press as Masterpiece*

FOLLOWING a special presentation at the Opera House in Tucson, Arizona, Rex Ingram's "Scaramouche" evoked the liveliest enthusiasm from prominent people of the city. Subsequently "Scaramouche" played a record engagement at this theatre, winning the hearty support of the newspapers and the general public. Metro officials received letters from Tucson leaders complimenting them on possessing such a great production.

Miss Marion Burroughs Rhea, society and dramatic editor of the Tucson Citizen wrote: "I feel it a privilege to say that it is one of the best presented and the most interesting photoplays it has been my good fortune to see. 'Scaramouche' truly portrays my own mental picture of the book."

Kate B. Reynolds, County School Superintendent wrote: "I recommend 'Scaramouche' as a picture of unusual educational merit. I can truthfully say that I enjoyed every minute of the production and I hope that every one in Tucson will avail him or herself of the opportunity of seeing it."

Charles D. Anderson, who is on the staff of the University of Arizona, declared that he was sure that he was not extravagant "in declaring 'Scaramouche' one of the best pictures I have ever seen. It is a pleasure to me to give my hearty endorsement."

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## PATHE SCORES VICTORY IN THE 'LEATHERSTOCKING' SERIAL

The Patheserial scored another distinctive victory last week with the opening of "Leatherstocking" at the Newman Theatre, leading first-run house of Kansas City and recognized as one of the foremost motion picture theatres of the country.

This is the first time in the history of the house that a chapter production has been presented at the Newman, and Pathe officials point to the engagement as a definite mark of approval on the part of a high-class theatre of Pathe's policy of "bigger and better serials," a policy which was launched in January with the release of "The Way of a Man" and which is being maintained in the current release of "Leatherstocking."

The new serial, the first episode of which was released generally on March 23, is adapted from James Fenimore Cooper's famous "Leatherstocking Tales."

# BOX OFFICE REVIEWS

## BARRYMORE SCORES IN 'BEAU BRUMMEL'

### *Film Version of Famous Stage Play Entitled to Rank Among Screen's Great Achievements*

*BEAU BRUMMEL. Warner Brothers Photoplay. Adapted from Clyde Fitch's Stage Play. Director, Harry Beaumont. Length, 9,900 Feet.*

CAST AND SYNOPSIS

George Bryan Brummel ..... John Barrymore
Lady Margery Alvanley ..... Mary Astor
George, Prince of Wales ..... Willard Louis
Duchess of York ..... Irene Rich
Mortimer ..... Alec B. Francis
Lady Hester Stanhope ..... Carmel Myers
Lord Alvanley ..... William Humphrey
Lord Stanhope ..... Richard Tucker
Lady Moira ..... Kate Lester
Mme. Bergere ..... Rose Dione
Lord Byron ..... Andre de Beranger

George Bryan Brummel, officer in the Tenth Hussars sees his sweetheart, Lady Margery, forced to wed Lord Alvanley. Brummel wins the favor of hte Prince of Wales, leaves the regiment, becomes a social lion and England's arbiter of fashion. His love affairs are numerous, but his heart is true to Margery. He quarrels with the Prince, is compelled to flee from his creditors, and finally dies in a French madhouse, with only a faithful servant to witness his passing.

*By* George T. Pardy

ENTITLED to rank among the really great productions of the screen, "Beau Brummer," must be listed as a triumph not only for its celebrated star, John Barrymore, but for all concerned in its making. Since opening at the Strand Theatre, New York, that commodious house has been jammed to overflowing night and day. Judging by the enthusiastic reception given the picture, it seems destined to prove as big a commercial success as it is an artistic hit.

The costly settings, beautiful photography, dazzling costumes and glowing society life of the Georgian era combine to make this a de luxe attraction of gorgeous proportions. But fine a spectacle as it is, the real drawing power of "Beau Brummel" lies in the story's wistful pathos and the marvelous acting of John Barrymore.

Lavish backgrounds and brilliant accessories provided with utter disregard of expense have frequently failed to achieve their purpose when associated with films where the human interest note was lacking. But here we have the colorful atmosphere and luxurious display, plus the warm outpouring of sympathy which carries away an audience on a veritable tidal wave of emotion.

At the beginning a mournful chord is struck, when the two young lovers are forced apart. Then the comedy current takes control, as the Beau, basking in the sunshine of royal favor, becomes the supreme arbiter of fashion, treats Prince, acquaintances and creditors with an air of languid, polite irony, reigns as society's recognized leader—and plays lightly with women's hearts while his own is breaking.

For despite the atmosphere of gaiety and humorous interludes, sorrow lurks behind it all, the secret sorrow of a man who smiles disdainfully on the world and hoards bitter memories within the temple of his soul. Only for fleeting instants does he drop the mask of indifference, and it is on these occasions that the superb art of John Barrymore asserts itself.

It was the writer's good fortune many years ago to see the late Richard Mansfield impersonate Beau Brummel on the stage. It is a wise old saw which avers that "comparisons are odious," yet, like most profound adages, it fails to fit some occasions, and this is one of them. For, in justice to Mr. Barrymore, one can confidently assert that his conception and execution of the role does not suffer by contrast with the Mansfield tradition.

There is the same keen understanding of dramatic values, the subtle movements and apparently unconscious attention to the development of minor details, seemingly unimportant in themselves, but of such vital consequence in rounding off and perfecting a characterization, which made Richard Mansfield's work immortal.

Mr. Barrymore's exquisite pantomime is a lasting joy to the observer, whether he is engaged in flirting, loosing sharp-edged shafts of sarcasm at the bulky prince, fighting a duel, lovemaking or posing as the glass of fashion. Of the last scene, with its cruelly realistic, savage outbreak of wild insanity and the death of the weary, old shattered dandy, it is only necessary to say that Barrymore is the one actor of today who could play it with such tremendous force and poignant appeal.

The dissolving views by means of which the spirits of the unhappy lovers are shown arising from their bodies, young and beautiful, as in the lost hours of the distant past, to unite at last, are mercifully effective.

Mary Astor is a sweetly charming heroine, Willard Louis struts imposingly and makes a worthy foil to Barrymore in the role of the rotund Prince George, Irene Rich fills the part of the Duchess of York with quiet dignity, and every member of the talented cast in support contributes to the feature's success.

Reference to Richard Mansfield's impersonation of the stage character is in order when exploiting the film. Fashion displays can probably be arranged with leading stores, showing the contrasting styles of Beau Brummel's times and the present day.

Play up John Barrymore as appearing in the greatest screen hit of his career and mention the other well-known members of the cast. Above all, don't be afraid to praise the story to the limit, or the production's general magnificence and artistic lure.

ANDREW J. CALLAGHAN

President of Monogram Pictures Corporation whose pictures "The Mask of Lopez" and "The Whipping Boss" caught the public's fancy and its money

## PLEASING DOMESTIC DRAMA

### *'Why Get Married' Presents Popular Theme With Universal Appeal*

*WHY GET MARRIED. Encore Photoplay. Released by Associated Exhibitors. Author, William M. Conselman. Director, Paul Cazeneuve. Length, 5,091 Feet.*

CAST AND SYNOPSIS

Marcia Wainwright ..... Andree Lafayette
Jack Wainwright ..... Jack Perrin
Janet Carroll ..... Helen Ferguson
Rodney Strong ..... Bernard Randall
James B. Allen ..... Max Constant
Mr. Carroll ..... William H. Turner
Mrs. Carroll ..... Orpha Alba
John Strong ..... Edwin B. Tilton

Marcia Wainwright, a young married woman, works in the Robert Strong offices. Janet Carroll, another employee, leaves when she weds James Allen. Jack Wainwright, Marcia's husband, meets with misfortune and becomes a freight handler. Marcia is promoted and a breach widens between her and Jack. Rodney Strong pays attention to Marcia and writes anonymous letters which injure the Allens. Jack Wainwright makes good, discovers Rodney's plot, thrashes him and wins back his wife. Marcia quits her position. The Allens are reconciled.

*By* George T. Pardy

THIS picture offers pleasing entertainment. It is well directed, handsomely photographed and presents a familiar but always attractive theme, that of the business woman who finds herself compelled to choose between a career and domestic happiness with her husband. As this is a problem frequently presented for solution in the lives of many people, the film may be said to possess a universal appeal. It should prove a paying investment for smaller or neighborhood theatres.

As the story works out, it becomes evident that the author is a firm believer in the theory that a married woman's place is in her home, and he demonstrates this to his own satisfaction by a fairly logical chain of events and happy climax. Plenty of folks won't agree with him, of course, but when a picture is constructed so as to afford lots of material for argument, it puts across a good selling point right there, and "Why Get Married" will certainly start a large percentage of spectators talking for and against its propaganda.

As a contrast to the business activities and husband troubles of Marcia Wainwright, we are shown the pleasant home life of Janet Allen, who quits her job when she weds. But the Allens are not without their trials, caused by a scheming gent who writes Janet an anonymous letter, hinting at a liaison between Marcia and Jim Allen, who are employed in the same establishment. Whereupon Janet takes her baby and herself to her parents' residence.

Everything is straightened out in the end, however, the Allens being reconciled and Marcia throwing aside her business worries in favor of household duties. A bit of melodrama is injected into the proceedings, when Jack Wainwright puts up a successful battle with the thieves who try to rob the freight warehouse where he works, and again, when he administers a thrashing to Rodney Strong, the chap who attempts to steal Marcia's affection and libels Jim Allen.

The action throughout is fairly fast and exteriors and interiors are skillfully filmed.

Such catch phrases as—"Should a Married Woman Work?"—"Is Marriage a Bar to Advancement in Business?"—"Can True Love Survive the Handicap of Outside Interests?"—are suggested as advertising aids. You can exploit this as a strong domestic drama and play up Andree Lafayette as a foreign star of unusual beauty and international reputation, the player who scored such a notable success in "Trilby."

## BOX OFFICE REVIEWS *(Continued)*

# 'THREE WEEKS' IS BOX OFFICE WINNER

### *Elinor Glyn Story, Lavishly Produced, Registers as Valuable Attraction for Any Theatre*

*THREE WEEKS. Goldwyn-Cosmopolitan Photoplay. Author, Elinor Glyn. Director, Alan Crosland. Length, 7,468 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| The Queen | Aileen Pringle |
| Paul Verdayne | Conrad Nagel |
| King Constantine | John Sainpolis |
| Sir Charles Verdayne | H. Reeves Smith |
| Petrovich | Stuart Holmes |
| Vasilli | Mitchell Lewis |
| Verchoff | Robert Cain |
| Dmitry | Nigel De Brullier |
| Mitzi | Claire De Lorez |
| Anna | Dale Fuller |

The Queen of Sardalia leaves her dissipated husband for a trip to Switzerland. There Paul Verdayne, a young Englishman, becomes her lover. The King sends men to kill Paul, but he escapes them. The Queen bids him farewell, without revealing her identity. Three years later she sends for him. The lovers meet again, but she is slain by the King, who in turn dies at the hand of a servant. As time passes Paul becomes a great British statesman. Visiting Sardalia, he sees his son reigning as monarch of that country.

*By* George T. Pardy

IT looks as though Goldwyn-Cosmopolitan studios have turned out a real box office hummer in "Three Weeks." The picture has all the properties which hit the public fancy, a story of romantic passion, jealousy and revenge, melodramatic thrills and suspense; the whole outlined against magnificent backgrounds and lavish settings, both exteriors and interiors beautifully lighted and filmed. It will fill the bill satisfactorily at any theatre, large or small.

Not the least surprising thing about this feature is that Director Alan Crosland managed to develop it from a novel notorious for sensual urge and astonishing frankness, and yet kept the picture free from unpleasant sexual suggestion. Not that "Three Weeks" is likely to disappoint readers of the book from which it is adapted by handing them a cold storage edition of Elinor Glyn's celebrated narrative. On the contrary the famous love scenes are depicted with realistic warmth, but—and here lies the crux of the matter—there isn't a hint of coarseness or touch of vulgarity in the entire production.

Of course, it would be a difficult job to dope out any kind of a moral out of a tale which has for its main theme an illicit love affair, but seekers for amusement are not usually in search of a moral, anyway. "Three Weeks" isn't designed to appeal to the juvenile trade, but adult patrons will find it alluringly artistic and so delicately handled that even a hard-boiled censor would be puzzled where to slash it.

Take one instance—the big debauch of that royal rake, King Constantine, and his merry crew of roisterers. This court revel is a marvel of riot and splendor, full of ginger and alive with color, but thanks to Mr. Crosland's craft, it fascinates without repelling the spectator. There are some mighty fine mob scenes at the beginning, and the tiger-skin and bed of roses episodes which develop in the love affair between Paul Verdayne and the queen are remarkably effective.

It's an unusual thing for a heroine to be killed off in a picture without hurting its commercial value, but in this particuliar case, the passing of Constantine's queen isn't apt to work out adversely. In a sense, it atones for whatever she may have done unethically. And when the first-night audience at the Capitol Theatre, New York, witnessed her death, its members were clearly affected by the pathos of the scene, the tragedy struck home, but did not arouse opposition. Maybe, if the story finished there, a different result might have been achieved. But Paul is shown as making a great name for himself in after years, even as the dead woman would have wished, and returning to Sardalia to see his son occupying the throne, a clever bit of plot-manipulation which clears away the gloom considerably.

Dramatic honors go to Aileen Pringle for her splendid work in the role of Sardalia's queen. In fact much of the picture's success must be attributed to Miss Pringle's life-like and appealing impersonation of the stately lady who wears a crown yet falls a victim to her passion for the young Briton. Conrad Nagel portrays Paul with his usual polish and finished art, but his performance lacks the intense fire and spirit which distinguishes the leading woman's characterization. Nigel De Brulier, Stuart Holmes, Mitchell Lewis and John Sainpolis and others in the large cast give excellent support.

The title is a big factor in exploiting this feature. A tie-up with book stores on the novel ought to bring good results, as it is still a favorite in the fiction market, although written sixteen years ago. You can safely praise the story as a sensational love romance, aglow with thrills and passionate color, beautifully photographed and elaborately produced. Aileen Pringle should be featured in your advertising. Conrad Nagle, Mitchell Lewis, John Sainpolis and Stuart Holmes are worth mentioning.

* * *

# FEATURES MONTY BANKS

### *'Racing Luck' Stars Short Subject Comedian in Lively Five Reeler*

*RACING LUCK. Associated Exhibitors Photoplay. Authors, Lex Neal and Gene Havez. Director, Herman C. Raymaker. Length, 4,819 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| The Boy | Monty Banks |
| The Girl | Helen Ferguson |
| The Mother | Martha Franklin |
| The Father | D. Mitzoras |
| The Uncle | Lionel Belmore |
| Tony Mora | Francis MacDonald |
| Cafe Proprietor | William Blaisdell |

A young Italian immigrant comes to New York and falls in love with a girl. They become dancing partners in a cafe. Tony Mora, gang leader, is jealous of him and gives him some rough moments, but he whips several of Tony's crowd and knocks out the leader. Having learned to drive a Ford, he is induced to enter a road race. Conspirators lock his racing car in high gear and it has no brakes. He finds himself in serious difficulties but wins the girl and all ends well.

*By* George T. Pardy

RACING LUCK" provides another favored comedian of the two-reeler circuit with the means of making his debut in the feature field. This time it is Monty Banks, and there is every reason for believing that he has hooked up with an attraction which will make the chaps who check the receipts grin contentedly.

The picture is a deftly constructed, uncommonly well directed blend of effective melodrama and crisp, clean comedy, with a seasoning of pathos; prettily photographed and presented by a capable cast of players. It should win favor with any kind of an audience, containing as it does all the elements of popular appeal.

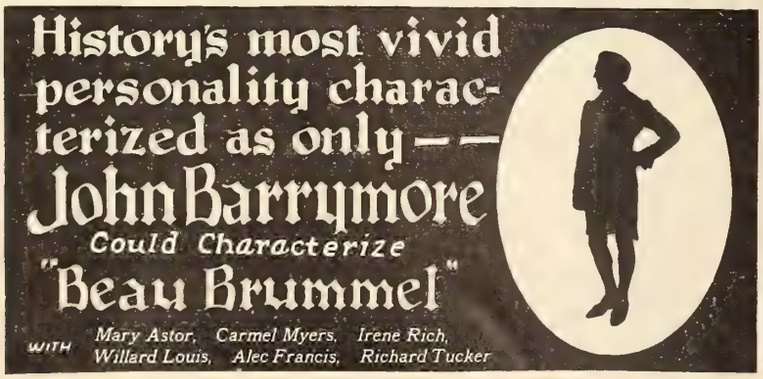
As given above in synopsis form there doesn't seem to be much to the plot, but it is surprising how this simple tale of an immigrant lad and his adventures, amusing and otherwise, in the New World, shoots over the thrill wallops and radiates breezy humor from the screen. There's five reels of it, and never an inch of padding in the lot.

From the moment the Italian lad starts across the water for Uncle Sam's domain you are interested, because he somehow impresses one as a regular fellow, if he is a foreigner, and you feel that you are going to like him. Even in the film's early stages the comedy stuff develops, as when the hero is about to drink to the Statue of Liberty, then in sight, and his glass is snatched away ere it touches the lips by a uniformed official enforcing the all-powerful Volstead law.

But the most sensational and at the same time mirthful episode develops when the hero, knowing nothing about auto mechanics excepting what he has learned in propelling a flivver, enters a road race and finds himself perched at the wheel of a racer locked in high gear and minus brakes. As the machine cuts circles, hops out into fields and performs all sorts of incredible antics, the fun grows fast and furious and the onlookers alternately rock with laughter and gasp in sympathy with the amateur driver in his hairbreadth escapes from sudden death.

Monty Banks, as might be expected, is immense in the comedy bits which fall to his share as the lead, but much may also be said in praise of the dramatic strength of his work in impersonating the immigrant lad. Helen Ferguson is a charming heroine. Francis MacDonald takes off the rowdy gang leader to the very life and the support is adequate. Exteriors and interiors are well filmed and trick shots are utilized with good effect.

Tell the fans that this picture marks the entry of Monty Banks into feature starring prominence. They are well acquainted with his comedy stuff in "shorts" and are sure to like him in his new vehicle. Play up the big road race and difficulties encountered by an amateur under such conditions, praise the picture as a unique combination of melodrama, pathos and comedy, and give Francis MacDonald and Lionel Belmore, as well as Helen Ferguson, a boost in your exploitation.



## HAROLD ROLLS UP BIG LAUGH SCORE

### *'Girl Shy' Rollicking Comedy With Many New Gags and Stunts*

*GIRL SHY. Harold Lloyd Photoplay. Released by Pathe. Story by Sam Taylor. Assisted by Ted Wilde, Tim Whelan and Tommy Gray. Directed by Fred Newmeyer and Sam Taylor. Length, 7,600 Feet.*

CAST AND SYNOPSIS

The Poor Boy ..... Harold Lloyd
The Rich Girl ..... Jobyna Ralston
The Poor Man ..... Richard Daniels
The Rich Man ..... Carlton Griffith

Harold Meadows, a timid stammering young apprentice to a small town tailor, is about as comfortable in the presence of a girl as an Eskimo in the tropics. His knowledge of the fair sex is appallingly slight, but this does not restrain him from writing a book. One which purports to stand as an epic on the secret of winning the heart of the wily, evasive female. He finishes the masterpiece and forthwith leaves for the big city to make some publisher happy. On the train he meets a pretty girl, who falls in love with him at first sight. The two meet later in the country, and pledge their troth. Subsequently Harold's literary masterpiece is returned to him, with a curt rejection by the ungrateful publisher. Harold immediately calls off his engagement, and the girl accepts the proposal of a former suitor. Later, a change of heart on the part of the publisher brings an acceptance and a good-sized check to Harold, upon which he makes desperate efforts to reach his forsaken sweeheart before the ill-fated wedding takes place. He is successful, but not before he has thrown a whole city into a panic by his ruthless violation of traffic, police rules and other sundries within a radius of twenty miles of his fair damsel's home. However, all's well that ends well, and in this case, particularly so.

*By* MICHAEL L. SIMMONS

HAROLD LLOYD at his "acrobatingest." Harold in a tender, lilting love affair. One involving all the emotional fluctuations found in serious drama. Finally, Harold winning his lady fair after defying law, order and fate with the aid of various mediums of locomotion, which might well stand as an exhibit on the evolution of vehicles, primitive and modern.

Loew's New York Roof was the scene of this showing, and if ever a film was put to the acid test by a highly critical audience "Girl Shy" is the picture. Fifteen hundred exhibitors, (a rough guess) turned out to see the screening. Case-hardened showmen—old-timers, ostensibly versed in the devices of the movie gagster, joined unrestrainedly with their children, with reviewers and critics, in giving vent to one long symphony of laughs. Need one say more as a tribute to a picture that purports to be funny!

Like good wine Harold Lloyd improves with age. The acquisition of the years seems to have brought him a more thoughtful attentiveness and regard for the story part of a film. In "Girl Shy," this is particularly noticeable, with the consequence of a logical plot and perfectly coherent continuity keeping pace with every inch of the action. There is a satisfaction to this that leaves the observer with no lack of pleasurable thrills.

The picture starts placidly enough with the hero, Harold Meadows, apprenticed to a tank-town tailor, and running to cover like a rabbit, if he but sees the hem of a feminine dress in any part of his field of vision. Naturally his experience with the members of the fair sex is nil and his knowledge of them less so, but this does not restrain him from aspiring to literary authorship, with the subject, "How to Win Women," or words to that effect serving as the vehicle for his pen.

The fun begins when Harold starts for the big city, with his finished brain child, there to enlist a publisher's aid in startling a gaping world with his masterpiece. A gag which touched a mirthful chord that resounded like the rattling crack of musketry was that in which Harold helps a sweet, young, poor little rich girl outwit a railroad conductor, by hiding her doggie under the profuse beard of a sleeping passenger. Throughout the trip, Harold is perfectly delightful with his distinctly individual portrayal of the shy, stammering youth made to enjoy the young woman's company despite his afflictions. So much so, that he finally gets up spunk enough to buy her a box of Cracker Jacks.

This love-at-first-sight has the usual complications, and later meetings lead to a pledge of troth. The situation develops a subsequent dismal climax when Harold receives word of the publisher's rejection of his manuscript, and motivated by a spirit of self-sacrifice he sends her word that their engagement is off. The darkest hour arrives when he learns that out of pure pique she has accepted the proposal of a former suitor. True to proverbial form, at the very darkest moment, fate takes a hand and sends down some hectic shafts of bright shimmering dawn.

Wow! Things begin to hum. The plot commences to hit on all six as Harold discovers a check in the next mail, running into four figures, from the publisher, who on second thought decides to publish the manuscript as a joke book. The figures are not the only things that run. Harold, for a starter, hits the high spots in a desperate attempt to get to his girl, who is that day slated to don the bridal veil.

The gag, in which our hero misses the train, by stammering just a few syllables too long in buying his ticket brought its just reward. However, trains are not the only thing that "locomote." So Harold proceeds to set the whole town loco in his spirited attempt to beat the law of gravitation and traffic. In fact he succeeds, if one is to judge by the antics of the various vehicles which he conscripts in each case with never so much as a "by your leave"! When the flivver flops, he uses a bike. When the bike bends, he grabs a traffic policeman's motorcycle. When this gives out, he purloins—actually purloins—a trolley car. The trolley comes to grief, but not Harold, for he quickly maneuvers a team of dashing-mad truck horses in his chase against time.

Zam-Powie-Biff! How folks do take for cover as our hero punishes territory, until with an additional crunch, slam and a bang, he goes right through a window, just in time to interrupt the preachers "Do you take——" In true cave-man style Harold throws the girl over his shoulder, and to the accompaniment of terrific handclapping and cheers from the spectators—the ones at the theatre, not at the wedding—carries her away for himself. Satisfying, rollicking entertainment.

Concerning suggestions for exploitation, what better than to use every available means for notifying folks that Harold is once more at your theatre. You might try the Lloyd street ballyhoo of a young man, by the proper aid of make-up and the famous shell-rims, simulating the celebrated comedian. Have him give out cards, denoting the name and the location of our theatre. You might, too, with distinct profit, put up a lobby sign in the shape of huge spectacle frames, which would undoubtedly convey the fact that a Lloyd picture is in the offing, something to which few picturegoers are immune.

* * *

## 'SPEEJACKS' SCENIC A WONDER

### *Globe Encircling Cruise of Motor Boat Beautifully Photographed in Feature Film*

*AROUND THE WORLD IN THE SPEEJACKS. Paramount Six Reel Travelogue. Photographed by Ira J. Ingraham. Depicting the Around-the-World Cruise of Mr. and Mrs. A. Y. Gowen in Their 98 Foot Motor Boat.*

*By* GEORGE T. PARDY

HERE is something really striking in the feature line—a scenic of such gorgeous proportions and enthralling interest that it provides wonderful entertainment, quite apart from its undoubted educational values, for adults and young ones alike. At full length, it is worthy of a place on any program, but should an exhibitor so desire, he can show the picture in two reel installments and rest assured that even in series form it will add materially to his box office receipts.

When Commodore Albert Y. Gowen, of the Cleveland Yacht Club, and his wife and crew steamed out of New York Harbor on August 21, 1921, in the little Speejacks, a voyage around the globe commenced which has no precedent in maritime history. With them went Ira J. Ingraham, former Burton Holmes cameraman, to whose skill is due the presentation of these views of strange people, stranger customs and nooks and corners of foreign lands hitherto unknown to the screen.

It was a honeymoon trip and probably the oddest ever taken by a pair of newly weds. Commodore Gowen is quoted as stating that he wouldn't risk it again for all the wealth in Uncle Sam's treasury, and after seeing some of the shots of the gallant little craft battling with wind and wave, to say nothing of the privations encountered by the party, we think he has the correct idea.

Sixteen months elapsed and 39,000 miles were covered before the Speejacks returned to her home port. As recorded in the log the route was as follows: New York, Panama, Tahiti, Samoa, Fiji Islands, New Caledonia, Sydney, Australia, New Guinea, Celebes Islands, Java, Singapore, Sumatra, Ceylon, India, Egypt, Crete, Greece, Sicily, Naples, Marseiles, Barcelona, Gibraltar, Cape Verde Islands, Porto Rico, Miami, Norfolk and back to New York.

Now while there is no attempt made at telling a story in this picture, it is packed so full of adventurous stuff and genuine thrills that the observer naturally reflects that a canny scenario writer could obtain material from it which could be utilized as basis for half a dozen screen melodramas. And considered from an artistic standpoint, there is little use in trying to describe the beautiful photography and natural settings. Mere printed words won't avail to convey an accurate impression of this film.

Evidently "nothing got by" Mr. Ingraham once he unlimbered his faithful camera. There are colorful shots of every port where the Speejacks stuck in her undaunted nose. India, land of mystery, contributes some wondrous Oriental bits, the ocean views are nothing short of amazing, in Bequa we gaze wide-eyed at the antics of the Fiji Islanders walking unconcernedly with bare feet on red-hot stones, previously subjected to the action of fire for twenty-four hours.

The girls of Java disport themselves in hula hula dances which are the real thing and guaranteed to make many a Broadway showman turn green with envy; and particularly grewsome, yet fascinating, is the sight of the crawling savages of New Guinea, with their polka-dot faces," caused by an especially weird process of tattooing.

Space does not permit of further detail, but enough has been said to give the exhibitor an idea of what this feature has to offer his patrons. Tie-ups with schools and educational organizations are naturally suggested in exploiting it. Sporting goods stores, motor boat enthusiasts and publications, travel magazines, etc., can be utilized in spreading the tidings of what the little Speejacks and her daring crew accomplished.

## BOX OFFICE REVIEWS *(Continued)*

## SUBJECT RANKS AS POOR FOREIGN FILM

### *'Mrs. Dane's Confession' Made Abroad, Carries Slender Appeal for Critical Audiences*

*MRS. DANE'S CONFESSION. F. B. O. Photoplay. Author Not Credited. Director, Michael Fertes. Length 4,800 Feet.*

CAST AND SYNOPSIS

Dorothy Robey .....Lucy Doraine
Her Husband .....William Farleigh
The Count ..Count Ludwig Salm Von Hoogstraten

Dorothy Robey, engaged to William Farleigh, jilts him in favor of a Count, who marries her, spends her fortune and murders her father, without being called to account for the crime. She obtains a divorce and weds Farleigh and a baby is born. The Count reappears, attempts to blackmail her and threatens to take away her child. In desperation she kills him. Arrested, she tells her story in full and is acquitted by the jury. The action develops in Paris.

*By* George T. Pardy

THE best that can be said for this picture is that it may get by in the cheaper houses, or where a frequent change of bill occurs. It will not appeal favorably to critical audiences or meet the entertainment demands of high-class theatres.

The film was made abroad, and although only recently released, over two years have elapsed since the date of its production. Why "Mrs. Dane Confession" was kept securely canned for such a lengthy period is best known to those concerned in its marketing, but having finally emerged from seclusion it doesn't seem destined to achieve any great degree of popularity.

The story registers as pretty crude melodrama of the sort which a good many European directors are fond of playing horse with—dragging in a titled rake, an unhappy wife, a jilted lover, murder, blackmail following on a second marriage of the abused woman, the latter's acquittal by a sympathetic jury, after she squelches the villain for good.

There's a lot of sensational stuff smeared through the five reels, the action moves at a tolerably fast clip, but the whole thing is fearfully and wonderfully stagey, and none too well staged at that. For the feature never loses its artificial atmosphere, even in those situations where a thrill is worked up to. A palpable striving for effect on the part of the players destroys the illusion.

Poor direction has a great deal to answer for, no doubt, but the cause of the film's failure to entertain lies deeper than that. In the first place the narrative isn't suited to American tastes, not on account of moral shortcomings, for there's no sex suggestiveness in evidence, but because it is frankly disagreeable and not particularly convincing.

And candor compels the admission that not only Count Ludwig Salm Von Hoogstraeten, featured in the role of the wicked nobleman, but the other members of the cast belong distinctly in the "not so good" class.

The most important thing about the Count is his title, the weighty consciousness of which is probably responsible for the stilted Von Hoogstraeten walk and automatic movements, his general air being that of a singularly large and graceless puppet.

Lucy Doraine is a good-looking girl, who plays Dorothy Robey with rather too much vehemence and insufficient natural ease, while William Farleigh gives a colorless impersonation of the rejected but later successful suitor. The photography throughout is somewhat indistinct and suffers from bad lighting.

You can exploit this as a melodrama, of foreign construction, with sensational atmosphere, but don't go too far in praising the story, or your patrons may be disappointed. None of the players are known to American fans, so their names cannot be said to possess advertising value.

* * *

## GOOD PROGRAM ATTRACTION

### *'Yankee Madness,' a Central American Melodrama Sizzling With Action*

*YANKEE MADNESS. F. B. O. Photoplay. Author Not Credited. Director, Charles R. Seeling. Length, 4,680 Feet.*

CAST AND SYNOPSIS

Richard Morton .....George Larkin
Dolores .....Billie Dove
Pablo de Gardo .....Walter Long
Rodolfo Emanon .....Earl Schenck
Estaban .....Manuel Camere
Theresa .....Ollie Kirby
Robert Morton .....Arthur Millett
President Dominguez .....J. L. Powell

Richard Morton rescues Dolores, a Spanish girl, from bandits who attack her in New Orleans. Learning that she has gone to Sevilla, Central America, he follows. A revolution is in progress. Richard heads the forces of President Dominguez and defeats the rebels. He saves Dominguez and Dolores from their enemy, Rodolfo Emanon. It transpires that she is the president's daughter. Richard wins her for his wife.

*By* George T. Pardy

A GOOD program attraction! In localities where they want red-hot scraps and sizzling action all the way "Yankee Madness" ought to fill the bill to perfection. It bristles with improbabilities, but that sort of thing is to be expected in pictures of the straight hurricane melodrama type. The fact remains that lots of folks will enjoy this stormy riot of romance and revolution, and those who refuse to take it seriously will get a laugh.

Whenever a young American hero of filmland wanders into a Central or South American Republic it follows as a matter of course that he proceeds to boss the entire show, so to speak. So nobody will feel surprised when they see Richard Morton leading the Government forces to victory and injecting a touch of fancy pugilism into the game by walloping several adversaries in a bunch with fists that appear to pack a punch of dynamic violence.

If the action slacked up for a moment and gave the spectators time to think matters over, their interest in the whirlwind rush of events would lessen considerably. But director Charles Seeling keeps the tension tight by hurling one exciting situation upon the heels of another, there are no restful periods from the instant when gallant Dick first encounters Dolores and beats blazes out of three thugs attacking her, until a crashing finale is attained and the maiden becomes his exclusive property.

George Larkin is very much at home in roles of the Richard Morton kind. A splendid athlete, he needs no "double" in smashing melodramatic scenes where the average leading man would cut an uncommonly poor figure if called upon to perform certain physical feats which are merely child's play for the trained Larkin muscles. Also, he registers as an actor of no mean ability, and his performance as a whole deserves hearty commendation. He is well supported, Billie Dove playing the pretty senorita with alluring grace and Walter Long scoring a hit as the plotting revolutionary general.

The photography includes many fine tropical views, the army groups and engagements are exceedingly well filmed and clear lighting prevails.

You can exploit this as a lively melodrama with every foot of its five reels crammed with fast and exciting action. Play up George Larkin's work as the Yankee lover, he has a strong following among the fans, and mention Billie Dove, Walter Long and Earl Schenck, all good names with advertising value and exploitation possibilities.

## HOXIE SCORES IN WESTERNER

### *'The Galloping Ace' Offers Spectacular Riding, Scraps, Comedy and Love Interest*

*THE GALLOPING ACE. Universal Photoplay. Author, Jacques Jaccard. Director, Robert North Bradbury. Length, 4,560 Feet.*

CAST AND SYNOPSIS

Jim Jordan .....Jack Hoxie
Anne Morse .....Margaret Morris
David Kincaid .....Robert McKim
Zack Williams .....Frank Rice
Louise Williams .....Julia Brown
Susie Williams .....Dorothea Wolbert
Fred .....Fred Humes

Jim Jordan, ex-cowboy and service man, obtains a job on Anne Morse's ranch, where his buddy, Zack Williams, is working. Kincaid, owner of an adjoining quarry, plots to get possession of the Morse land, which contains valuable black marble deposits. Failing to foreclose an illegal mortgage, Kincaid attempts to take the land by force. Jordan and Williams fight off Kincaid's men with dynamite. Kincaid's schemes are defeated and Jordan weds Anne.

*By* George T. Pardy

THIS latest Jack Hoxie feature ought to bring satisfactory box office returns in theatres where Western pictures are much in demand. There is the usual amount of melodramatic action, including some spectacular hand-to-hand fighting and riding stunts, well sustained love interest and a judicious sprinkling of comedy.

In one way the film may be said to diverge from the conventional line of average Western plots, as the story hinges upon the efforts of a chap who owns a black marble quarry to obtain possession of land belonging to the heroine, which he knows to be rich in that rare and salable article of commerce. This mercantile speculation leads up to a number of complications which result in a peculiarly effective and unusual scene, that in which Kincaid's attempt to seize the coveted property is foiled by the hero and his buddy, both ex-service men, who put their war knowledge to good use by scaring off the assailants with dynamite.

Jack Hoxie and his beautiful white horse are continually in evidence, the rider living up to the picture's title by doing some speed stuff which will win the admiration of adult patrons and appeal especially to the kids. His big scrap with the villain, which starts on a hill, includes a mad man-hunt through a tunnel and dive into a river, is as full of thrills and ginger as the most ardent lover of furious combat could desire.

A good deal of sympathy is aroused for the hero at the start, when he returns from France, to find himself out of a job and up against it generally. Although the "neglected ex-service" man is a pretty familiar sight on the screen nowadays, he usually finds favor with movie audiences, if the director is careful not to overdo the sentimental angle. In the present case, Robert Bradbury has handled his theme with good judgment, and Jim Jordan's predicament is stressed just sufficiently to earn him the liking of the spectators, without going to unnecessary lengths.

The love interest is well developed and excellent photography is ever in evidence.

Jack Hoxie plays the hero with his customary dash and energy, Margaret Morris is an alluring Anne Morse and vigorous support is given the principals by Robert McKim, Frank Rice, Julia Brown and other members of the cast.

Where Jack Hoxie is a strong favorite his name should be played up in the exploitation, Margaret Morris and Robert McKim are also worthy of mention. You can advertise this as a Western that hasn't a dull moment in it, with a story in which love, romance and thrills mingle in equal parts.

# The Big Little Feature

## WILL ROGERS TO BURLESQUE AMERICAN POLITICIANS

Hal Roach, the Pathe producer, appreciates that timeliness in a subject makes for additional box-office value from the exhibitor's angle. With the presidential year at hand and matter of political importance engaging the attention of the nation, Mr. Roach decided upon a series of three two-reel comedies, featuring Will Rogers in stories having a political background.

The first of these comedies has already been completed. The action is built around Rogers' election to Congress and is said to be an exceedingly clever bit of screen satire. The second, on which Rogers is now engaged under the direction of Rob Wagner, will show "Congressman" Rogers floundering helplessly but none the less manfully in the maze of Washington's social activities. In the third of the series, the Pathe star will be seen at the Court of St. James.

Advices from the Coast state that extreme precautions are being taken to avoid any suggestion of political partisanship or bias in the filming of these three pictures. The political atmosphere merely furnishes the setting for a profusion of scintillating comedy and gentle, inoffensive satire at which Rogers is so adept.

* * *

## HARRY SWEET TURNS DIRECTOR

Harry Langdon, the Mack Sennett star who is appearing in a series of two-reel comedies started work last week on a new comedy special under the direction of Harry Sweet, who has heretofore been known on the screen as a featured comedian.

The transfer of Sweet's activities from the actors role to that of director is in consequence of a theory advanced by Richard Jones, supervising director for Mack Sennett. Mr. Jones is of the opinion that a man like Harry Sweet, who has himself been featured before the camera, can direct another star more efficiently than one who has never appeared before the camera. Mr. Jones is looking to Director Sweet to advance materially the difficult art of comedy direction.

In the new comedy subject, which Harry Langdon has started under Sweet's direction, Alice Day, Madeline Hurlock, and Andy Clyde are prominently cast in the support.

T. N. T. HARRY E. LEWIS
A member of the Naked Truth committee. He is a Pathe publicity writer and one of the few left-handed "I'll tell the world" writers in captivity

## Good Opportunity is Muffed

NEELY EDWARDS and Bert Roach run the slap-stick route with the customary props and ideas that go to make up the average comedy. The story has possibilities, but they are lost in the maze of domestic wrangling. Edwards and Roach are good comedians but in this picture they have little to work with and the few laughs are won through great effort on the part of the team.

The story deals with what we may expect to see in 1964 when the fair sex has usurped all of man's privileges and forced him to accept the domestic duties. It shows women in politics and as leaders in business, and men as the object of chase.

Edwards takes the part of a demure husband and Bert Roach is the female ice dispenser who tries to win Neely's affection. Neely's wife discovers the affair and a battle ensues after which the husband promises to love, honor and obey.

The oustanding scene is that of a "flapperette" who vamps Neely while he is doing the family marketing. She inveigles him to ride in her limousine and when he objects to "petting" he is thrown from the machine and forced to make his way home on the hoof. He has evidently been in the same predicament before as he produces a pair of roller skates and makes the best of the situation.

As a whole, the picture is under the average, and although there is a large class of picture patrons who enjoy slap stick, they like to have originality injected into the action.

* * *

## Pal Does His Bit

Universal 2 reels

Pal, the dog-star, goes through his paces in this picture. He is called upon to perform many feats that require exceptional training and it is too bad he is not utilized in making a picture of more value. This dog is one of the most intelligent animals on the screen and to use him in ordinary slap-stick is out of place. Slap-stick and custard pie artists are as plentiful as dandelions in the spring so why waste the dog's talent in producing a mediocre picture?

Pal does his best to produce fun and whatever is amusing in "Checking Out" is due entirely to his efforts.

The picture centers around a hotel where Pal is assistant to the house detective. A band of robbers enter the hotel and as they are about to carry away the loot they are discovered. Pal holds the theives at bay with revolvers until the police arrive. He takes several shots at the prisoners to demonstrate his marksmanship.

The picture will, no doubt, find favor with children and will perhaps appeal to dog lovers.

* * *

## BOBBY VERNON TO MAKE SERIES FOR EDUCATIONAL

Announcement is made this week of the closing of contracts whereby Educational Film Exchanges will release a series of Bobby Vernon comedies beginning in the fall of this year, and adding another producing unit to the large program which E. W. Hammons president of Educational, is arranging for the season of 1924-25.

## BARNEY OLDFIELD TO APPEAR IN PATHE COMEDY

Barney Oldfield, who has starred repeatedly on the auto racing course, is about to make his debut on the screen. Oldfield's initial appearance as a motion picture player will be made in a new Hal Roach comedy for Pathe, in which Charley Chase plays the featured role.

The fun film is built around Chase's exploits as a racing driver. Leo McCarey, the director, wanted to inject some genuine racing atmosphere into the picture; and with the assistance of H. M. Walker, title editor for Hal Roach and close friend of the racing celebrity, Mr. Oldfield was induced to appear in part of the action. Aside from his appearance in the news weeklies, his part in the Hal Roach comedy will mark the first time that Oldfield has taken his racing prestige to the screen.

* * *

## MAY PRODUCE 'GULLIVER'

"Gulliver's Travels," Dean Swift's famous old story of the land of Lilliput, with its diminutive people, and Brobdignag, where men were giants, may soon live again in pictures. Plans are being discussed at Universal City for producing the famous old story, known to every child in the world, with a company of tiny actors and a giant or two, and a big all star cast.

Preliminary conferences were held during the week between William Koenig, general production manager, who has long talked of putting the noted tale into screen form, and James O'Neill, who visited Universal City with his entire troupe of Lilliputians—known in vaudeville as "Irving's Midgets," for the conference.

* * *

## THE LINE IS BUSY

Work has begun on the eighth episode of F. B. O's new "Telephone Girl" series under the direction of Mal St. Clair, Alberta Vaughn is featured again as the switchboard queen, Glady Murgatroyd, and the comics, Al Cooke, Kit Guard and Gertie Short remain in the cast. There will be twelve episodes in the series which is based on the Cosmopolitan Magazine stories.

T. N. T. J. IRVING GREENE
He hobnobs with editors for Pathe and his pathos and sentiment never fails to obtain space for his "true" stories. He's a busy result getter.

### 'SAFE AND SANE' IS SAFE

Christie comedy 2 reels

Jimmie Adams shows his ability as a comedian in "Safe and Sane." The story is unusual and carries more of a plot than the average short subject. The cast is good and there is just enough slap stick to brighten it.

The story dwells with a safe opening contest in which Jimmy wins the prize. He was formerly granted a diploma in a first class burglar school where he graduated with high honors. He reformed and worked for a safe company and by chance knew the combination of the safe to be cracked in the contest. One of the provisions was that he must open a safe in the home of the safe merchant. He encounters competition and after many escapades manages to clean up on the real burglars and incidently win the hand of Vera Stedman, a female detective.

The unusual theme gives Adams an opportunity to display his wares and he takes advantage of it by putting over a clever laugh producer.

The outstanding scenes are the school room in the burglar university where the best crooks in the world are assembled. In a raid by the police Adams pretends to be a dummy and puts over a very clever stunt.

In trapping the burglars he is called upon for many tricks for his protection and he uses some unique methods to accomplish his task.

"Safe and Sane" is a good fast comedy and will fit well in any program.

* * *

### A STAG AFFAIR

Pathe comedy 2 reels

Stan Laurel and Jim Finlayson are well cast in "Brothers Under the Chin." By a camera trick they are shown as a pair of infant twins sleeping in a clothes basket. The exaggerated basket and surrounding furniture give the desired effect.

The opening scene is an orphan asylum. Jim is adopted by a wealthy family but Stan exchanges places with him. Twenty years elapsed and Jim has become a rough sea captain and Stan is one of the idle rich. He is shanghaied and taken aboard his brothers ship where he suffers considerable rough treatment. The brothers finally discover the identity of each other by a birthmark on the chin of each. They celebrate in true brotherly style by ending in a riot.

Stan's escapades as assistant cook aboard the boat are funny. He creates many good laughs in his assumed innocent manner.

Jim is good as a tough seaman and he is aided and abetted by a worthy crew of cutthroats. The boat offers good opportunity for comedy and the swinging boom is used to good advantage.

This picture is out of the ordinary in that there is no heroine. It is strictly stag and with the exception of the first scene there are no women in sight.

"Brothers Under the Chin" is good clean comedy and will go over with any audience.

* * *

### 'OUR LITTLE NELL'

Dippy Doo Dads 1 Reel

This is an animal picture in which the monkeys, dogs and ducks perform in a miniature village. The monkeys in this comedy seem to possess almost human intelligence and they go through their acts in a way that almost makes one forget they are animals. They do everything in all seriousness and are very amusing.

The sets are well arranged. The village is complete in every detail with small trolley cars, trains, automobiles and "Main Street." It must require great patience and rehearsing to bring the animals to such a point of perfection. They are natural and not the least camera shy. They seem to enjoy their work and as they are natural comedians, the results are excellent.

Doo Dad comedies are becoming well known and this latest release is a little above the former ones which is saying something. It will appeal to anyone possessing a sense of humor.

# A SHORT ACTOR IS CHOSEN FOR A SHORT SUBJECT

*Arthur Trible, Century Comedies*
*Child Star Proves Himself*
*a Polished Artist*

### 'THE MEDICINE HAT'

Pathe 2 Reels

This is one of the Frontier Series in which Indian myths and legends form the basis for the picture. "The Medicine Hat" deals with the return of a chief from a Washington conference with the "Great White Father" in which he tells his experiences to members of his tribe. Among the possessions obtained in Washington is a large beaver hat, which he takes to be a mark of distinction and values it highly.

His daughter while practising with a bow and arrow shoots an arrow through the hat and in his anger the father gives the girl to a thieving Indian for marriage. She is rescued by her lover, who repairs the damage to the hat.

The picture while of some interest in showing the simplicity of the Indian is rather long drawn out and almost devoid of plot It lacks the historical value of other pictures of the series and fails to hold the interest.

It may fit in with a comedy program but in itself contains little entertainment value.

* * *

### 'ON THE JOB'

Fox Comedy 1 reel

You will laugh at this picture. Three chimpanzees are the center of attraction and their antics would bring smiles to the Great Stone Face. The seriousness with which the animals enter into their work is in itself amusing. They are called upon to act many character roles and they plug along in their methodical way and they cannot fail to make a distinct hit.

Of course the picture has no plot but it is full of comedy and a little thing like plot is overlooked in an endeavor to get the best results with the animals.

They look as though they enjoy their work immensely and enter into the spirit of the picture with a vengeance. It is remarkable the number of tricks these monks can do. It is an interesting study to watch their antics and almost human grasp of situations.

This picture will fit in any program and will please everyone.

* * *

### 'IF NOAH LIVED TODAY'

Cartoon Comedy 1 Reel

Paul Terry creates a nice comedy with the flood theme. He shows the modern Noah calling together the animals with wireless and he takes them aboard the Ark, which happens to be an airship. The craft floats serenely above the raging waters until two skunks, that have been riding along in a trailer, decide to seek the companionship of the Ark occupants. Trouble starts, the race around the outside of the big balloon is funny. The airship takes nosedives and does many peculiar antics but finally peace reigns on the craft again.

It is up to the usual high standard of Terry's cartoons and will be sure to please everyone.

* * *

### PATHE REVIEW NO. 15

Brief Subjects 1 Reel

This reel contains some interesting subjects. It shows the much maligned cactus being prepared for edible purposes. The heart is taken from the thorny shell and boiled in sugar cane to form a sweetmeat.

The paper zoo shows the manufacture of paper mache animals for display purposes. The animals are made to move in a lifelike manner that is amazing.

Color shots of Florida form one of the interesting scenes in the reel. It shows the Land Sunshine in all its glory and makes one want to crank up the flivver and migrate south.

These little snap-shots are always interesting and this one is above the average.

# SHOWMANSHIP

## Bass Drum 'Bally' for Penny Piccolo Pictures

### *The Public, Which Supports You and Your Theatre, Will Stick With You As Long As You Are Right, and Will Leave You When You Are Wrong*

*By* MILTON D. CRANDALL

*Director of Publicity Rowland and Clark Theatres, Pittsburgh, Pa.*

SHADES of "showmanship"—what sins are committed in thy name! Could the astute showman of the past, the lamented P. T. Barnum, "fool 'em" again today? The advertising campaigns of some exhibitors, exploitation men and distributors, lead one to believe that Barnum still has many converts; hundreds of theatre managers, distributors and press agents still have their tails where their heads ought to be and their heads where their tails should dangle.

The weird music of the carnival lot has been supplanted by the Y. W. C. A. worker who chaperons her party through the animal tent or perhaps a ride on the merry-go-round. No longer is there room for the leather-lunged spieler who promises "the greatest show in all this wide world." The public is wise.

Webster fails to define the word "showmanship," and if Noah had no use for it, why not take a tip from him and substitute the word "merchant"—"one who buys and sells goods."

Paper and ink can describe anything; advertising can tell your story, can sell your goods. Shakespeare confessed that the name of a rose did not describe it; he was thinking of words. An exploitation man should be able to describe a "rose of a show" so that the public can smell it, and pay for its fragrance in dollars and cents at the theatre box office.

The average box office suffers from misrepresentation, false advertising and false prices. An exhibitor in one town charges fifty cents for a fifteen cent show, while a brother exhibitor in a nearby town charges fifteen cents for a fifty cent show. Every exhibitor should first properly label his "merchandise" at the real—not reel—value. The public "shops" for movies just like the housewife does a marathon to the downtown department store for a bargain in kitchen utensils. After establishing price, give away "service," that's the exhibitor's "coupons." Don't misrepresent—the public realize how many "Covered Wagons" are in "western trails."

The producer who exhibits a film in Pittsburgh for two dollars and in a nearby town for fifty cents, hurts not only all Pittsburgh exhibitors but the entire industry. Charge two dollars or charge fifty cents. The laughs are on the film fraternity—not the public. They can wait.

Exploitation and advertising "sold" the motion picture to the public, but for the past two years, these same agencies have slowly been unselling the public and the press. The caravan of exploiteeers sent forth put to shame the charge of The "Light" Brigade. A few brought home the bacon; the majority were as "light" as the Brigade. They tried to fool the editors with weird stories and exaggerated copy They served themselves first and then their employers; they publicized "ME." The successful press agents realize that the editors want their copy if it means circulation, news value or co-operation with the advertiser. Their copy lands.

The writer has never been an "Unsung Hero." My signature never has appeared on the register of any association of motion picture advertisers. I regret I cannot boast that I have ever "put over" a story.

LITTLE credit was due me for the columns of publicity I secured for the "Dime Battleship Movement" in New York City. It brought home the story of "preparedness"—that was news. Some have said that my advertising campaign on "Mickey" was phenomenal; to the contrary, I was selling graphaphone records—that's salesmanship. When I piloted Theda Bara as she vamped her way to Heaven with Billy Sunday, I was selling Tulsa, Okla. When I escorted Clara Kimbell Young to the Houston Texas Ship Channel, I was selling Houston, Texas. When I took a wooden whale to the top of Pike's Peak in a snowstorm, I was not selling W. W. Hodkinson, but the cool climate of Colorado compared with the sweltering heat of New York City. And now I am selling Rowland and Clark Theatres—that gives me a chance to say that "Pittsburgh is as big as New York to a Pittsburgher."

These incidents are not mentioned for self-praise, but rather in an effort to prove that publicity and advertising will be given to a theatre or a production if the newspapers can be convinced that they or their city will get an even break. What the motion picture industry needs is modern showmen and business men—men who will take an active part in the civic betterment of their community. Many exhibitors display their advertising, send their cashier into their box office and hide themselves away from their public. Can you blame their patrons if, perhaps, they speak adversely of the theatre managers?

INSTEAD of looking upon the theatre manager as a potent factor in their community filling the gap of providing amusement and furthering the cause of education, he is pictured parading about with a striped vest, a brilliant hued necktie, an African diamond, his pockets jammed with money. This false impression of the motion picture owner could be changed if he would permit his personality to enter into the active life of the community in which he operates his theatre.

The successful showmen are those whose theatres have a "soul," the atmosphere of which reflects the personality of their managers. There are many small town exhibitors who can successfully operate theatres on Broadway, but how many Broadway managers could successfully operate a theatre at Kankakee?

Great American exhibitors owe their success to the prominent part that they, as individuals, have played in the life of their respective communities.

I wish that I were able to whisper into the ear of every American showman, these words: "Join the Chamber of Commerce and the Civic Clubs of your city and the community will champion your cause."

According to David Harum's perversion of the Golden Rule, we should do others and do them "fust," but exhibitors had better not put too much confidence in David—he was a joker. To advertise on the square and run theatres in a business-like manner is an ethic which every successful theatre owner adopts.

P. T. Barnum, were he alive today, would have a hard task landing a job as an advance agent. Showmen of old meet the theatre businessmen of 1924!

## *Lobbyology*

### Barnum Was Wrong

The day of Barnum and his circus methods has passed forever. The people no longer enjoy being fooled. After all, the great Lincoln was the better showman. "You can't fool all the people all the time."

If you exploit every program as "the greatest show on earth, your patrons will soon lose confidence, then when you do offer them something exceptional, they will think you are just ballyhooing another one of "those things."

Every "western" is not a "Covered Wagon"—don't try to tell your good friends, the public, differently. Give them credit for human intelligence. All good businessmen are showmen; we want all showmen to be good businessmen.

T. N. T. POSTER ART BALLYHOOS SHAKESPEREAN BURLESQUE

This twenty-four sheet shown at the recent T. N. T. revel formed the third episode of the comic version of "Romeo and Juliet" with Bebe Daniels as Juliet, Richard Dix as Romeo and Ernest Torrence as Friar Laurence. The poster advertised the show "As the Press Agent Saw It" but no one else did

## METRO DOLL SERIES TAKES WITH SCREEN FANS

A whole series of movie celebrity dolls, one for each picture, is the latest exploitation novelty to be evolved by Metro Pictures Corporation. Since the bringing out of the Jackie doll some time ago, these novelties have become highly popular with the public and are distributed by theatres and stores all over the country. The new dolls are expected to be adopted in thousands of homes.

The first doll of the series already issued is a character replica of Laurette Taylor in "Happiness," a picturization of J. Hartley Manners' play. It was designed by Margaret Vale, a niece of President Wilson, and manufactured by the Jane Gray Company, which will put out the entire series. It is now on sale in the art, needlework and toy departments of Wanamaker's, Stern's, Macy's, Altman's, McCreery's and other leading stores throughout New York City and by department stores throughout the country.

Among the others will be "The Lady Known as Lou," after the character which Barbara La Marr portrays in the Sawyer-Lubin production, "The Shooting of Dan McGrew," one of Lillian Gish in "The White Sister," a Viola Dana doll, one on Jean Tolley who appears in the J. E. Williamson-Ralph Ince production of "The Uninvited Guest," a doll depicting Mae Murray as "Mademoiselle Midnight," and a he-doll called "The Sheik," after the character that Ramon Novarro portrays in Rex Ingram's newest production, "The Arab."

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## POLAR FLIGHT POST CARDS ONE DOLLAR EACH

The undeniable value of the window tie-up was again pointed decisively by the crowds endeavoring to view Gimbel Brothers, New York, display in connection with the approaching trans-polar air flight. Ronald Amundsen, South Polar discoverer, Lieut. R. Davison, U. S. N., and Haakon H. Hammer, who has flown to within four hundred miles of the North Pole, will attempt to fly over the Stick stopping long enough to nail our flag on the top of the world. This will clinch America's discovery claim established by Admiral Peary. The plane will be equipped with two Rolls-Royce motors, and in addition to wings for the air will have pontoons for sea, wheels for land and skis for ice travel.

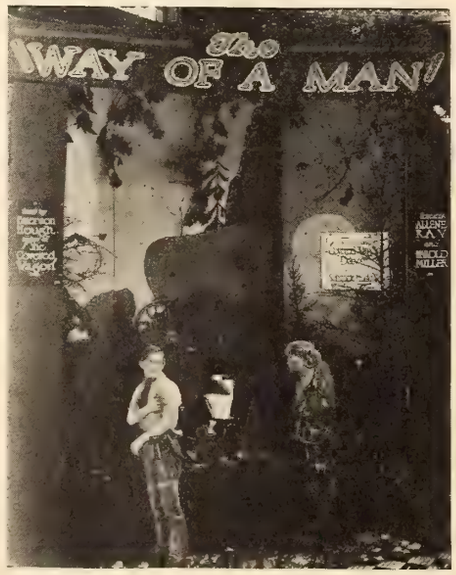
It is necessary to procure additional funds for equipment, and $200,000 will be raised by Gimbel Brothers through the sale of post-cards at one dollar per, the entire proceeds to further the purposes of the expedition. Cards specially printed with a map of the North Pole are addressed to the purchasers and sent to Christiania, Norway. Here the Norwegian government will affix a specially designed stamp to be used on this occasion. From Spitzenbergen the cards will be carried by plane over the pole to Point Barrow, Alaska, mailed to Seattle, and thence back to the buyer.

If the expedition is lost, the cards may never come back. That is the chance one takes—small compared to the risks assumed by the Polar mail carriers.

* * *

## WHAT ARE JOTS!

Under the caption "What is it?" Dick Nolen, of the Nolen Theatre, Seymour, Ark., advertised "JOTS-not candy," "JOTS-cannot be eaten, but a delectable dish to serve up," "JOTS-will refresh tired business men," "JOTS will dispel blues." Then when the time came to show the picture, he announced "Judgment of the Storm."




REALISTIC CUT-OUT DISPLAY

The Family Theatre, Davenport, Iowa, created an attractive lobby display for its presentation of Pathe's picture version of Emerson Hough's novel

## 'BEAU BRUMMEL' WINS ON BROADWAY

Up in Warner Brothers' projection room we got a preview slant at John Barrymore's portrayal of "Beau Brummel." We gave it the double-o from an exploitation angle. From an artistic viewpoint it's a perfect cameo; for exploiteering possibilities it's a wow.

Brummel window tie-ups on Broadway are like mushrooms. Go to lunch and before you get back there will be a couple of new ones. The Great Wet Way looks like an old home week for the Beau. In addition to the displays mentioned last week, Grey's Drug Store has a big window of make-up materials—rouges, powders, manicure implements. A Times Square jeweler displays the "original" snuff box used by the Beau over a hundred years ago. Beauty parlors and hair-dressers are all in line, and, in fact, every good store location from Columbus Circle to Herald Square carries its tribute to this latest "Classic of the Screen."

The Los Angeles "Times" devoted two solid pages to the picture in connection with the showing at the California Theatre. The caption reads: "Beau Brummel Points Way to Mens' Style Renaissance." Why not a "dress-up" week in your town when you show the picture? They'll all come in, for there is a logical tie-up with everything pertaining to self-adornment and personal elegance—even a different style in earrings and a fetching way for the flappers to fix their hair.

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## 'ANNA CHRISTIE' PROLOGUE LAUDED IN LONDON

A feature of the recent London opening of Tom Ince's film version of Eugene O'Neill's soul-searching drama was the prologue staged by the Palace Theatre—and the competition to secure a girl to render it.

It was advertised that the winner would receive the British equivalent of an American five-spot for each minute she worked. Some three hundred girls from all walks of life responded to this lure, and after a day trying out contestants one girl was selected.

The prologue may be spoken in about three minutes. It is a realistic bit composed by Gilbert Frankau. The theme does not touch upon the film story, but purports to be a straight talk from a woman of "Anna Cristie's" type to the audience on the life she leads.

The picture was held at the Palace for four weeks equalling the record of Norma Talmadges "Smilin' Thru." The prologue is too lengthy to print, but if you want a copy to use at your showing of the film, write to the Exploitation Editor, EXHIBITORS TRADE REVIEW, and he will forward one to you.

# How National Publicity Campaigns are Planned and Executed

THE exploitation campaign on Harold Bell Wright's "When a Man's a Man," produced by Principal Pictures and released by First National is worthy of attention. It is interesting to know how these things are planned. An analytical publicity conference resolved that Wright is one of the most popular authors, his books having been read by some millions of people. Principal Pictures holds the screen rights to his stories. Hence, the first of these picturizations must be emphasized, and all advertising must center about the author. The secondary stress must be placed upon the particular story, its title, its theme, love-interest and self-sacrifice. In a word—its appeal.

The territory was then divided, different forces handling the publicity in the East and West. The three big openings were at the Cameo, New York, Loew's State, Los Angeles, and Loew's Warfield, San Francisco. All occurred about the same time and there was absolute unformity of exploitation action. The opening shot of the campaign was a general nation-wide newspaper publicity smash, followed by 25,000 broadsides, in two colors telling the exhibitors all about it, then twenty-five test bookings were arranged in key cities and campaigns started ten days prior to the showings.

Before the Cameo opening, 120 stands, 400 six-sheet boards, 500 three-sheets and 1,200 one-sheets were put out. The twenty-fours were divided between colored sheets and blocks. Through the publishers of the photoplay edition of the novel, five hundred window tie-ups were effected. There were fifty independent displays of high character, newspaper contests as to when a man is a man and much publicity regarding the author. Four men, their bodies concealed in man-size reproductions of the book, paraded Broadway and Fifth Avenue. Sorcho's famous calliope toured about the city with signs announcing the show. The old adage that "it pays to advertise" isn't a bromide—it's an axiom.

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## WINDOW TIE-UPS URGED BY PUBLISHERS

Grosset & Dunlap, publishers, who have gone extensively into the business of reissuing novels in photoplay editions, have printed a booklet called "Getting the Movie Crowd Into Your Store." The front cover is illustrated with a photograph of the crowd trying to enter the California Theatre, Los Angeles, for the opening of "Little Old New York." That picture gets additional publicity inside the covers, as do "In the Palace of the King," "Under the Red Robe," and other Goldwyn-Cosmopolitan releases based on popular fiction.

The publishers urge the value of bookseller-exhibitor tie-ups, when the screen version of a novel is shown as a means of "making book families of movie families." Incidents are cited where book-shops sold a hundred copies a day, and sometimes as high as twenty-five copies an hour for a hundred hours, of novels being pictured at local theatres. Special stress is laid on the efficacy of window tie-ups, and many illustrations on this point are contained in the booklet. One page is devoted to pictures of the window display material used in photoplay edition tie-ups.

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## FREE POLA NEGRI CURL GETS MATINEE CROWD

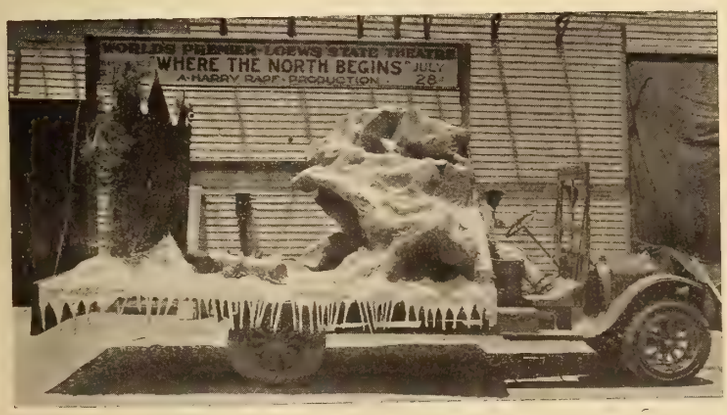
Howard Waugh discovered a new wrinkle—or was it a new twist—for campaigning Pola Negri in "Shadows of Paris." A week before the picture opened, and during the run of the picture at his Palace Theatre, Memphis, Tenn., Waugh had an expert hair-dresser in the lobby giving any woman who wanted one a Pola Negri curl, free. It was really an expert job which would have cost $1.25 in a beauty shop. After the first few women timidly experimented with the new fashion, the rush of applicants required the hair-dresser to put in eight hours a day.

The stunt cost Waugh exactly thirty-seven dollars. It was a perfect tie-up with Bry's the largest department store in town. Waugh convinced the advertising manager that the advantages for the Beauty Shoppe of the store in having an exhibit in the Palace lobby would repay the effort. Waugh and the store split the cost of the operator, and of twenty-five thousand inserts, which went with every package from the store directly into the homes.

The store was more than pleased with the increased volume of business done by the Beauty department, as apparently a new style in coiffures has been established. Manager Waugh enjoyed exceptional publicity and the picture did business accordingly. He is one showman who is thoroughly sold on the idea that it pays to sit up late nights thinking.

AEROPLANES AND SKYROCKETS CREATE "GOING UP' ATMOSPHERE

When the Palace Theatre, El Paso, Texas, offered Associated Exhibitors' laugh-producing comedy, Manager Edgar Hart told patrons what was showing through this lobby display. Hart enjoyed an unusual "gate" and the fans enjoyed "Doug" MacLean's characterization of the aviator who had never flown




ICE AND SNOW IN CALIFORNIA

Los Angeles saw a different sort of "climate" when this ballyhoo toured the palm-lined streets of the "City of Angels" creating atmosphere for Warner Brothers' absorbing picture of life in the land of perpetual winter

NEWS MERCHANTS TURN OUT FOR BALLY

Led by John Fox, Jr., the clever juvenile, hundreds of Los Angeles "newsies" paraded through the streets en route to the special "Illustrated Daily News" matinee showing of Sol Lesser's picture at Tally's Broadway Theatre.

# *EXPLOITATION IDEAS*

### Hot Cross Buns

Guy Kenimer tied-up with the Federal Baker shops in Jacksonville, on the "pass with a purchase" stunt. It was advertised that Kenimer would give one pass with every tenth purchase. We hope he didn't fool anybody and make it a baker's dozen. The pass was good for one admission, which is the ideal arrangement as every pass that comes back brings a paid admission with it.

* * *

### More Windows

Getting a group of windows is one thing, but making every window an individual tie-up is a horse from another garage. Charles McFarland did it with fourteen windows in Houston for SCARAMOUCHE at the Queen Theatre.

A drugstore sign read "Follow beautiful Alice Terry, star of 'Scaramouche,' and keep that schoolgirl complexion by using Palm Olive products." A music store window was plastered with cover sheets of "Rose of Picardy," the song being featured at the Queen. In a millinery store there were fifteen stills from the picture some of them pasted on hat-box covers. A picture of Alice Terry in a hat of the 1794 vintage went with the line see our "1924 advance styles." And so on down the line. There was an ingenious little touch of personality in every window which made a real tie-up with the picture.

* * *

### Gets Consul's O. K.

With the permission of the Italian vice-consul to mention the Consulate in a direct mail campaign, Howard Waugh prepared a good letter capitalizing the consular endorsement of THE ETERNAL CITY, by making a two fold appeal to the Italian and American residents. To the former the mention of the consul was like a command to see the picture at the Palace Theatre, and to the American residents it gave the picture official dignity. Waugh used the only Italian language paper in Memphis to reach the large mass of Italians outside of town. Here he stressed the fact that Mussolini appears in the picture.

* * *

### Noah's Ark

Like the babbling brook, First National's CIRCUS DAYS seems to go on forever, revealing exploitation possibilities. The story from the Capitol Theatre, Reading, Pa., centers around a platform inanimate circus display built in the center of the lobby.

An artistic arrangement of the wooden animals and a novel sign card on the front of the platform drew such attention to this advance advertising stunt that it was retained during the week the picture played.

* * *

### Rings the Bell

The twenty-four sheet gave W. F. Brock, Knoxville, Tenn., his inspiration for a unique lobby on CONDUCTOR 1492, at the Strand Theatre. This has a large reproduction of a trolley car with the heads of several men and women passengers in the windows. Brock cut off their heads, mounted them individually and then collectively on little rockers which were bolted to a motor. When the motor turned over the faces in the windows of the trolley car bobbed back and forward in a very realistic manner. It got a laugh.

* * *

### Their First Picture

Somewhere in England a "cinema" manager dug up sixty people in his county who had never seen a motion picture. He got oodles of publicity by inviting them to his show. Also he carried some of them to the theatre in motor cars—a method of locomotion which they had never before experienced. The newspapers fell hard.

We wonder how many people there are on this side of the pond who have never witnessed a screening. Any over your way?

### Bicycle Built for Two

The fact that First National's SECRETS shows Eugene O'Brien and Norma Talmadge eloping on one of the old fashioned, high bicycles suggests a ready tie-up for exhibitors on this picture with any automobile agency.

The thought is that the.....car will make elopement a much easier process for the present generation than it was for their grandparents.

**WHAT DO YOU THINK?**

**Did the Warfield Theatre, San Francisco, hang out the S R O sign after pulling this stunt for First National's "Painted People?" We ask you**

### Local Talent Attracts

Isobel Beatley who is well known in Charlotte as an entertainer but has made only one public appearance, was secured by George E. Brown to do a solo dance in Russian costume for FASHION ROW at the Imperial, Charlotte, N. C. The point is that when local talent is used, it always attracts attention and additional patronage. Try it.

* * *

### Two Birds—One Stone

Another theatre to use the special matinee stunt for THE ACQUITTAL with prizes for the ones who guessed who killed John Prentiss, was the Grand Theatre, Columbus, Ga. But in awarding prizes, J. Wright Brown showed a flash of form by making the prizes photoplay editions of "The White Sister" which were rubber stamped with the information that the picture was coming.

* * *

### 'Encore L'Apache'

Ushers in French Apache costumes for the engagement of SHADOWS OF PARIS at the Queen Theatre, Houston, gave the house atmosphere. The French national emblem was conspicuous on the side walls.

### No Giants Allowed

Norman Kerry, who plays the male lead in MERRY-GO-ROUND is six feet one inch in height. Why not issue a single pass to every man in your town who proves he is just that tall by being measured in your lobby. Or give one free ticket for each additional inch of height. If there are a lot of eight-footers in your vicinity—lay off.

* * *

### Marriage Tie-Up

The stage of the Liberty Theatre, Kansas City, Mo., served as an altar when Lee Balsley arranged for a real wedding tie-up with THE MARRIAGE CIRCLE. The theatre presented the couple with a golden marriage circlet for the bride and fifty dollars in cash, which we hope was split 50-50.

* * *

### 'Driving' for Funds

The exchange couldn't supply the Galax Theatre, Birmingham, Alabama, with accessories for its engagement of "Judgment of the Storm." Did Manager T. G. Coleman "do the dutch?" No, sir. T. G. stepped right out and arranged a benefit ticket sale with the Axis Club, the leading women's club in town, and most of its six hundred members went out ticket selling.

Coleman sold them the tickets at box office prices, and the fair salesladies added a trifle to make some money for a new clubhouse. The tickets were specially printed. On one of the most important corners in the city, the ladies had a table where tickets were sold, and advertising cards for the picture were on display.

* * *

### My Word! Fawncy That!

Smiling Harry Rowson, the London film magnate who bought Douglas MacLean's "Going Up" and "Yankee Consul" for Britain, believes English exhibitors display a more cunning sense of humor than their American brethren. He cites the following examples from London programs:

A Piccadilly manager announces:
"ONE WEEK OF LOVE"
For three nights only

A Strand Theatre program proclaims:
"The management reserves the right to exclude any lady they think proper."

A Marble Arch "cinema" advertises:
"THOSE WHOM THE GODS DESTROY"
With a cast of 8,000

We once put in four years abroad in the Consular Service. It was this "Yankee Consul" show which gave us the idea that "this is the life." You may judge we love a laugh. You're right. If you have any good ones send 'em in.

* * *

### "Spring Has Came"

Once the surest harbingers of festive Springtime were the Bock beer signs and the swinging doors on the Volstead soda stores. Now these are "barred" like "Watery Will" Anderson, but Spring comes tripping along with her well known regularity.

Hail her, showmen! Dress up your lobby, and the theatre too, with fresh flowers and a few green things. Everything comes to life in the Springtime. Also don't overlook Easter. See that there are a few lilies about even though they be "Lilies of the Field."

* * *

### Broadcasting 'Maytime'

"Maytime" is an adaptation of a very popular light opera. It's musical score is familiar to everyone, including "Radio Raymond" Thurston, manager of the Temple Theatre, Lockport, New York.

When the Preferred Picture was shown at the Temple, Thurston arranged to have the "Maytime" orchestra accompaniment broadcasted through Station WMAK at Lockport. The stunt built unusual business.

WEEKLY "Do You Remember?" contests are being staged with success in Seattle, through the co-operation of an evening paper and three leading exhibitors. The paper gives the publicity and prints the best reminiscences of the "good old days" of the movies, and for the three best letters submitted each week, the various managements contribute a pair of tickets apiece. Incidentally programs at these houses are getting nice publicity.

* * *

THREE competitors who won prizes in the amateur ad-writers contest which was held by The Citizen newspaper of Ottawa, wrote the copy for special advertisements of local houses, including Loew's, Franklin, and Regent Theatres. Contestants chose any firm or enterprise in the city on which to write advertisements and three of those which were selected as best among hundreds of offerings were for the theatres noted. The ads as written were used in the paper.

In the same issue of The Citizen, Manager Don Stapleton of the Centre Theatre, had a special combination page on Mae Murray's "Fashion Row." Many milliners, modistes, shoe merchants and others bought space.

* * *

A CORONA typewriter was the special prize given to the Junior Reporter who wrote the best review of Mary Pickford's new photoplay, "Dorothy Vernon of Haddon Hall," when it was showing at the Mary Anderson Theatre, Louisville, Ky. Second, third and fourth prizes consisted of pencils.

The Corona was awarded through an exploitation tie-up arranged between the theatre management and the Louisville Courier-Journal. Junior reporters include all pupils of the sixth, seventh, eighth grades and first year high school classes of the Louisville public schools. A special Saturday morning screen was arranged and 1,400 tickets issued for Junior reporters. They all wrote 200 word reviews of the picture.

* * *

PERSONAL: "Don't Be 'The Meanest Man in the World.'" If you have any good ideas send them to the Exploitation Editor and let your brother exhibitors benefit.

*THIS legal looking document summoned many to the box-office. The reverse side was a replica of a regular summons. Ralph Rossiter, of C. B. C., originated the idea*

# ADVERTISING AIDS

TAKING up the theme of the picture, a reputation shattered by scurrilous newspaper sensationalism, the Fox Theatre, Philadelphia, decided to show the public just what it would be like in the advertising of First National's "Her Reputation."

It played up a sensational headline under the caption: "Prominent Film Star Implicated in Mysterious Shooting." The plainly marked "Advertising" sign gave it away; but the idea was worked out realistically to show people just how damagingly an innocent person could be harmed by sensational news handling. It brought the punch of the idea home in advance and helped sell many patrons who were interested in the theme.

* * *

EVEN in far off Shanghai, China, teaser ads are in vogue. An English newspaper published there contains an advance ad for a showing of "Enemies of Women." No theatre was named, nor was it divulged that a motion picture was being exploited. The advertisement read: "Enemies of Women Club, Organized by the Shanghai Bachelors Group. Watch for Announcement of the First Meeting." Then another appeared: "Enemies of Women! Bachelors Watch for Further Advertisements."

That is as far as we know at present, but if the idea indicated was carried through, curiosity must have been aroused.

* * *

A MOTHERS' MATINEE on Saturday morning attracted attention to Manager McKee's Million Dollar Heilig Theatre, Seattle, during his showing of "The Lullaby."

Manager McKee advertised that he wanted every mother in the city to see the show, and the first three hundred mothers who presented coupons clipped from the newspapers were admitted as guests of the house.

* * *

WHEN "Scaramouche" played the Columbia Theatre, Phoenix, Ariz., the management scattered through the "Want Ad" section of the "Arizona Gazette" on each day for a week, three names of citizens for whom a free ticket was waiting at the box office.

FIRST NATIONAL'S "The Galloping Fish" got away to a flying start at the Strand Theatre, Cincinnati. At least part of the credit must be given to a unique four page herald which announced the advent of the picture in an original manner.

A small booklet was issued with a cover caption: "What I Know About the Oil Scandal." The second page was blank indicating that the author knew nothing whatever about it. The third page stated that he did know that there was a laugh to every foot of Ince's latest comedy film, "The Galloping Fish." The closing was: "It's a Whale of a Story."

* * *

GOOD advertising helped "The Marriage Circle," when it was shown at the Howard Theatre, Atlanta, Ga. There is a new bus line on Peachtree Street which operates ten busses. Heretofore these have been taboo on advertising, but Manager Howard Kingsmore arrived at an arrangement by which he secured exclusive rights to advertise his theatre's showings. Each bus carried an outside sign and a smaller card inside telling the riders about the picture.

Announcement cards like wedding invitations went to five thousand prospective customers. On top of the theatre was a one hundred foot banner carrying five foot letters. Jewelry stores displayed wedding rings, and other shops arranged wedding gift windows linked up with the picture through framed stills.

A newspaper teaser campaign was conducted for a week before the showing, paving the way for opening day advertising by having all copy fit within a dark circle.

## The Court of Domestic Troubles

To You and Every Member of Your Family

**We Command you,** That all business and excuses being laid aside, you are hereby summoned to appear and give your truthful opinion of whether Megan Daye known as "Yesterday's Wife" should be allowed to re-marry and for failure to attend you will be deemed guilty of neglecting to do your duty and liable to severe loss of missing a wonderful opportunity to see

Irene Rich and Eileen Percy and a Distinguished Cast

in the best picture of the year, at the Capitol Theatre, Week of September 16th.

**In Witness Whereof We Promise**
**You the Best Entertainment You Ever Had**

## PEOPLES THEATER

**Today and Tomorrow**

**The Breathless Moment**

**It's the Bunk! It's the Bunk!**

I had a preview of "Breathless Moments" a few nights ago and invited a number of my friends to see same.

After the picture was over, some time about morning, I asked my friends how they liked it.

Well, I sure was surprised when someone said excellent; another, very, very good; another enjoyed it immensely and others were loud in their praise.

But my opinion of this picture is that it's the bunk.

Of course, if everybody in this world thought the same about things we would be in an awful rut, wouldn't we?

I have a contract on this picture, consequently I have to run it.

If you care to come and see it I hope and trust you'll enjoy it, I didn't.

WILLIAM WOOLFALL, Mgr.

**Children 10c Adults 20c**

ATTENTION! MRS. JENNIE DUFFY
If you care to see this picture, there's a pass at the Box Office for you and your friends.

*EVERY KNOCK A BOOST*

*THAT'S one way to look at it. Woolfall could have advertised a change of mind next day, but he didn't have to. They came without it in unusual numbers.*

# Tried and Proved Paramounts!

**RELEASED only a few weeks ago, here are four more Paramount Pictures that have already established themselves in the front rank of the season's box-office successes. You don't take any chances playing these big winners. They've already proven their worth.**

**Ask the man who has played them. Read his opinions of them quoted below:**

## "WEST OF THE WATER TOWER"

The most sensationally selling novel of 1923 makes an even more sensational picture, starring Glenn Hunter. With Ernest Torrence, May McAvoy, George Fawcett, and others.
William Noble, Criterion Theatre, Oklahoma City, says: "The picture is an excellent one and will be so pronounced by those seeing it."

## "FLAMING BARRIERS"

George Melford's roaring melodrama of thrills, love and comedy. Jacqueline Logan, Antonio Moreno, Walter Hiers. By Byron Morgan, author of the Wally Reid auto racing yarns.
Clark and Edwards, Palace Theatre, Ashland, O: "Very good. Everyone seemed pleased. Atmosphere just right."

## "THE HUMMING BIRD"

We could quote a hundred opinions about this one, and they'd all be the same—a wonder! Gloria Swanson's greatest. Sidney Olcott Production.
Russell Armstrong, K. P. Theatre, Pittsfield, Ill.: "One of the outstanding pictures of the year. Many told me this was the best picture I've ever run. That is saying a lot, as we are running the cream."

## "HERITAGE OF THE DESERT"

Zane Grey story, featuring Bebe Daniels, with Ernest Torrence and Noah Beery. Directed by Irvin Willat.
Ingersoll and Boget, American Theatre, Sandwich, Ill.: "Here's a good picture. Will please them all. Drew big in spite of bad roads. New print."

(Opinions from Exhibitor's Herald and M. P. World)

# Paramount Pictures

**Produced by**

# Tried and Proved Pictures

## Jezra Jazabel's Reputation

***He Tread on a Bed of Roses Yet Not a Single Thorn Ever Pricked Him—For He Measured His Steps and Picked His Way Cautiously***

JEZRA JAZABEL had a reputation for being a live wire. He once pulled a stunt in his theatre that made the whole town look up and take notice, and those who hadn't been present heard so much about it from others that they talked about him as though they had been convinced by actual evidence that he was a live wire.

At any rate Jezra had established a reputation for being a stepper and everybody was willing to fall in and step right along with him. As a matter of fact most everyone had long since forgotten just what it was that had first convinced them that he was a compelling force, but they knew he had the reputation and they followed right along after him.

And Jezra tread on a bed of roses yet not a single thorn pricked him, for he picked his path cautiously. He had found his way into the good graces of his public and he was determined that he should remain on the throne. He had gotten them to the point where they took it for granted that what he offered them for entertainment would please them and they never stopped to question, they never dared doubt.

And Jezra's patronage continued to grow. Those who knew him passed the good word on to the newcomers and Jezra found that his reputation was just about as firm as the rock of Gibralter. But in justice to him it must be admitted that he never took advantage of this confidence. He made every effort to justify this trust—he was a wise showman indeed.

When it came to booking pictures he spent time and thought over the selection. He didn't just take what came along, he made it his business to learn something about the film first. It wasn't his object to get the picture before the next fellow—his aim was to get the picture he knew his patrons wanted, and if it meant waiting a few months, it didn't matter to Jezra because he knew his patrons would wait with him.

You see he had established a reputation for his theatre, too. Folks felt at home there. There was such a nice feeling of warmth and intimacy about the place, it was so much more pleasant to see a picture there than across the street where the whole atmosphere was so impersonal. Here they felt that the picture was being shown primarily to entertain them, not to make money for Jezra. Now, of course, that wasn't so. Jezra was, undoubtedly, in the show business to make money, but he didn't let folks get that impression.

INTENSE ACTION
Of the kind that gets one is one of the good reasons why "Driven" is still one of Universal's most popular Tried and Proved Pictures.

He made them feel that he was getting a darn lot of pleasure out of pleasing them. He talked to them when they came in and when they went out, he got their impressions of the picture they had just seen, and sounded them on what they were anxious to see. So Jezra's reputation as a live wire grew steadily firmer, and his bankroll increased. He was even thinking of trading the old Dodge in for a Buick. (Nancy hoped he would, that old thing looked so shabby when they drove to church on Sunday).

Now as was natural since he could trace all his affluence to the fact that he had established a good reputation, Jezra was a firm believer in the value of reputation. He knew his patrons' good opinion of him was built on a strong foundation and he felt that every good reputation was justified by as good a basic reason.

So he determined that the selection of his pictures should be made from pictures with good reputations. But he would make sure first that their reputations were really well established. He would keep in touch with the sources of such information. And having arrived at this decision he clung to it. He followed the newspapers diligently to see what they had to say about the new films, he read the trade papers to get impressions, he followed other theatres to see how the pictures pulled with their audiences.

He studied every angle of every picture he thought would appeal to his audience. He watched to see how the picture was making out at other box offices, and what other showmen were using to get the public interested in the film. And this information he was getting from a source that he knew was reliable. He followed the magazine which contained it, with all the interest that is manifested by a man who is watching his entry in the races speed around the track. And he found that he was sounding the gong every time he booked one of these pictures.

Because the magazine he was relying on was a Tried and Proved magazine—THE EXHIBITORS TRADE REVIEW. Because the pictures he was booking were Tried and Proved Pictures selected from this magazine's Hall of Fame which is the only reliable service of its kind in the field.

That's why Jezra was a tried and proved showman with a tried and reputation, a tried and proved theatre, and a tried and proved audience.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights*

### Paramount

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

KICK IN—Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

THE IMPOSSIBLE MRS. BELLEW—Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 19. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE CHEAT—Love Drama. Reviewed January 19. BECAUSE Poli Negri is a real drawing card and here she is given a story that sounds a very popular note.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS—Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

ON THE HIGH SEAS—Sea Thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played all the smaller towns and drew the crowds out in all sorts of weather.

### Universal

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

THE SHOCK—Underworld Life. Reviewed January 12. BECAUSE it is the type of story that is especially well liked in small towns and Lon Chaney does some of his finest acting in it.

DRIFTING—Opium Drama. Reviewed January 12. BECAUSE Priscilla Dean is in the cast and underworld dramas are all the go.

### Selznick

WHAT FOOLS MEN ARE—Pyramid Comedy. Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

THE CHICKEN IN THE CASE—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best.

THE POOR SIMP—Romantic Comedy. Reviewed January 26. BECAUSE it is one of the few pictures which contains real deep humor put across so that the public gets every bit of it.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A WOMAN OF NO IMPORTANCE—Flouted Conventions. Reviewed January 5. BECAUSE it brings to the screen one of Oscar Wilde's most popular plays and does it in a manner to please all audiences.

PAWNED—Gamblers Story. Reviewed January 5. BECAUSE it is an especially well told gambling story with a heart gripping romance woven into it in such a way as to get across everywhere.

### United Artists

WAY DOWN EAST—Small Town Life. Reviewed February 23. BECAUSE it is ten years old and is still the subject of much lively discussion and very active booking. It is pointed to as a model of a real motion picture.

ONE EXCITING NIGHT — Comedy Drama. Reviewed March 1. BECAUSE it is numbered among the D. W. Griffith best sellers and is an absorbing story with an exceptionally fine cast.

THE LOVE FLOWER—Romance. Reviewed March 11. BECAUSE it provides a splendid vehicle for some remarkable acting by Richard Barthelmess and Carol Dempster who portray the story as an unusually refreshing romance.

DREAM STREET—Limehouse Life. BECAUSE it is a true portrayal on the screen of Limehouse life as Thomas Burke knows and sees it and it answers the public demand for thrills and romance.

### C. C. Burr

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

### Hodkinson

THE LIGHT IN THE CLEARING—Rural Life. Reviewed January 12. BECAUSE the story was written by Irving Bacheller and it is one of great charm and wide appeal excellently done into a picture.

THE CRITICAL AGE—Love Drama. Reviewed January 5. BECAUSE it is an interesting story that never lags a minute with a happy ending that leaves a good taste in the mouths of audiences.

THE KINGDOM WITHIN—Love Miracle. Reviewed January 5. BECAUSE it is based on an inspiring love theme and is filled with an idealism that will appeal to audiences.

### Preferred

THORNS AND ORANGE BLOSSOMS—Love Triangle. Reviewed January 12. BECAUSE it is a light little romance with just the right amount of tragedy to sustain the interest and a sufficiently happy ending to ensure pleasing.

RICH MEN'S WIVES—Society Drama. Reviewed January 5. BECAUSE it is one of the few films that adequately supplies the demand for worthwhile society dramas.

# "TRIED and PROVED"

## ——*what does it mean?*

**It means that these pictures have been played in houses both large and small—in towns both large and small—and that they have proved to be big money makers. Cash in on their experience by playing them in your theatre. They stand out as "high spots" when it comes to building box-office records.**

**Each picture listed is included in UNIVERSAL'S GREAT SPRING DRIVE—Now on! See the Universal Weekly issue dated April 12th, for full details and see your Universal Exchange for the big surprise offer. Every Universal Picture is a money-maker!**

### MERRY GO ROUND

The Year's Surprise Sensation with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

"We did capacity business on 'The Merry Go Round' the four days."—W. F. Sexton, The Family Theatre, Toronto, Canada.

### DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

"I consider 'Drifting' a very good picture with a box office drawing power."—H. A. Brownell, Capitol Theatre, Oklahoma City, Okla.

### THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

"'Thundering Dawn' opened to a record house."—J. F. McCarthy, Poli's Theatre, Bridgeport, Conn.

### THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

"'Acquittal' was a wonderful picture and a big money-maker."—Richard T. Halliwell, Poli's Theatre, Waterbury, Conn.

### The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

"'Darling of New York' increased receipts throughout first week and second week bigger than the first."—R. W. Bender, Columbia Theatre, Seattle, Wash.

### WHITE TIGER

A Thrilling Drama of international crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

"'White Tiger' drew good despite a week of unusually bad weather."—Lee Balsly, Liberty Theatre, Kansas City, Mo.

### A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

"'Lady of Quality' a credit to any first class house."—B. L. Cutler, Odeon Theatre, Bartlesville, Okla.

### SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny supported by Laura La Plante and an extraordinary cast of popular favorites. From Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard.

"'Sporting Youth' broke all records despite downpour."—R. E. Charles, Columbia Theatre, Portland, Ore.

### FOOLS HIGHWAY

A drama of the heart and soul of New York, based on Owen Kildare's life story, "My Mamie Rose. Starring beautiful Mary Philbin, the "Merry Go Round girl." Directed by Irving Cummings.

"Closed one of the biggest weeks of the season with 'Fools Highway.' Great audience picture."—Wm. Raynor, Reade's Hippodrome, Cleveland, O.

### THE LAW FORBIDS

A story of modern domestic life with an all star cast: Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, Winifred Bryson and others. Directed by Jesse Robbins.

"A good money-making film, this. Don't miss it."—N. Y. Morning Telegraph.

# Universal Jewel Productions

## Presented by CARL LAEMMLE

**Do You Know Anything Better Than A Great Title To Get Them In?**

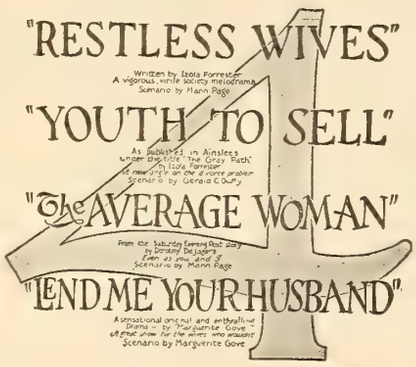
# "RESTLESS WIVES"

is like a magnet

EACH ONE OF THE BIG CAST IS SOMEBODY'S FAVORITE — each one has been starred — each one has a big following — each one is known the world over.

DORIS KENYON
JAMES RENNIE
MONTAGU LOVE
NAOMI CHILDERS
EDMUND BREESE
BURR McINTOSH

THE BIG ADVERTISING AND PUBLICITY CAMPAIGN STARTS NOW.

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## *TRIED AND PROVED PICTURES*

### 'The Shock'

*Underworld Life* *Released by Universal*

BRIEF: A poor cripple who worships from afar a beautiful young girl, is ultimately the means of saving her life. She is being attacked by gangsters when he enters but his crippled body is no match for their healthy ones, and he is being overpowered when the California earthquake breaks, destroying the gang, curing the cripple, and leaving him and the girl to enjoy a life of happiness together.

THIS picture stands high in the ranks of films that have received unusual bookings and made box office records. With several thousand houses to its credit it can boast of having made money wherever it has shown and of having made innumerable friends for the star, Lon Chaney.

As the poor cripple, this talented character actor gives an inspirational performance which is duly appreciated everywhere. An almost unlimited number of exhibitors who have shown the picture have found that before leaving, their patrons have stopped to comment on the production and to thank the showman for booking it. It has been the means of many theatres making new and lasting friends.

And in addition to its merits it is an unusually fine picture from the angle of exploitation. There are so many merchant tie-ups which the exhibitor should find profitable. Why not arrange for a display in the drug store window in connection with a showing of electric vibrators. You might even offer to pay for a demonstrator to stand in the window and demonstrate the device. The signs in the window should advertise the picture and the article at the same time. Pictures of Lon Chaney as the cripple and later as he appears when he is cured should provide a part of the display.

You might also do something like this. Just in front of the theatre place an ordinary scale which you can hire. Have it wired so that when a person steps on it he or she will receive a slight shock. It should also be arranged that at the same time an electric sign lights up the words, "The Shock." A sign on the scale can make known to the public the fact that there is no charge for weighing on this scale.

This stunt will undoubtedly get everyone talking about your theatre and the crowds which will gather around to see the next fellow try the scale will certainly prove beneficial to you.

The merchant in your town selling scales will probably be willing to lend you one for the advertising value contained in the idea as far as he is concerned, so that your cost is practically negligible.

Get permission from the city officials to allow you to string wires around the street in the vicinity of your theatre. On these hang signs reading: "Don't touch these wires or you'll get a shock. But follow them and you'll get 'The Shock' of your life."

You might also try a street bally stunt. Get several men and have them dressed like a tough gang. Then make one man up to give the impression of being a cripple. Have the gang attack the cripple in the street. When a good sized crowd gathers have another man who is supposed to be a policeman come along and hustle the whole crowd off. Then have some small boys distribute notices to the effect that the rest of this fight can be seen on (dates) at the..... Theatre.

The gang should then proceed to another street where the same fight may be staged again. You will be surprised at the interest you can arouse by this means. It is a simple way of arousing the curiosity and will show results at the box office.

* * *

### 'Bluebeard's Eighth Wife'

*Matrimonial Romance Released by Paramount*

BRIEF: Mona marries John Brandon and immediately after discovers that she is his eighth wife. Determined that she will not be the eighth to be divorced from him, she sets out on a teaser campaign which proves very effective until Brandon tells her she is bought and paid for. Furious she determines to give him grounds for a divorce and is subsequently found in her room with another man. In the end, however, Brandon discovers that she really loves him and they leave for a happy honeymoon.

NOW and again there appears a picture which stands out above all others as a feature with unusual publicity and exploitation possibilities. This Gloria Swanson film unquestionably belongs in this class. It prevents a splendid opportunity for exhibitors to convey their message with a punch calculated to reach every patron.

It particularly lends itself to that kind of exploitation which cannot fail to excite the curiosity of the womenfolk. Gloria Swanson appears in a variety of Tut-Ank-Amen styles a great many of which are still popular in these smaller cities. Merchants with stock of Egyptian print materials, clothes or accessories exemplifying this style will be glad of the opportunity of arranging a tie-up which, through the use of stills, will help them merchandise their wares.

Another factor that should make the picture popular now is the recent elevated place of Gloria Swanson. Her two most recent pictures are unquestionably her best and have gained for her the unstinted esteem of the critics which in turn has reacted on the fan audience and increased her popularity.

If you are advertising in the local papers you might try a stunt like this. In the ad picture seven well dressed young women to represent Bluebeard's seven wives. In the eighth place have a blank. Along with these pictures announce that fact that "Bluebeard's Eighth Wife" is in town and may be seen on the streets any time during the day. To the first ten or twenty persons who identify her correctly offer free admission to the theatre.

The fact that there is news value in the stunt should get you space in the news columns and you are certain to attract considerable attention to your showing if you employ this manner of exploitation.

**RUSSIA PAYS AMAZING TRIBUTE TO LENIN**

The first and ONLY AUTHENTIC PICTURES of the remarkable funeral accorded the late Premier.

Held up for many days by the Soviet Government regulations, these films are now released through—

**INTERNATIONAL NEWS**

as a graphic record of one of the most impressive demonstrations in history. International presents these pictures as

**FIRST AND COMPLETE OF LENIN'S FUNERAL**

## TRIED AND PROVED PICTURES

### 'Good Night Paul'

*Matrimonial comedy Released by Selznick*

BRIEF: Paul Boudeaux, partner of Richard Landers, is promised fifty thousand dollars by his uncle if he marries. The partners are hard up so Landers' wife, Mathilda, pretends she is the wife when the uncle arrives. A series of screamingly funny complications arise but Mathilda contrives to find a wife for the uncle and a wife for the partner and thus saves the day when uncle discovers that it was all a bluff.

AMONG the numerous Selznick revivals which are at present receiving the earnest attention of exhibitors perhaps none is so highly comical and so well done as this one which gives Constance Talmadge untold opportunities of being winsome and clever.

It is the type of story that will appeal to everyone because the story is simple and the complications true to life and absolutely natural. Being the wife of one man and pretending to be wedded to another is a situation which is chock full of humor and mirth and Constance Talmadge does it full justice.

The title, moreover, is one that readily attracts attention and makes people smile. It immediately makes them feel that they are letting themselves in for some good entertainment and they enter the theatre in a pleased frame of mind. Therefore the title should be given a great deal of prominence. But that is a simple matter for it can be applied almost anywhere.

You might use it particularly in a teaser campaign of this type. In every available place for a week or more before the showing of the picture have display signs reading: "'Good night, Paul,' I'll see you at the .....Theatre next.....night." These should be placed in store windows, tacked on fences, pasted on billboards and nailed to telegraph poles.

Very soon you will have everybody talking about the signs and wondering what it is all about. After you have aroused their curiosity sufficiently it is a comparatively simple matter to get them to flock to the theatre when the date of showing arrives.

You can get an expression popularized almost without any effort so you should find no difficulty whatsoever in getting people to use the expression "Good Night Paul" as an exclamation. The way to go about it is to get a band of kids together and tell them that you will give each one twenty-five cents if he will promise to use the expression everytime he possibly can. Although most people don't realize it it is from the youngsters that they get their peculiar expressions and by this means you will find that you have soon gotten everybody saying "Good Night Paul."

* * *

### 'Grandma's Boy'

*Comedy Released by Associated Exhibitors*

BRIEF: A village store keeper is shot by a tramp and a posse is formed to capture the offender. The Boy, a member of the party runs home in terror and hides. His grandmother tells him that his grandfather, too, was a coward but with a magic talisman he won glory in the war. She gives him the charm and he overcomes the culprit. This gives him confidence in himself and he wins the hand of the girl he has always loved.

THIS is the first five-reel Harold Lloyd feature and is probably his best. It has all the elements of real comedy put across as only Harold Lloyd can do it.

Previous to its appearance Harold Lloyd was known but he was not the celebrity he now is. Consequently when the picture appeared there were many people who did not bother to see it. Since that time his work has become so notable that he has gained an unbelievable following. A great part of these are new and they have not yet seen this picture. But they want very much to get the opportunity to do so. That is why the wise exhibitor will run the picture even if he has done so before.

There is such a large percentage of the movie going public that has not seen the picture and is very anxious to, that it is foolish indeed not to rebook it. And give the showing plenty of publicity. Harold Lloyd's name on a theatre will almost invariably draw record crowds and now, just at the eve of a new picture, is the best time to show this one.

Besides the many advantages of the picture, there is also the splendid possibilities it holds in the line of exploitation. The number and variety of stunts which may be used in connection with the showing is remarkable.

In the first place, the kids are wild about Harold Lloyd and it is the ambition of each of them to look like him. Any exhibitor can easily and cheaply secure a few hundred pairs of cardboard glasses like those worn by the star and distribute them among the children. You will find that they will wear them constantly, and that they will be walking advertisements for your showing in every street of the neighborhood.

Another clever stunt which you might try is decorating the lobby with poster cut-out. The characters in the picture are all comical and if you use the pictures of these different characters and place them in the front of the lobby you will find that they give the impression of being the real characters and they will create no end of mirth and valuable chattering on which you can cash in.

You might also arrange special performances to which only children accompanied by their grandmothers are invited and at which the two will be admitted for the price of one. You will be surprised at the rapidity with which this idea will take on and how much attention you will center on your theatre through this scheme.

* * *

### 'The Storm'

*Triangle Melodrama Released by Universal*

BRIEF: Two men and a woman are snowed in together in a cabin in the North woods. One is a city man away for his health, the other a trapper. The girl is the daughter of a French Canadian whose father had been killed by the Northwest Mounted Police. Through the winter a silent bitter struggle develops between the men for the hand of the girl which ends in the treachery of the city man being exposed and the trapper winning the girl after a thrilling forest fire.

FEW pictures can boast of such a realistic and awe-inspiring forest fire, and such a convincing snow storm as is served up to the spectator in this film. On the stage the play was considered a masterpiece, but its reproduction on the screen has endowed it with pictorial effects that actually thrill. And the movie public is keenly alive to its splendor and artistry.

That that is true is shown by the unusually large number of bookings which the picture has to its credit. Based on romance, chock full of high pitched excitement, smacking of tense humor it can easily be understood why the film has found a place of prominence among so large a variety of towns and audiences

Moreover, it is a picture that lends itself to any number of exploitation ideas. One of these is in the nature of a lobby display. Have your electrician arrange the lights in the lobby so that they will light up in series and be entirely extinguished at rapid intervals to give the effect of lightning. Then get someone who can roll a bass drum to sit in a concealed spot and simulate thunder. The effect can be seen and heard from a distance of several hundred feet and will bring patrons hotfooting to the theatre to find out what all the excitement's about.

Educational Pictures
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NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

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PROVED!
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"THE COMMON LAW"
A demonstrated box-office clean-up
SELZNICK DISTRIBUTING CORPORATION
"The prints are in FINE CONDITION"

# TRIED AND PROVED PICTURES

## 'Poppy'

*Love Drama* *Released by Selznick*

BRIEF: Poppy Destin, ill-treated from birth runs away and falls into the hands of a wealthy man who adores her. Fearless lest he lose her he marries her without her knowledge. Complications arise which make her life even more bitter but finally the man releases her from the marriage making it possible for her to marry the man she loves.

THIS is another Selznick revival which has the entire Selznick force behind it to help the exhibitor who rebooks it put it across. It was selected for revival because of its tremendous success on its first run and the increased popularity of Norma Talmadge, the star. The same big scale advertising and publicity campaign which accompanied the first release is backing the re-issue, and new titles and new angles of exploitation will give the picture an up-to-the-minute aspect.

One of the most attractive posters shows several kids seated on the back of a covered wagon with their farmer mother and father. This used as a cut-out to decorate the lobby should prove very attractive since it suggests a back home touch which always go over big.

The same idea used in a street bally would certainly attract attention. A rambly old wagon should be secured and fixed up in a covered wagon effect. A rather stout lady wearing a house dress, and a man in shirt and suspenders, wearing a beard, and two or three kids in farm clothes should ride inside the wagon. The sides of the wagon should carry signs announcing the name of the picture and the date of showing. If this wagon drives through the important streets it will very soon be the center of a great deal of attention and comment.

Springtime marks the season for poppies and so no exhibitor should have any difficulty in arranging a window display tie-up with the local florist. A window that will compel attention can be readily arranged by the use of all types of poppies and stills of Miss Talmadge. The florist might also announce a special sale of these flowers during the showing of the picture. A pretty florist window is always a place of interest and a stunt like this will call it into greater prominence.

You might also arrange, too, to grant free or half price admission to any person who comes to the theatre with a natural poppy. The flowers can later be distributed to some local hospital. The philanthropic aspect will gain space for you in the local papers and will unquestionably call attention to your theatre.

* * *

## 'Prodigal Daughters'

*Flapper Life* *Released by Paramount*

BRIEF: The two daughters of a locomotive magnate are reckless, pleasure loving flappers. "Swiftie" the elder of the two falls in with bad company and to pay a gambling debt promises to marry a worthless gambler within sixty days. Just before her marriage she goes to her father's factory at which the man who loves her is superintendent. He is about to try out a new engine, and Swiftie jumps in and starts it. It careens down the road, smashes into the car of her future husband and kills him, leaving her free and contrite to marry the young engineer.

THERE are thrills galore in this film. The run away engine, the daring rescue by means of an airplane and a rope ladder, the auto crash which results in the death of the villain are incidents which are guaranteed to keep any red-blooded audience at the edge of its seats. Spectators who are looking for action, will find all they can chew right here.

And coupled with this there is the ever popular flapper element which gives the stars plenty of opportunity to be carefree and reckless, provides lots of jazzy scenes, and generally feeds well the appetite that craves entertainment of this variety.

In exploiting the picture the exhibitor should strive to get all these elements across to the public. Posters and stills can best do this since they actually show scenes from the picture. In order to get prominent space for these arrange for merchant tie-ups. These may be founded on the automobile incident, the lavish clothes, the beautiful interior sets, the airplane rescue. All these provide the theme for tie-ups with the stores or agencies handling these various commodities and if an attractive window is afforded the showing, the merchant can derive real benefit from the tie-up.

There has just come out a new toy airplane that is delighting both youngsters and grown-ups. It is a little cardboard affair that when sailed up into the air returns again to the place from which it was sent. The toy stores are all handling these and there is splendid opportunity here for a tie-up on the airplane incident. An entire window of these toys could be arranged with stills showing the rescue as background. Passersby will surely stop at the window to see the toy and they will be attracted by the pictures. A poster should be conspicuously placed so as to acquaint people with the fact that the picture is showing at your theatre on certain dates.

There seems to be a demand now for gambling pictures. A great many of the new pictures devote themselves to the famous gambling resorts and are woven around gambling wives or gambling husbands. It is, therefore, to make known the fact that the picture also takes on this slant. This can best be accomplished by the use of pictures in the lobby and by a lobby display of gambling paraphernalia.

* * *

## 'Love Madness'

*Underworld Drama* *Released by Hodkinson*

BRIEF: Mary Norwood's husband, a weakling, is framed by a gang of crooks and sent to prison to die for a murder he has not committed. His wife, believing implicitly in his innocence, assumes the role of a confidence woman, gets in with the gang, learns the truth by playing one against the other for her affections, has them arrested and frees her husband, who has become regenerated through the ordeal and emerges a bigger and better man.

THIS story of the love of a wife for her husband and her efforts to save him at the price of her own life is very stirring indeed and since it contains a great number of the elements that go particularly well in the movies it is small wonder that it has been highly successful everywhere. But there is still a great deal of business to be done on it and it remains for some wide awake showman to step up and put it across big.

In the first place Louise Glaum, star of the film, has a real following of consequence and it would be wise to give her name considerable publicity. In order to do this you might announce similarity contests, allowing the public to be the judges and offering some small prizes to the winner. In this way you will enlist the interest of the contestants and those spectators who are interested in the contestants and the results.

Matt Moore, co-star with Miss Glaum has a reputation for being a very fastidious dresser. This should permit you the occasion of a tie-up with the local haberdasher or men's clothing shop whereby a window display of the latest goods could be arranged in conjunction with stills and posters taken from the picture.

You can make your lobby interesting by getting a collection of weapons including a few revolvers, a black-jack, a knife and the like. These should be placed in a case with a sign acquainting the reader with the fact that these weapons were the property of some locally famous gang and that with one of these.....(name of criminal) killed his wife. Date of crime..... Reason—"Love Madness."

In view of the fact that a great many scenes are laid in Chinatown and that there is a decided Oriental atmosphere about the picture, it would be entirely in keeping to dress your ticket seller, door man and house attendants in Chinese costumes. Besides its being pertinent it would greatly add to the pictorial effect.

If you favor the street bally for exploitation you can arrange an interesting one by getting three young girls who closely resemble each other and dressing them in outlandish costumes that are bound to attract attention. Let them walk along bearing small signs reading: "You might not be able to understand this. It's 'Love Madness.'"

## *Letters That Can't Be Bought*

### NUMBER NINE

*ORLAND THEATRE,*
*Grand View, Man., Canada*
*February 23, 1924.*

*Exhibitors Trade Review,*
*Knickerbocker Bldg.,*
*New York.*

*Dear Sirs:*

*Find enclosed two dollars covering my subscription to your Trade Review.*

*Would say that this paper is of extreme value to the small exhibitor as it gives him the information needed to prevent the foisting of poor pictures on his shoulders. You know that when we know what's what, it don't seem so hard to pin the salesman down to money getters.*

*I remain,*
*Yours truly,*
*C. MAC BROWN.*

How better could a paper written for exhibitors serve its purpose than by giving its readers exactly what they are looking for? Every article that appears in the EXHIBITORS TRADE REVIEW has for its purpose service to the reader. The new departments which are constantly being added are the result of intensive study for means of rendering greater service. The experience of experts with all the information they have at their disposal is made available to the exhibitor in the hope that it will help him better conditions in his theatre and increase his business.

We know that we are accomplishing our purpose when we get letters like this pointing out the value of the paper. And these letters of appreciation spur us on to greater effort. Each week the paper will appear better and finer so no exhibitor can afford to miss a single issue.

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short sub ject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Silent Partner | Moore-Joy | Maigne | Paramount | 5,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | William Russell | James Flood | Fox | 5,000 |
| To the Last Man | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Universal | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Beaten | Jack Livingston | Inde. Pict. | | |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Bill | | Red Seal | 5,000 | |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | Inde. Pict. | | |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | Fox | | |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B. Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Ponjola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Shattered Faith | Special Cast | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Independ. | Pict. | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | |
| Beau Brummel | John Barrymore | Warner | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | J. P. McGowan | Inde. Pict. | | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Walter Hiers | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | | |
| Galloping Gallagher | Fred Thomson | F. B. O. | | Apr. 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| Greed | Special Cast | Gold-Cos. | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | | Apr. 5 |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | | |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | | |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | | | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | | |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | | |
| Two Fisted Tenderfoot | J. McGowan | Inde. Pict. | | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| What 3 Men Wanted | Miss DuPont | Inde. Pic. | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | | |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | | |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Blood and Gold | All Star | Gold.-Cos. | | |
| Boy of Flanders | Jackie Coogan | Metro | | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Excitement | Laura La Plante | Universal | | |
| Girl Shy | Harold Lloyd | Pathe P. | | |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgoten Wife | Madge Bellamy | F. B. O. | | |
| King of Wild Horses | Special Cast | Pathe P. | | |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |

## Current Production Chart

| | | | |
|---|---|---|---|
| Silent Stranger | Fred Thomson | F. B. O. | |
| Son of the Sahara | All Star | First Nat'l | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | |
| Triumph | Joy-La Rocque | Paramount | |
| Those Who Dance | Special Cast | First Nat'l | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | |
| True As Steel | Aileen Pringle | Goldwyn | April 20 |
| Woman on the Jury | Special Cast | First Nat'l | |
| Women Who Give | Special Cast | Metro | |
| $20 a Week | George Arliss | Selznick | 5,990 |

### MAY

| | | | |
|---|---|---|---|
| Amazing Guest | All Star | Hepworth | |
| Babbit | Special Cast | Warner Bros. | |
| Breaking Point | Nita Naldi | Paramount | |
| Bluff | Ayres-Moreno | Paramount | |
| Cytherea | Stone-Rubens | First Nat'l | |
| Clay of C'lina | Rawlinson | Universal | |
| Desperate Advenure | J. P. McGowan | Ind. Pic. | |
| For Sale | Corrine Griffith | First National | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | |
| Moral Sinners | Dorothy Dalton | Paramount | |
| Men | Pola Negri | Paramount | |
| Right of the Strongest | E. K. Lincoln | Selznick | 6,240 |
| Riders Up | | Universal | 5,000 |
| Swords and Plowshares | Carr-J. Waker | F. B. O. | |
| Storm Daughter, The | Special Cast | Universal | May 5 |
| Untamed Youth | | F. B. O. | |
| White Moth | LaMarr-Tearle | First Nat'l | |

### JUNE

| | | | |
|---|---|---|---|
| Calibre Forty-Five | J. McGowan | Inde. Pict. | |
| Fools in the Dark | George O'Hara | F. B. O. | |
| Helen's Babies | Baby Peggy | Principal | |
| Mist in the Valley | Ames-Dennes | Hepworth | |
| Never Say Die | Douglas McLean | Asso. Exhib. | |
| Perfect Flapper | Colleen Moore | First Nat'l | |
| Ragged Messenger | | First Nat'l | |
| Ridgeway Montana | Jack Hoxie | Universal | |
| Sundown | All Star | First Nat'l | |
| Those Who Dance | Special Cast | First National | |
| Western Vengeance | J. P. McGowan | Ind. Pic. | |

## Short Subject Releases

### PATHE

| Title | Star | | Release Date |
|---|---|---|---|
| All Star Cast | Terry Cartoon | 1,000 | Mar. 9 |
| Among the Missing | Lucille LaVerne | 1,000 | Feb. 16 |
| Big Moments from Little Pic. | Will Rogers | 2,000 | Mar. 30 |
| Big Business | Our Gang | 2,000 | Feb. 9 |
| Birds of Passage | | 3,000 | |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Friend Husband | Pollard | 2,000 | April 5 |
| Fraidy Cat | Charles Chase | 1,000 | Mar. 29 |
| From Rags to Riches | Terry Cartoon | 1,000 | Mar. 22 |
| Good Old College Days | | 1,000 | Feb. 9 |
| Half Back of Notre Dame | Sennett Comedy | 2,000 | Feb. 23 |
| Hard Knocks | Charles Chase | 1,000 | April 6 |
| Herman the Mouse | Terry Cartoon | 1,000 | Mar. 9 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Leatherstocking | Chapter 1 | 2,000 | Mar. 9 |
| Love's Detour | Charles Chase | 2,000 | Mar. 23 |
| Love's Reward | "Dippy Doo Dad" | 1,000 | Mar. 15 |
| Mandan's Oath | | 2,000 | Mar. 15 |
| Man Who Smiles | | 2,000 | Feb. 16 |
| Man Who Would Not Die | | 2,000 | Feb. 2 |
| National Rash | "Sportlight" | 1,000 | Mar. 9 |
| Olympic Mermaids | | 1,000 | Feb. 23 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| Postage Due | Stan Laurel | 2 000 | Feb. 16 |
| Peter Stuyvesant | | 3,000 | Feb. 23 |
| Powder and Smoke | Charles Chase | 1,000 | Feb. 9 |
| Rat's Revenge | | 1,000 | Feb. 16 |
| Running Wild | | 1,000 | April 5 |
| Rural Romance | | 1,000 | Feb. 16 |
| Scarem Much | All Star Sennett | 2,000 | Mar. 23 |
| Seeing Things | | 2,000 | April 5 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Smile Please | | | Mar. 2 |
| Ten Dollars or Ten Days | Ben Turpin | 2,000 | Jan. 5 |
| The Buccaneers | "Our Gang" | 2,000 | Mar. 9 |
| The Cake Eater | Will Rogers | 2,000 | Mar. 2 |
| The Champion | Terry Cartoon | 1,000 | Mar. 29 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Man Pays | Dipp Do Dad | 1,000 | Feb. 16 |
| The Mandan's Oath | Frontier Series | 2,000 | Mar. 15 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |
| The Swift and Strong | | 1,000 | April 5 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |
| White Man Turned Indian | Frontier Series | 2,000 | Mar. 2 |
| Why Mice Leave Home | Terry Cartoon | 1,000 | Mar. 15 |
| Wolfe and Montcalm | | 3,000 | Mar. 22 |
| Zeb vs. Paprika | Stan Laurel | 2,000 | Mar. 15 |

### EDUCATIONAL

| | | | |
|---|---|---|---|
| Ant Lion | Secrets of Life | 1,000 | Mar. 9 |
| Bargain Day | Bowes-Smith-Vance | 1,000 | Mar. 30 |
| Barnum Junior | Johnnie Fox, Jr | 2,000 | Mar. 30 |

## Short Subject Releases

| | | | |
|---|---|---|---|
| Cave Inn | Bowes-Smith-Vance | 1,000 | Mar. 16 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Dusty Dollars | Sid Smith | 1,000 | Mar. 27 |
| Family Life | Mermaid | 2,000 | Mar. 30 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| Getting Gertie's Goat | Dorothy Devore | 2,000 | Mar. 9 |
| Haunted Hills | | 1,000 | Feb. 23 |
| Haunted Villa | Wilderness Tales | 1,000 | Mar. 9 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Homemaker, The | | 1,000 | Feb. 2 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Killing Time | Lloyd Hamilton | 2,000 | Mar. 27 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Long Ago | | 1,000 | Mar. 8 |
| Lon Some | Lloyd Hamilton | 2,000 | Mar. 27 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| New Sheriff | Poodles Hanneford | 2,000 | Mar. 16 |
| Oh Captain | Smith-Bowes-Vance | 1,000 | Mar. 2 |
| Old Friends | | 1,000 | Feb. 16 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| The Fly | | 1,000 | Mar. 25 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |
| Wide Open | Lige Conley | 2,000 | Mar. 2 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Bandit Raiders | Chap. 7 "Fast Express" | 2,000 | April 21 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Fast Express | | 15 episodes | Feb. 23 |
| Film Memorial to W. Wilson | | 1,000 | Feb. 16 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Girls Will Be Girls | | 2,000 | Feb. 2 |
| Green Grocers | Slim Summerville | 1,000 | April 21 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hats Off | | 2,000 | Feb. 9 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Marry When Young | Neely Edwards | 2,000 | |
| Miscarried Plan | | 2,000 | Feb. 2 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Politics | Slim Summerville | 1,000 | April 28 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Society Sensation | | 2,000 | Mar. 1 |
| Sons-in-Law | Jack Earle-McCoy | 1,000 | Mar. 5 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| Swing Bad the Sailor | Billy Sullivan | 2,000 | Mar. 8 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Tough Tenderfoot | | 2,000 | Feb. 22 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Western Skies | Jack Mower | 2,000 | |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |

### FOX

| | | | |
|---|---|---|---|
| A New England Farm | Educational | 1,000 | Mar. 30 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Feathered Fisherman | Educational | 1,000 | Mar. 16 |
| He's My Pal | Imperial | 2,000 | April 6 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Slippery Decks | Educational | 1,000 | April 13 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| The Weakling | Sunshine | 2,000 | Feb. 10 |

### CENTURY

| | | | |
|---|---|---|---|
| A Lofty Marriage | Earle-Murdock | 2,000 | April 15 |
| Checking Out | "Pal" | 1,000 | April 12 |
| Hit Him Hard | Earle-McCoy | 1,000 | April 12 |
| Preety Plungers | Cent. Follies Girls | 1,000 | April 12 |
| The Racing Kid | Buddy Messenger | 2,000 | April 12 |

### STANDARD CINEMA

| | | | |
|---|---|---|---|
| A Fishy Tale | Jimmy Aubrey | 2,000 | Feb. 1 |
| A Scarey Night | Jimmy Aubrey | 1,000 | May 1 |
| Ancestors | Colonel Heeza Liar | 1,000 | Mar. 1 |
| Colonel Heez Liar's Knighthood | Bray | 1,000 | April 1 |
| Hollywood Comedies | Chester Conklin | 2,000 | Feb. 15 |
| Just a Litte Late Club | Bruce Barton | 1,000 | Mar. 15 |
| Mayserious Case, The | Colonel Heeza Liar | 1,000 | Feb. 1 |
| One Day in Hollywood | Chester Conklin | 2 000 | April 15 |
| The Mechanic | Jimmy Aubrey | 1,000 | April 1 |
| The Sky Pilot | Bray | 1,000 | May 1 |
| The Bishop of Hollywood | Chester Conklin | 2,000 | April 15 |
| The Lunatic | Jimmy Aubrey | 2,000 | Mar. 1 |
| Unhappy Husbands | Bruce Barton | 1,000 | Feb. 15 |

### VITAGRAPH

| | | | |
|---|---|---|---|
| Horseshoes | Larry Semon | 2,000 | Dec. 22 |
| Lightning Love | Larry Semon | 2,000 | Nov. 17 |
| Modern Banking | Urban Classic | 1,000 | Dec. 22 |
| Newsprint Paper | Urban Classic | 1,000 | Dec. 22 |
| The Gown Shop | Larry Semon | 2,000 | Nov. 17 |
| The Last Stand of Red Man | Urban Classic | 1,000 | Dec. 29 |

# Coming Productions

| Features | Star | Distributor |
|---|---|---|
| Adorable Scofflaw, The | Bow-Harlan | Preferred |
| After a Million | Kenneth McDonald | Sunset Prod. |
| Against the Grain | Special Cast | First National |
| Age of Innocence, The | Special Cast | Warner Bros. |
| Alaskan, The | Thomas Meighan | Paramount |
| Alibi, The | Special Cast | Vitagraph |
| Along Came Ruth | Viola Dana | Metro |
| America | Special Cast | United Artists |
| An Old Man's Darling | Laura La Plante | Pathe |
| Another Scandal | Special Cast | Paramount |
| Arab, The | Special Cast | Metro |
| Arizona Express | Charles Jones | Fox |
| Aren't We All | | Paramount |
| Back of the Beyond | | Grand-Asher |
| Baffled | Franklyn Farnum | Independent Pic. |
| Bag and Baggage | Special Cast | Selznick |
| Bandolero | Special Cast | Goldwyn- Cos. |
| Barbara Freitchie | Special Cast | First National |
| Beast, The | Special Cast | Fox |
| Beggar of St. Sulpice, The | Special Cast | Vitagraph |
| Beggars on Horseback | Blue-Prevost | Warner Bros. |
| Ben Hur | Special Cast | Goldwyn-Cos. |
| Between Friends | Special Cast | Vitagraph |
| Beyond the Last Frontier | Special Cast | Paramount |
| Bird of Paradise, The | Special Cast | First National |
| Backmail | Special Cast | Universal |
| Bluff | Ayres-Moreno | Paramount |
| Boden's Boy | Special Cast | Hepworth Dist. |
| Boomerang, The | Special Cast | Preferred Pic. |
| Borrowed Husbands | Florence Vidor | Vitagraph |
| Bread | Special Cast | Metro |
| Breaking Point, The | Special Cast | Paramount |
| Breath of Scandal, The | Special Cast | Preferred Pic. |
| Broken Barriers | Special Cast | Metro |
| Buddies | Marion Davies | Cosmo |
| Butterfly | Virginia Valli | Universal |
| Captain January | Baby Peggy | Principal Pic. |
| Cause for Divorce | Special Cast | Selznick |
| Circe | Mae Murray | Metro |
| Circus Rider, The | Charles Jones | Fox |
| Claim No. 1 | Special Cast | Universal |
| Clean Heart | | Vitagraph |
| Code of the Sea | Rod La Rocque | Paramount |
| Confidence Man, The | Thomas Meighan | Paramount |
| Covered Trail, The | J. B. Warner | Sunset Prod. |
| Crash, The | Special Cast | Vitagraph |
| Damaged Hearts | Special Cast | F. B. O. |
| Dawn of a Tomorrow | Special Cast | Paramount |
| Desert Rose, The | Harry Carey | Hodkinson |
| Discontented Husbands | Special Cast | C. B. C. (S. R.) |
| Dorothy Vernon of Haddon Hall | Mary Pickford | United Artists |
| Dollar Down | Ruth Roland | |
| Dollar Mark, The | Mildred Harris-Fraser | F. B. O. |
| Driftwood | Elaine Hammerstein | Truart |
| Druscilla With a Million | Special Cast | Film Book Offices |
| Dust in the Doorway | Special Cast | First National |
| Enemy Sex, The | Betty Compson | Paramount |
| Extra Man, The | | Universal |
| Face to Face | Viola Dana | Metro |
| Faint Perfume | Special Cast | Preferred |
| Fair Week | Special Cast | Paramount |
| Feet of Clay | L. Joy-R. La Rocque | Paramount |
| Fighting Tylers, The | Special Cast | Hal. Roach |
| Fine and Dandy | Tom Mix | Fox |
| Fire Patrol, The | Madge Bellamy | Chadwick Pic. |
| Fires of Fate | | Truart (S. R.) |
| First Violin, The | | Grand-Asher |
| Flames of Romance | Special Cast | |
| Flattery | Special Cast | C. B. C. |
| Fool, The | Special Cast | Fox |
| Forbidden Lover, The | Special Cast | Selznick |
| Forgive and Forget | Special Cast | C. B. C. (S. R.) |
| Forty-Horse Hawkins | Hoot Gibson | Universal |
| Furnace of Life, The | | Grand-Asher |
| Getting Her Man | Special Cast | Gerson Pic |
| Girl in the Limousine | Larry Semon | Truart |
| Good Bad Boy, The | | Principal Pic. |
| Good Men and Bad | Special Cast | F. W. Kraemer |
| Goof, The | Special Cast | First National |
| Guilty One, The | Agnes Ayres | Paramount |
| Haunted Hours | Olive Hammerstein | Fred Welhl Prod |
| Hearts of Oak | | Fox |
| Helen's Babies | Baby Peggy | Principal Pic. |
| Hill Billy, The | Jack Pickford | Allied P. & D. |
| Hook and Ladder | Hoot Gibson | Universal |
| Hoosier Schoolmaster | Henry Hull | Whitman-Bennett. |
| How to Educate a Wife | Special Cast | Warner Bros. |
| Human Mill, The | Special Cast | Metro |
| Hunted Woman, The | | Fox |
| Icebound | Dix-Wilson | Paramount |
| In Fast Company | Richard Talmadge | Truart |
| In The First Degree | Special Cast | Paramount |
| Inner Sight, The | Kirkwood-Lee | Hodkinson |
| Innocence | Anna Q. Nilsson | C. B. C.-S. R. |
| Innocent | Special Cast | Universal |
| Inside Story, The | | Paramount |
| It Is the Law | Special Cast | Fox |
| It's a Boy | Special Cast | Weber and North |
| Jack O' Clubs | Herbert Rawlinson | Universal |
| Janice Meredith | Marion Davies | Goldwyn-Cos. |
| King, The | Adolph Menjou | Paramount |
| King of Wild Horses | "Rex" | Pathe |
| Last Frontier, The | Special Cast | First National |
| Leave It to Gerry | Special Cast | C. C. Burr |
| Lend Me Your Husband | Doris Kenyon | Grand-Asher |
| Let's Go | | F. B. O. |
| Listen Lester | Special Cast | Phil Goldstone |
| Lone Fighter, The | J. B. Warner | Sunset Prod. |
| Lost | Special Cast | F. B. O. |
| Love Pirate, The | Carmel Myers | F. B. O. |
| Lover's Lane | Special Cast | Warner Bros. |
| Love Trap, The | Special Cast | Grand-Asher |
| Loyalties | Special Cast | Fox |
| Man Who Came Back, The | | Fox |
| Madame Satan | Theda Bara | |
| Mademoiselle Midnight | Mae Murray | Metro |
| Man From Wyoming, The | Jack Hoxie | Universal |
| Manhandled | Gloria Swanson | Paramount |
| Mansion of Aching Hearts | Special Cast | Preferred Pic. |
| Man Who Sold Himself | Richard Dix | Paramount |
| Mark of Cain | John Gilbert | Fox |
| Mary Anne | | Pathe |
| Mary the Third | Eleanor Boardman | Goldwyn-Coc. |
| Men | Pola Negri | Paramount |
| Montmarte | Pola Negri | Paramount |
| Merton of the Movies | Glenn Hunter | Paramount |
| Miami | Betty Composn | Hodkinson |
| Missourian, The | Reginald Denny | Universal |
| Misunderstood | Special Cast | First National |
| Monsieur Beaucaire | Rudolph Valentino | |
| Mountebank, The | Torrence-Nilsson | Paramount |
| Moral Sinner, The | Dorothy Dalton | Paramount |
| My Ladies' Lips | | Preferred |
| My Man | Special Cast | Vitagraph |
| Never Say Die | Douglas McLean | Asso. Exhib. |
| Next Corner, The | Tearle-Mackail | Paramount |
| No More Women | M. Moore-Bellamy | Allied P. & D. |
| North of 36 | Special Cast | Paramount |
| One Law For the Woman | Harris-Landis | Vitagraph |
| One Night in Rome | Laurette Taylor | Metro |
| Open Places | John Lowell | John Lowell |
| Other Men's Daughters | Special Cast | Grand-Asher |
| Out of the Dark | Special Cast | Goldwyn-Cosmo. |
| Outline of History | | J. R. Bray |
| Painted Woman, The | Kirkwood-Lee | Hodkinson |
| Passionate Adventurer | Alice Joyce | Selznick |
| Peter Pan | Pauline Garon | Paramount |
| Plugger, The | Special Cast | Fox |
| Pony Express | Special Cast | Universal |
| Potash and Perlmutter in Hollyw'd | Bernard-Carr | First National |
| Racing Luck | Monte Banks | Grand-Asher |
| Rejected Woman, The | Alma Rubens | Goldwyn-Cosmo. |
| Relativity | Laura La Plante | Universal |
| Restless Wives | Doris Kenyon | Mastodon |
| Ridgeway of Montana | Jack Hoxie | Universal |
| Roles | Agnes Ayres | Paramount |
| Romola | Gish Sisters | Inspiration |
| Rose of the Ghetto | Marie Prevost | Warner Bros. |
| Rough Ridin' | Buddy Roosevelt | Approved Pictures |
| Sands of Time | Special Cast | First National |
| Secrets | Norma Talmadge | First National |
| Sheriff of Tombstone | Fred Thomson | Monogram Pic. |
| Signal Tower, The | Special Cast | Universal |
| Singer Jim McKee | William S. Hart | Paramount |
| Sinners in Heaven | Special Cast | Paramount |
| Skyline of Spruce, The | Special Cast | Universal |
| Slow as Lightning | Kenneth McDonald | Sunset Prod. |
| Southern Love | Betty Blythe | |
| Stepping Lively | Richard Talmadge | Truart |
| Stolen Hearts | Herbert Rawlinson | Universal |
| Strange Woman, The | Shirley Mason | Fox |
| Stranger, The | Special Cast | Paramount |
| Strathmore | | Fox |
| Superstition | De la Motte-Bowers | Creative Prod. |
| Take It or Leave It | Leatrice Joy | Paramount |
| Taming of The Shrew | Bebe Daniels | Principal Pic. |
| Tarnish | May McAvoy | Paramount |
| Tarzan and the Golden Lion | Elmo Lincoln | Grand-Asher |
| Tenth Woman, The | Special Cast | Warner Bros. |
| Tess of the D'Urbervilles | Special Cast | Goldwyn-Cosmo. |
| Ten Commandments | Special Cast | Paramount |
| The Plunderer | Mayo-Brent | Fox |
| Thief of Bagdad, The | Douglas Fairbanks | United Artists |
| Three O'Clock in the Morning | Constance Binney. | C. C. Burr |
| Trouble Shooter, The | Tom Mix | Fox |
| Throwback, The | Pat O'Malley | Universal |
| Treasure Canyon | J. B. Warner | Sunset Prod. |
| Tree in the Garden | Special Cast | Goldwyn-Cosmo. |
| Triflers, The | Special Cast | Preferred Pic. |
| Triumph | Special Cast | Paramount |
| Trouble Shooter, The | Tom Mix | Fox |
| Twenty Dollars a Week | George Arliss | Selznick |
| Virtuous Crooks | H. Rawlinson | Universal |
| Virtuous Laws | Special Cast | |
| Visions | | United P. & D. |
| Wandering Husbands | Kirkwood-Lee | Hodkinson |
| Wanted by the Law | J. B. Warner | Sunset Prod. |
| Wanderer of the Wasteland | | Paramount |
| Wandering Husbands | Kirkwood-Lee | Hodkinson |
| Wanted by the Law | J. B. Warner | Sunset Prod. |
| Warrens of Virginia | | Fox |
| Way of All Flesh | | Grand-Asher |
| Way of a Man | Special Cast | Pathe |
| Weavers, The | | Goldwyn-Cosmo. |
| Week End Husbands | A. Rubens-M. Love | Equity |
| Welcome Stranger | Special Cast | |
| Westbound | J. B. Warner | Sunset Prod. |
| What Shall I Do | Dorothy Mackail | Hodkinson |
| When Johnny Comes Marching Home | Special Cast | Universal |
| When a Woman Reaches Forty | | Preferred |
| Whipping Boss, The | Special Cast | Monogram |
| Wildcat, The | | Paramount |
| Wise Son, The | Special Cast | Universal |
| Women Who Give | Frank Keenan | Metro |
| Woman Between Friends, A | Special Cast | Vitagraph |
| Worldly Goods | Leatrice Joy | Paramount |
| Write Your Own Ticket | Thomas Meighan | Paramount |
| Women Who Give | Special Cast | Metro |
| Yoke, The | Special Cast | Warner Bros. |
| You Can't Live on Love | Reginald Denny | Universal |
| Youth to Sell | | C. C. Burr |

# The Modern Operator on Defective Spools

THAT the treatment of spools is becoming a matter that is looked upon as unimportant is made more apparent the farther one travels.

In an endeavor to impress upon those concerned just how important it is, I will take it as the subject for this week's article.

During my tours of inspection, it is amazing the number of cases of neglect with regard to the care of spools that come under my notice.

That the damage is often caused by rough usage at the hands of switch boys and others outside the bio. box is true, but I could mention several instances where carelessness in the box is responsible.

I have repeatedly seen spools on the floor, actually being trodden on, unconsciously of course, but a few minutes occupied in driving in a few nails would render such happenings impossible. I am quite convinced that it is only because the matter is not thought of sufficient consequence to trouble over, for most of the operators concerned are otherwise thoroughly competent men.

One of the dangers associated with bent spools is that it is likely to cause the film to press against the fire box film trap. This naturally breaks the film. Many have wondered at the necessity for replacing film traps, which, by the way, are most expensive items to renew.

Recently a city theatre had to install two new film traps for each machine. The operators concerned have now been instructed to keep a keen eye on the spools, so it will be a long time before those traps will require renewing again, unless, of course, something most unusual happens.

It may not be generally known that spools may be re-passed and re-bushed for about a dollar. And spools with large spindle holes (which cause undue vibration) could be converted to the correct size for the consideration of a half dollar or so.

Those concerned in the process of switching could also read this to advantage, as in the majority of cases, the film is switched per medium of the motor cycle and side car. The spools are often carried loose, and the jolting they are subjected to in many cases damages the film itself as well as the spools.

A suburban exhibitor recently complained that a switchman had to lift four spools of film out of a side-car together, so that the loose film could be held together. Such carelessness is an instance of "more hurry less speed." For it took over twenty minutes to straighten out the tangle, and cut out the damaged portions.

* * *

## THEATRE AND EQUIPMENT NEWS AND NOTES

The new Criterion Theatre, Enid, Okla., opened to capacity business. The very finest in theatre equipment was installed under the personal supervision of Wesley Trout, projection and electrical engineer.

The Rex Theatre has opened at Holdonville, Okla., with A. O. Perkins as the manager and he reports that business is very pleasing with pictures as the present policy.

C. T. McFadden has recently purchased the Lyons Theatre at Lyons, Colo.

J. D. Gentry purchased the Rex Theatre at Hamilton, Mo., and will present pictures as the new policy of the house.

The Trouco Theatre Supply, Enid, Okla., reports that they will have the agency for "Bio" carbons and the Automatic Ticket line of products. They also plan on stocking the "Fulco" line of products in the very near future. Manager Wesley Trout reports that the supply business is very encouraging. A complete moving machine repair department has been installed to repair all makes of projection equipment at very reasonable rates.

The name of the Lyric Theatre at Havard, Neb., has been recently changed to the Paramount Theatre.

A new motion picture theatre will open soon in Fort Payne, Ala., a three year lease having been closed for quarters in the new Wright Building, now under construction. The new theatre will be under the management of G. L. Brock.

The Trouco Theatre Supply, Enid, Okla., reports that two Powers machines and a Transverter were installed at the new Criterion Theatre in this city.

* * *

## ANOTHER NEW HOUSE FOR MILWAUKEE

When the palatial new Wisconsin Theatre opens in Milwaukee, Wis., on March 28, theatre goers there will be greeted by the friendly countenance of Rudolph Kopp, musical director, who has been selected to have charge of the thirty-piece orchestra.

The Wisconsin theatre is the newest and finest theatre in Milwaukee and is the most expensive and pretentious of the Saxe chain of theatres.

Mr. Kopp, who will have the honor of opening this fine house, was for two years conductor of the Balaban and Katz Chicago Theatre Concert orchestra, alternating there with his chief, Nathaniel Finston, who is musical director of The Chicago Theatre. Mr. Kopp's place at The Chicago, is taken by Louis R. Lipstein, formerly conductor at the Balaban and Katz Roosevelt Theatres. Mr. Lipstein was chosen to succeed Mr. Kopp because of his sensational success in "cuing" pictures.

* * *

## Theatre Construction News

THE following is a resume of some of the theatres which will be built this year, together with the estimated cost, the seating capacity and name, etc.:

Canton, Ohio.—Construction will start March 1, on a $100,000 theatre in Canton which will seat about 1,000. Name and owner is withheld for the present time. G. A. Ebeling is the architect, Newmenstern Bldg., Cleveland, O.

Mishawaka, Ind.—A modern picture theatre will be created in this city at an early date. R. L. Simmons, Elkhart, Ind., is the architect.

Flint, Mich.—The Bijou Theatrical Enterprises, City Bank Bldg., Battle Creek, Mich., will break ground in Flint during February for the erection of a modern picture theatre to cost $600,000 and have a seating capacity of about 2,000. Will be modern in every respect and the very finest in theatre equipment will be installed as soon as it is completed.

Bisbee, Ariz.—The Lyric Amusement Company, operating several motion picture theatres in this city, will soon erect another modern theatre to cost about $40,000 here.

Construction of a new theatre at Cadiz, O., will be started soon. Will have a seating capacity of 850. H. L. Wardner, architect, Akron, Ohio.

The Star Theatre at Homer, Neb., will soon give place to a new modern picture theatre. Fred R. Baker will erect same at an early date. A new picture theatre will soon be erected at Raleigh, N. C.

H. Miller is installing a modern picture theatre at Heber Springs, Ark.

The new picture theatre at Eufaula, Ala., is nearing completion. It will have a seating capacity of about 600.

Plans are now under way for the erection of a modern picture theatre at Olympia, Wash. The very finest will be installed in the line of theatre equipment. Work will be started at once.

The new $100,000 Criterion Theatre at Enid, Okla., has been recently completed and is doing a very nice business.

The Grand Theatre Company will erect a new $100 000 motion picture house at Wheaton, Ill.

# The Importance of Good Lighting

SOME wonderful results have lately attended the efforts of managers in America to effectively use lighting for orchestral and stage effects.

The idea represents an angle in presentation which might easily be exploited by even the smaller shows. It is novel, and certainly spectacular, and is therefore sure to create much discussion and attention.

When staging even the ordinary vocal number, it is surprising what results can be obtained with lighting, without the aid of scenery.

Very few additional lights are needed, a flood in each wing being all that is necessary. These can be so fitted that each becomes a spot when required, a nood and a spot from the operating box, and at times, a dome light in the roof.

Remarkably pretty effects are obtainable by "lighting" the orchestra. Here are some color schemes already proved successful:

During the Entra-acte, a batton of deep amber lights along the front orchestra rail should light up the faces of the musicians. Music stand lights to be of a deep green. From the box, a red flood should be thrown. The total effect is one of such beauty that whenever practiced, the scheme has evoked unstinted applause.

A most impressive lighting effect that can always be remembered is one used for the rendering of "Asleep in the Deep." The orchestra was flooded in straw color, the singer (in wet oil-skins, sea boots and sou' wester) had a deep blue spot. The footlights were amber, one wing flood orange, and the other red. During the rendering of the second verse, red flooded the orchestra, deep green the singer, and the side floods purple and light blue, footlights, half red, half blue.

At one theatre a speciality was made of light jazz medleys as overtures, the lighting on the orchestra being deep blue. Light red was on the music stands, straw color pin-shot on the conductor, and half-orange and deep green on the stage curtains. These were changed at intervals to purple on orchestra, green pin-spot on conductor, and pink footlights.

At first thought, these color schemes may seem rather elaborate. They are not. It is only a question of some extra work at a small cost, which combination will produce an effect on the audience that will be lasting.

The Editor would be pleased to hear from those exhibitors who have already tested the scheme, as well as from those who may have tried some original innovations of their own.

* * *

## CO-OPERATIVE INSURANCE

The Theatre Inter-Insurance Exchange issues a pamphlet showing its plan, the saving, the security, and service the concern renders to clients.

The Exchange confines its business to theatre insurance and carries no other line. It operates under the reciprocal plan, which means that the amount remaining from each year's premiums, after losses and expenses are paid, is returned to the policy holders instead of being paid out as dividends to stockholders of the company under the ordinary plan of insurance.

An addition to this saving in cost, the Theatre Inter-Insurance Exchange furnishes an inspection and assistance on fire prevention methods and equipment that is of established value to the exhibitor. Showmen might do worse than to get in touch with the concern at 137 South Fifth Street, Philadelphia, and learn further particulars of this unique service to the theatre trade.

## BEAUTIFUL NEW THEATRE FOR BIRMINGHAM, ALA.

Birmingham, Ala.—Birmingham's Masonic Temple Auditorium with a seating capacity of 3,500 will receive improvements amounting to $75,000 and will then be leased as a first class moving picture house with a forty thousand dollar pipe organ and a huge orchestra as features.

The theatre will be known as the Temple Theatre according to Joe Steed a well known suburban theatre operator of Birmingham who with several men from out of the city is said to be heading the project. No formal announcement has been made yet by Temple officials but it is understood that the lease has been practically closed at a large rental.

Electric signs of a beauty and size never before tried in Birmingham will attract the theatre crowds to the location of Sixth Avenue and Nineteenth Street which is known to be a little off the beaten path but which will be in the center of town within a few years. The white lights will also be extended the block to reach the theatre. The lease has been so arranged that the auditorium can be turned over to the Shrine for their activities at stated intervals.

* * *

### Statement of Ownership

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of Exhibitors Trade Review, published weekly at East Stroudsburg, Pa., for April 1, 1924.

STATE OF NEW YORK }
COUNTYOF NEW YORK } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell, who, having been duly sworn according to law, deposes and says that he is the Editor of the Exhibitors Trade Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Exhibitors Review Publishing Corporation, 152 West 42nd St., New York City; Editor, George Blaisdell, 152 West 42nd St., New York City; Managing Editor, George Blaisdell, 152 West 42nd St, New York City; Business Manager, Eddy Eckels, 152 West 42nd St., New York City.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.) Geo. C. Williams, 152 West 42nd St., New York City; Frank Meyers, 231 West 39th St., New York City; John P. Fernsler, Woolworth Building, New York City.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is —. (This information is required from daily publications only.)

GEORGE BLAISDELL,
Editor.

Sworn to and subscribed before me this 20th day of March, 1924.

(Seal)

HYMAN SCHLEIER,
Notary Public, Bronx County.
No. 15, Register's No. 46.
Cert. Filed in New York Co.
No. 611, Register's No. 5558.
Commission expires March 30, 1925.

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*The Business Paper of the Motion Picture Industry*

Price 20 cents

April 19, 1924

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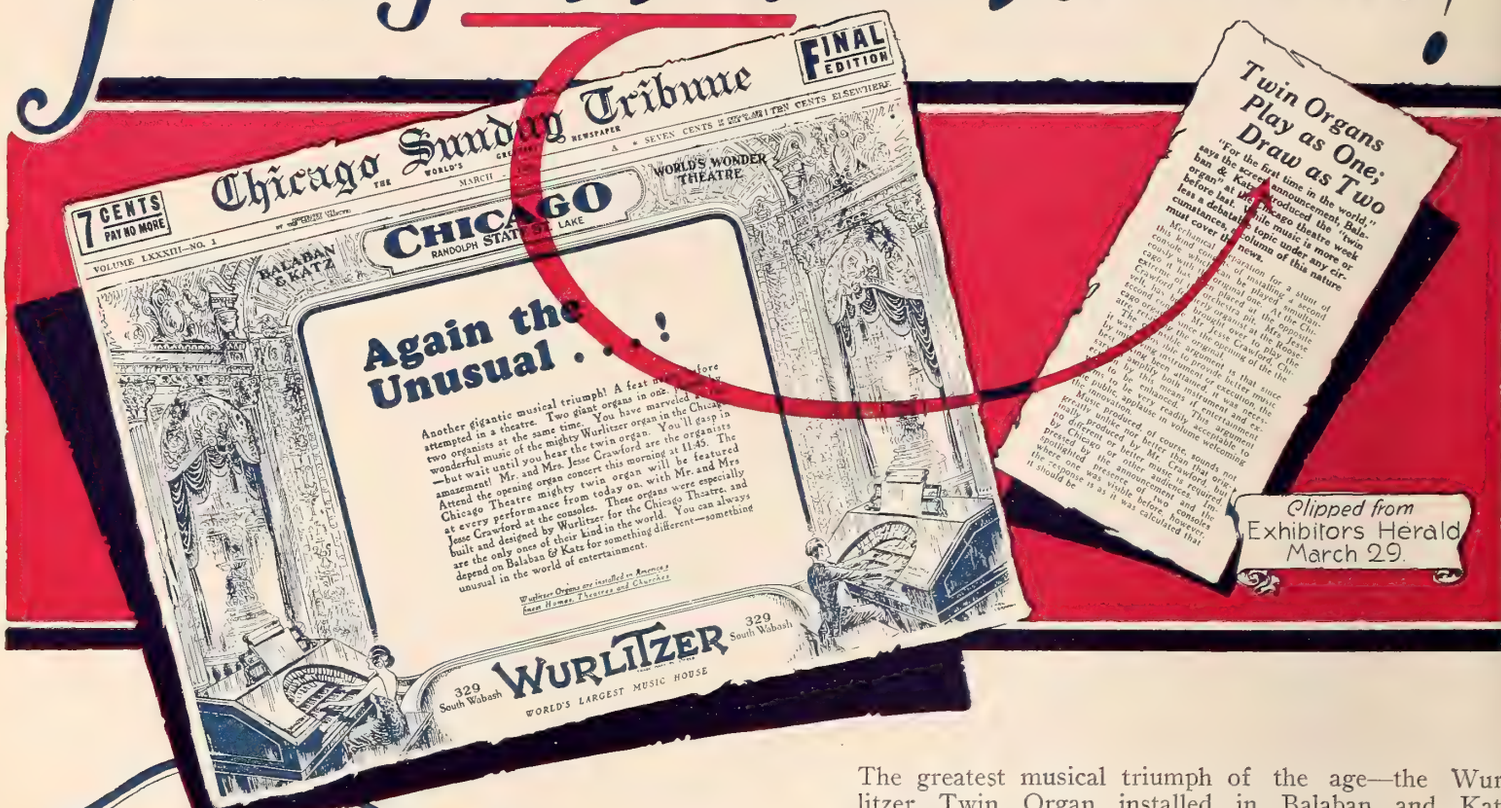


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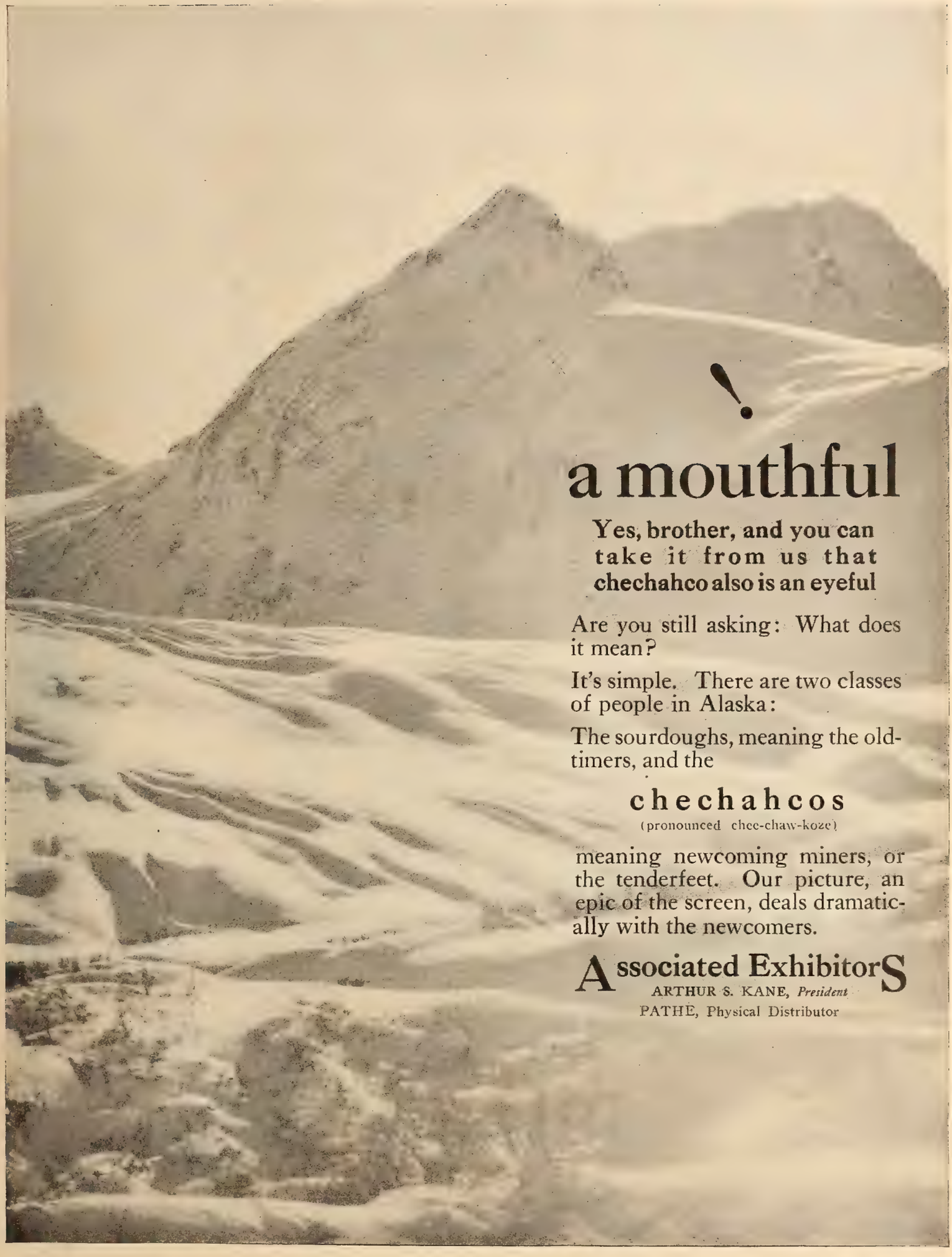
!
a mouthful
Yes, brother, and you can take it from us that chechahco also is an eyeful
Are you still asking: What does it mean?
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*The Business Paper of the Motion Picture Industry*

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GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor


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*April 19, 1924*

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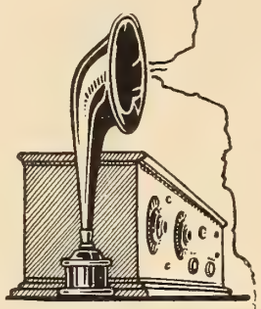
# WHAT'S IN THE AIR



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It is with no little pride and pleasure that the Review presents the views and reports of such forceful personalities in the film world as Carl Laemmle, President of Universal (see page 3), and S. R. Kent, General Manager of Paramount's Distributing Department (see page 5). From page 26 to 35, the reader is confronted with a bristling array of data, news, reviews, pictorials and lists—all pertinent to these real thoroughbreds of filmdom — Tried and Proved Pictures.

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# A HANDY CHECK-UP ON BIG PICTURES

X — **THREE WISE FOOLS.** With Eleanor Boardman, Claude Gillingwater, Alec Francis, Wm. H. Crane, Wm. Haines, Brinsley Shaw, Zasu Pitts. King Vidor, Director. Adapted from play by Austin Strong Staged by Winchell Smith. Presented by John Golden. June Mathis, Editorial Director. A Goldwyn Picture.

X — **SIX DAYS.** By Elinor Glyn. With Corinne Griffith and Frank Mayo. Directed by Charles Brabin. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.

X — **THE GREEN GODDESS.** With George Arliss, Alice Joyce, David Powell and Harry T. Morey. Directed by Sidney Olcott. Adapted by Forrest Halsey from the famous stage play by William Archer. A Distinctive Picture.

X — **THE SPOILERS.** By Rex Beach. A Jesse D. Hampton Production with Milton Sills, Barbara Bedford, Robert Edeson, Anna Q. Nilsson, Ford Sterling, Louise Fazenda, Noah Beery, Robert McKim, Directed by Lambert Hillyer. A Goldwyn Picture.

X — **ENEMIES OF WOMEN.** By Vicente Blasco Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

X — **RED LIGHTS.** With Marie Prevost, Johnny Walker, Alice Lake, Raymond Griffith. A Clarence Badger Production. Adapted by Carey Wilson from Edward E. Rose's Stage Play. June Mathis, Editorial Director. A Goldwyn Picture.

X — **THE RENDEZVOUS.** By Madeleine Ruthven. With Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Sidney Chaplin. Directed by Marshall Neilan. A Goldwyn Picture.

X — **THE ETERNAL THREE.** With Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith. Directed by Marshall Neilan and Frank Urson. A Goldwyn Picture.

X — **THE STEADFAST HEART.** Sheridan Hall, Director. With Marguerite Courtot, Mary Alden Joseph Striker, Miriam Battista, Joseph Depew. Adapted by Philip Lonergan from Collier's Weekly Story by Clarence Budington Kelland. A Distinctive Picture.

X — **SLAVE OF DESIRE.** Presented by Gilbert E. Gable. Directed by George D. Baker. With George Walsh, Bessie Love, Carmel Myers. Adapted from the immortal story "The Magic Skin" by Balzac. June Mathis, Editorial Director. A Goldwyn Picture.

X — **THE DAY OF FAITH.** By Arthur Somers Roche. Directed by Tod Browning. With Eleanor Boardman, Ford Sterling, Raymond Griffith, Tyrone Power, Wallace MacDonald. Adapted for the screen by June Mathis and Katherine Kavanaugh. June Mathis, Editorial Director. A Goldwyn Picture.

X — **IN THE PALACE OF THE KING.** By Marion Crawford. Directed by Emmett Flynn. With Blanche Sweet, Pauline Starke, Hobart Bosworth, Edmund Lowe. Written for the screen by June Mathis. A Goldwyn Picture.

X — **LITTLE OLD NEW YORK.** With Marion Davies. Directed by Sidney Olcott. Adapted by Luther Reed from stage play by Rida Johnson Young. Settings by Joseph Urban. A Cosmopolitan Prod.

**UNSEEING EYES.** From Arthur Stringer's Story. Directed by E. H. Griffith. With Lionel Barrymore, Seena Owen, Louis Wolheim. Adapted by Bayard Veiller. Settings by Jos. Urban. A Cosmopolitan Production. — X

**RENO.** Written and Directed by Rupert Hughes. With Helene Chadwick, George Walsh, Lew Cody, Carmel Myers. A Goldwyn Picture. — X

**THROUGH THE DARK.** Directed by George Hill. With Colleen Moore. Adapted by Frances Marion from the story by Jack Boyle. A Cosmopolitan Production. — X

**UNDER THE RED ROBE.** Directed by Alan Crosland. With Robert B. Mantell, John Charles Thomas, Alma Rubens. Adapted by Bayard Veiller from the story by Stanley Weyman. Settings by Joseph Urban. A Cosmopolitan Production. — X

**WILD ORANGES.** By Joseph Hergesheimer. Directed by King Vidor. With Frank Mayo, Virvinia Valli, Ford Sterling. June Mathis, Editorial Director. A Goldwyn Picture. — X

**NAME THE MAN!** Victor Seastrom, Director. Adapted from "The Master of Man" by Sir Hall Caine With Conrad Nagel, Mae Busch, Patsy Ruth Miller. Hobart Bosworth, Aileen Pringle, Creighton Hale. Screen adaptation by Paul Bern. June Mathis, Editorial Director. A Goldwyn Picture. — X

**NELLIE, THE BEAUTIFUL CLOAK MODEL.** By Owen Davis. Directed by Emmett Flynn. With Claire Windsor, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth. Adapted by H. H. Van Loan. Scenario by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture. — X

**THE GREAT WHITE WAY.** E. Mason Hopper, director. With Anita Stewart, Oscar Shaw, T. Roy Barnes, theatrical, newspaper, sports celebrities and Ziegfeld Chorus. Adapted by Luther Reed from story "Cain and Mabel" by H. C. Witwer. Settings by Joseph Urban. A Cosmopolitan Production. — X

**SECOND YOUTH.** Directed by Albert Parker. With Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne. Adapted by John Lynch from Allan Updegraff's novel. A Distinctive Picture. — X

**TRUE AS STEEL.** Written and Directed by Rupert Hughes. With Aileen Pringle, Eleanor Boardman, Louise Fazenda, Norman Kerry, William H. Crane, Raymond Hatton. A Goldwyn Picture. — X

**RECOIL.** By Rex Beach. Directed by T. Hayes Hunter. A. J. Parker Read, Jr. Presentation. With Betty Blythe, Mahlon Hamilton and Europe's Ten Most Beautiful Women. — X

**THE REJECTED WOMAN.** Albert Parker, Director. With Alma Rubens, Conrad Nagel, Wyndham Standing. From the Story by John Lynch. A Distinctive Picture. — X

**THREE WEEKS.** Elinor Glyn's Production of Her Famous Novel. Alan Crosland, Director. With Conrad Nagel and Aileen Pringle. Scenario by Elinor Glyn. Continuity by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture. — X

Tried and Proved Box-Office Attractions

*Goldwyn-Cosmopolitan*

Tried and Proved Box-Office Attractions

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## ANOTHER 'INTERNATIONAL' EXPEDITION

Captain Ariel Varges, crack staff correspondent, has already started on another camera expedition into a far-off, little known corner of the globe. You need no introduction to Captain Varges. His intimate pictures of India, China, Arabia and other remote sections of the world have appeared exclusively in *International News* for the past four years. He made the only moving pictures of Pope Benedict and the Vatican, was the first man on the job after the Japanese earthquake. The first pictures of Lenin and Trotsky, from "Red" Russia, was his. These all had a distinct box-office value to the exhibitor who played them up. Pictures of his next expedition should be even more thrilling than any previous one and they will appear exclusively in the

**INTERNATIONAL NEWS**

## SPORTS IN SEASON

With the coming of Spring the attention of the entire country is focused more than ever on sports. The opening of the base-ball season, inter-collegiate track, crew and base-ball events, horse-racing, speedboats, etc., will most assuredly be covered from every viewpoint by International. World-famous athletes, record breaking performances all flashed before your audiences to the tune of better business. These you get in

**INTERNATIONAL NEWS**

A NEWS REEL with box office value—that's International News. One glance at the above line-up and you do not wonder why exhibitors have come to regard International News as an unbeatable service. For International has the reputation of doing more than beating all competition to theatre screens with every worth-while news event—in addition to that International supplies exhibitors with special news features as the above—AT NO EXTRA COST.

For example, only recently International released to exhibitors the sensational flight of one of its cameramen within the very crater of Mt. Vesuvius. Other absolutely exclusive scoops included in International's regular service during the past year have been the great Japanese earthquake showing Tokio in flames, the destruction of the United States destroyer fleet on

***Advertised daily in all Hearst Newspapers to over 20,000,000 readers. Cash in on this tremendous patronage.***

# INTERNATIONA

# on the table

## PRESIDENTIAL YEAR

As 1924 is the year for national conventions of the big political parties, Presidential candidates will be nominated. We will follow the nation-wide campaigns, winding up with the Presidential election next November. Every phase of these conventions, including interior scenes of the great meeting halls while the delegates are in session, will be thoroughly covered by *International*. Many staff operators will accompany the various leading candidates on their tours. Thus your audiences will be constantly informed, in and entertaining way, of the progress of the campaigns and election results, through the

**INTERNATIONAL NEWS**

## FLIGHTS AROUND THE WORLD

Both the United States Army and the Navy announce that they will attempt around-the-world flights during this year. The Army flight has already started and is being covered by *International*. It is also stated that a non-stop flight across the Atlantic will be made. Aeroplane pictures always make interesting news items. There is no subject which holds the attention of the American public so closely as aeronautics. Thus, in addition to the fact that these flights will be epochal, there is a guaranteed interest in every phase of the flights which will be pictured by the

**INTERNATIONAL NEWS**

the Pacific Coast, the terrific catastrophe of Mt. Etna's eruption secured only through the daring of International's death-defying cameraman, the Berkeley, Calif., fire, Amundsen's start for the North Pole, and many others. All these you would have missed without International News. All these International supplied at no extra cost to exhibitors!

When you play International News you get the most complete, the fastest news service on the face of the globe. And in addition you get all the other exclusive features that have helped to make International a box office drawing card for thousands of exhibitors.

You can't beat that for service; you can't even match it! Every day that you are not playing International you are passing up money-making entertainment value for your patrons. Book International News today at your Universal Exchange and notice the difference!

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featuring
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"Type of picture that is not readily forgotten."—Ex. Herald.

"A powerful drama of life in the timberlands."—Harrison Reports.

Exhibitors say: "Powerful story, exceptional cast."

# 4 TRIED AND PROVED MONEY-GETTERS

## "The MARK OF THE BEAST"

Presented by
THOMAS DIXON
author of "BIRTH OF A NATION"
An All Star Cast

Screen Opinions says: "One of the most remarkable screen productions that has been made," and gives it a rating of CLASS A-a 100% — Only 10 pictures out of 665 have received this rating.

**BOOK THEM NOW**

## "BULLDOG DRUMMOND"

with
EVELYN GREELEY and CARLYLE BLACKWELL

Here is a rip-snorting, thrilling melodrama that packs an intense moment in every foot.

Played Wm. Fox Circuit for 75 days.

The newspapers said: "Bulldog Drummond" will moisten palms, dry mouths and will warm your soul. Phew! The events throughout never slow down.

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A Victor Schertzinger Production
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CULLEN LANDIS, EVA NOVAK, JOSEPH DOWLING

A delightful picture showing what an oil boom did to a small town.

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COLLEEN MOORE WARNER BAXTER

**"What the Picture Did for Me"—HERALD**

One of the best I ever ran. Pleased 100 per cent. Fire scenes great. Good flashy paper.—Harry Herb, Herb's Theatre, Borden, Ind.

ALICE CALHOUN JAMES MORRISON

**"What the Picture Did for Me"—HERALD**

This one is sure a dandy picture. Book it. Paper on this picture is a knockout.—C. C. Cronkhite, Lyric Theatre, Fairview, Okla.

PERCY MARMONT ALICE CALHOUN

**"What the Picture Did for Me"—HERALD**

If you want excitement, action, thrills, book this one. Almost takes your breath away at times. Had fine crowds. —A. F. Jenkins, Community Theatre, David City, Neb.

CULLEN LANDIS WANDA HAWLEY

**"What the Picture Did for Me"—HERALD**

Oh, boy! It's a picture! Buy it and boost it. It will back up all you say and they will tell you so.—C. R. McHenry, Rosewin Theatre, Dallas, Tex.

CULLEN LANDIS ALICE CALHOUN

**"What the Picture Did for Me"—HERALD**

Is a vivid picture of early days and a masterpiece from every angle. Watch out for Cullen Landis. He's there with the goods.—Charles Blaine, Morgan Theatre, Henryetta, Okla.

MARY CARR JAMES MORRISON

**"What the Picture Did for Me"—HERALD**

Vitagraph has not made a poor picture in a mighty long time. Here's going to be another winner. Use the music. —Harry E. Strickland, Aubert Theatre, St. Louis, Mo.

J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
KATHLEEN KEY
MISS DU PONT
PAT O'MALLEY

**"What the Picture Did for Me"—HERALD**

It gives perfect entertainment, sets that are tremendously big and action galore. What I call an exceptionally big picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

"LOYAL LIVES"
"THE LEAVENWORTH CASE"
"THE LOVE BANDIT"
LARRY SEMON COMEDIES

**VITAGRAPH**
ALBERT E. SMITH PRESIDENT

PLAY

# *The Pyramid Six*

YOU BET THEY'RE TRIED AND PROVED

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## "WHAT FOOLS MEN ARE"

A study of the emotional life of New York's gayest younger set and of the tumultuous career of a little love pirate who springs a startling surprise.

## "WHEN THE DESERT CALLS"

The drama of husband and wife sent by a sinister hand to seek peace separately on desert sands, and their thrilling adventures before Fate reunites them.

## "HIS WIFE'S HUSBAND"

An emotional society drama tingling with mystery and a likeable spirit of conflict, made into a living thing by a wonderful star and a good cast splendidly directed.

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A virile, vibrant and vital melodrama of the midnight-to-dawn district of Paris, wherein a girl's honor is bartered to awaken genius in her student-sweetheart.

## "MY OLD KENTUCKY HOME"

A pulse-quickening racing melodrama of the South; rich in sentiment, heart interest, pathos offset with comedy. Three fine love stories. Race sequence packed with thrill.

Complete information on the above productions is contained in a sixteen page booklet which is now being mailed to every exhibitor in the United States and Canada. There's a coupon in that booklet worth something to you. You'll find it on page fourteen.

# PYRAMID PICTURES, Inc.

ARTHUR N. SMALLWOOD, President

150 West 34th St., New York City

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EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Let It Not Be Said of Pictures That the Good Ever Die Young

IN the present issue of EXHIBITORS TRADE REVIEW will be found articles on Tried and Proved Pictures written by Carl Laemmle, Sidney R. Kent and Louis F. Guimond. They present the general principles from the viewpoint of the head of a great company, from that of the chief of the distribution forces of another large corporation and from that of an advertising man of wide experience.

They attack the question from three angles, but their conclusions are the same: That the Tried and Proved Picture is worthy of its place in the sun and that its importance, while perhaps heretofore somewhat neglected by those to whom it had a right to look for support, is now being widely recognized.

One of the difficulties associated with obtaining definite data on Tried and Proved Pictures is the perfectly understandable reluctance on the part of distributors to uncover intimate facts and figures regarding details of their companies' business.

Mr. Laemmle hits upon the happy plan of presenting the total number of theatres in which a certain subject has been played. The figures relating to "The Storm" will have value and interest for everyone associated with the industry. When a picture plays 8589 houses it shows something more than the fact that it is a good picture. It indicates the possibilities for other good pictures when behind them is put intelligent and—this is the important word—continuous selling effort.

ONE of the best examples of a Tried and Proved picture is "Nanook of the North," a subject that it not a photoplay within the ordinary meaning of the word. It might have been named "The Life of a Family" in all truth.

In fact, the subject was one that in the beginning distributors shied away from. They were afraid of the exhibitor, believing he in turn would be afraid of the public. Pathe had the courage of its convictions, that the production contained great appeal for the multitude and that if once the latter had a chance to see it the picture would go over with a rush.

Contrary to the practically unvarying rule of all companies Pathe determined to make preparations for extending the life of the advertising—to the exhibitors—on the picture.

"Nanook" was released June 10, 1922. It was advertised steadily for a year and a half after its issue. Twice when the advertising appropriation had been exhausted application was made for an additional budget and it was granted.

THE company figures on the picture —which is a dramatic novelty and not a photoplay, it is again emphasized —show that up to December 23 of last year 4,523 theatres had shown it on their screens. At the present time it is believed the number easily will exceed 5,000, as it is still in active circulation and several new prints have been ordered only recently.

"Doctor Jack" is another production which, although in circulation a year and a half still is going strong. At the beginning of the year it had been played in six thousand houses, and the present figures will run in excess of 6500.

"The Call of the Wild," released last September 23, already has been played in more than 4200 houses. "Safety Last," issued last Fall and now strongly booking in the "volume theatres," has made the remarkable record up to March 1 of 5,274 houses played in that comparatively short time.

Concrete figures are of advantage to exhibitor and distributor and producer as well as to prove what may be accomplished with pictures that appeal.

To attain the big end, to get the pictures to the largest possible section of the public, it is necessary to take two major steps: To advertise the accomplishments of the picture to the exhibitor and in turn to exploit that subject to the public.

Every picture has to be sold twice, but the fact never must be lost sight of that the retail merchant must be sold before any recompensing money will flow into the treasury of the manufacturer.

THERE are thousands of exhibitors whose interest in first runs is that of the man who admires an object from a distance, knowing it will be a long time before he will establish contact with it. If often happens that an interest that is keen in the beginning of a distribution campaign suffers a lapse following the death of the advertising, finally being snuffed out entirely.

Of course, the subject may be good, but the fact is not kept in front of the buyer, unless it happens that he is one of those methodical chaps who files his reviews from his business publications; not only files them, but with regularity keeps a scrutinizing eye on them.

A picture that is worth while is deserving of a square deal at the hands of its agent, especially when that agent is its owner. To obtain that square deal it is necessary that the merchant be reminded occasionally of the goods that are to be found in the wholesale house.

Some time ago EXHIBITORS TRADE REVIEW called attention to what it considered the mistake of the distributor in splurging his budget on one smashing advertising campaign rather than following the plan of spreading it over a period sufficient in length to carry the picture along to the average exhibitor.

Word comes to us that one of the large distributing organizations already has instituted the policy of reserving a definite proportion of its advertising appropriation on each production so that if there proves to be demonstrated capacity in any instance entitling it to rank as a Tried and Proved Picture there will be something "in the kick" to help it on its long journey to the end of the road and provide the stimulant that in the case of pictures as in men is bound to be beneficial when judiciously administered.

Speaking now of pictures and not of men may it no longer even be intimated that the good die young.

# McGill Spells 'Success'—Co-operation

## *Port Orchard (Washington) Exhibitor Makes Business Advance on the Stepping Stones Of Initiative, Push and Showmanship Sense*

FOUR years ago, in January, 1920, J. A. McGill took over the Port Orchard Theatre, Port Orchard, Wash. The general impression was that someone had slipped him a lemon, as the house was well known to have had nine owners in the four previous years, each of whom had made a dismal financial failure of it. The theatre's credit was zero at the bank. In fact, he was asked to pay the charge of twenty-five cents delivery on a can of film in advance, by the transportation company! One year later the Kitsap County Bank offered McGill unlimited cash advance to enable him to carry out improvements or to build a new theatre as he desired.

This is how he did it. After taking over the house, renaming it the Liberty, he did a good deal of quiet observation, all the while strengthening his acquaintance and enlarging the list as rapidly as possible. Soon he got some valuable first hand information regarding the kind of program his unsuccessful predecessors had been putting on. They had been for the most part, cheap, junk shows, run on the theory that being the only house in a small community, they would have to stand for what they got Thus the patrons, who should have attended their own theatre had drifted away, and were going elsewhere.

FROM his opening day, McGill started with high class pictures for which he had paid a good price, as soon as they were available. But during the first six months it was a hard fight to convince the fans, who had formed the habit of going out of town for their shows, that they could see just as good shows in their own home town. The best pictures available, good music, clean theatre and persistence in the face of innumerable disappointments, finally won out. After six months the residents began to show signs of confidence in the new exhibitor, and they have never had cause to withdraw their patronage.

Co-operation was the secret of McGill's success. Before his fellow townsfolk realized it, he was the prime factor in every civic or social movement where he could see a chance to strengthen his friendly foothold in the community. If the high school or local lodge was giving a big opposition show on his best night, McGill advertised their show as well as his own. He didn't wait for them to ask him to do so, either. Before long they began to say, "Here, that fellow is a good sport." and to select their show nights so they wouldn't conflict with the theatre's big night. McGill got in touch by mail or in person with the ministers, school board and principals. When he came across a good educational reel or two, he would run it for the schools some afternoons.

As a proof of what this spirit of co-operation accomplished, a local school principal refused one time, to co-operate with McGill who offered him any one of four nights to stage an opposition show. The principal insisted on holding his show on McGill's big night, trying his best to queer the exhibitor's show. After making every reasonable effort, McGill took the matter up with the school board, which promptly dismissed the principal for his unnecessary opposition. "Must I ask him, when I want to give a show?" inquired the principal, and he was informed that he was expected to show the same type of co-operation that was always given by McGill, for the best interests of the community. His successor was introduced to Mr. McGill by the school board and advised to always consult McGill regarding such matters. McGill says it is a good plan for the small town exhibitor to have portable projection outfit with a 1,000 watt light. He can then show occasional pictures at schools, churches or lodges. This also minimizes the danger of community picture shows, which are a real menace to the exhibitor.

### Showmanship Urge

"Don't be afraid to give a free show now and then to aid in some worthy object. Send the ministers a standing pass to all your shows. Do the same with school principals. Word of mouth advertising is the most valuable kind."

These are the showman sentiments of J. A. McGill, who took over a sick baby of a motion picture house that had been passed up by nine other exhibitors as being beyond repair so far as building up a profitable patronage for the house was concerned, and put it in the running as the pride of the community.

DON'T be afraid to give a free show now and then to aid in some worthy local object, such as a benefit for the library—club, grade schools or P. T. A.," says McGill. "You always start new fans at these shows and you win in the end. And never carry a local grouch! Run church announcements free, and send the ministers a standing pass to all your shows. When congregations see their pastors and families going to shows on week nights, you can bet they follow suit. Do the same thing with school principals. Word of mouth advertising is the most valuable kind. They will tell their teachers and friends what they saw and what is coming. Never pass up an opportunity to make a new friend. Friends are your most valuable asset in this business.

"Particularly make friends of the youngsters. The finest music I hear is a cheery 'Hello, Mr. McGill,' from the youngsters I pass on the street. They don't deface my posters, or play destructive tricks on me either. There are too many things for them to remember that leave a kindly feeling. It is *their* house, too. If they want to raise a fund for baseball suits or gymnasium equipment, they know I will back them up, either with a percentage on tickets, or on fifty percent of the receipts for the night. The biggest kick the kids ever got was in parading around the town in 'Robinson Crusoe' costumes, selling tickets for a show on my opening night with this chapter play. The parents are influenced by the way their children are treated and they know their little folks will never see anything harmful or degrading in my theatre."

McGILL features his fine music, and gives credit to his wife for the quality of the product. She is leader of his little orchestra. He thinks poor music is the cause of many small town failures.

McGill's reputation for dependability has spread beyond the limits of his home town, where, by the way, he has built a pretty little home. He is a member of the Seattle District Arbitration Board, and a member of the Board of Trustees of the Motion Picture Theatre Owners of Washington.

# 'You Owe It to Your Patrons'

## *Universal President Urges Exhibitors to Run Tried and Prove d Screen Attractions*

*By* CARL LAEMMLE

A GREAT motion picture that has not been seen is like a great book that has not been read. Its beauty and merit are enhanced by the discovery of its hitherto hidden charm. There are so few truly great pictures produced it is the duty of the theatre-going public to patronize those masterpieces that have been created.

By the same token, it behooves every exhibitor to present to his patrons those outstanding motion pictures which are a credit to the industry. The exhibitor owes it to his theatre, his public and his industry to show every great picture made. By so doing, he satisfies and elevates his patronage, augments the prestige of his house, and enhances and encourages the production of further screen triumphs.

The time will come when every exhibitor will show every worth-while picture, regardless of the fact that his competitor has shown it previously. But before that day comes the exhibitor will have to realize that much of the first, second and third run propaganda is artificial. If one hundred other theatres in your city have played the picture, and your patrons haven't seen it, it is virtually a first-run.

In fact, the more that picture has been shown, the more advantageous it is to you to run it. The majority of theatre-goers attend one theatre only—theatre-going is really a habit—and although the picture may have been shown across the street, they could not have seen it, if they went to your theatre.

Take, for instance "The Storm." If imitation is an indication of greatness, then "The Storm" is one of the greatest pictures ever made, for never was a picture so widely imitated.

Will Rogers said something to the effect that "all the pictures are 'The Storm' under another name." Besides being the most imitated picture ever produced, "The Storm" has several other records to its credit.

It was more widely booked than any other production ever made, I believe, playing in 8,589 houses—the nearest approach to 100% representation I know of—and, according to exhibitor's reports, broke more box-office records than any picture I ever heard about.

One of my Saturday Evening Post correspondents writes me she has seen "The Storm" no less than eighteen times! That's the sort of picture it is. One you can see again and again, enjoying it more and more on each subsequent viewing.

The fact that it has met with such unlimited success is the best argument in favor of exhibitors booking it now. If your patrons have seen it, they'll flock to it again; if they haven't seen it, they've heard about it from most of their friends and are eager to view it.

To those who have seen it once, it's a Tried and Proved Picture; to those who have not seen it, "The Storm" is a first-run, its value enhanced by almost world-wide word-of-mouth advertising. In justice to your patrons, you dare not deprive them of an opportunity to see this never-to-be-forgotten masterpiece.

"The Flirt," another Tried and Proved Picture if ever there was one, played in 7,030 theatres and, to the best of my knowledge, received not one adverse criticism!

EVERY exhibitor, every critic, every patron declared it one of the greatest pictures he or she had even seen.

The fact that "The Flirt" has not had the same representation as "The Storm" is not an indication of any inferiority, but merely that, having been released a year later, it is still being booked heavily.

To date, 1,559 more theatres showed "The Storm" than "The Flirt." That means "The Flirt" is still first-run in fifteen hundred theatres now, the patrons of fifteen hundred theatres will have the thrill of seeing this Booth Tarkington masterpiece for the first time, and an assured patronage will be gained for those fifteen hundred houses for forth-coming Tarkington productions, such as "The Turmoil," to be released as one of Universal's "Perfect Thirty-Six."

And while I'm on the subject of "The Flirt" I want to make a little confession. I wasn't sold on the title, when we were about to release the picture. Several exhibitors told me they thought "The Flirt" too frivolous a title, that the name Flirt was old-fashioned, that the Twentieth century name for that type was Vamp.

I ordered the title changed, and met with such opposition that, against my judgment, the picture was released under the original title. Its unbounded success under its present title convinced me I was wrong.

The renown of the book and the already established prestige of "The Flirt" make it all the more imperative that exhibitors take advantage of this combined popularity and excellent exploitation and advertising, and get every penny to be made out of this production.

Perhaps the best example of a Tried and Proved Picture offering unlimited possibilities is "Merry Go Round." Although, because of its recent release, it has played in but 4,199 houses, that Universal-Jewel is gaining momentum daily and, if I am not mistaken, will surpass the record established by "The Storm."

Universal has always tried to select pictures whose subject matter and title admit of forcible exploitation. "Merry Go Round" contains limitless possibilities for the enterprising showman, has an appeal to both sexes and all ages, and is as fine a picture as can be found on the market today.

THE EXHIBITORS TRADE REVIEW in a recent issue paid tribute to this Universal-Jewel in its Tried and Proved Pictures section, and stressed the exploitation possibilities of this production, which to date has played almost 4,200 houses, less than 30 per cent of its potential representation.

One picture, such as "Merry Go Round," may draw the patronage to your house during the hot weather; but you'll need consistently good productions to retain that patronage.

I CAN suggest nothing better than such eminently worth-while pictures as "Way Down East," "Tol'able David," "Human Hearts," "Over the Hill," "Fury," "Under Two Flags," "Broken Blossoms," "The Kentucky Derby," "The Four Horsemen of the Apocalypse" and "Foolish Wives," all Tried and Proved Pictures.

"Human Hearts" has been shown in 7,048 houses, a remarkable presentation record, second only to that of "The Storm" among Universal releases.

"The Kentucky Derby," shown in 6,999 theatres, is an ideal selection for two reasons. It has been a consistent money-maker wherever shown, and has for its star Reginald Denny, whose success in "The Abysmal Brute," "The Leather Pushers" and "Sporting Youth" has brought him a host of admirers, many of whom did not know of his charm, ability and personality when "The Kentucky Derby" was first released.

*LITTLE DINKY DEAN is very much at home among the band of traveling acrobats who have made him a member of their select band. Besides, they have taught him the happiness in charity.*

*THE little fellow will soon be leaving the familiar friends, for the charm which he wears has revealed his identity. The picture on the left shows one of the band pleading with the messenger to keep him.*

# He's Just a Little Fellow But He's 'A Prince of a King'

***The Splendid Work of Little Dinky Dean Is Largely Responsible for the Success of This Selznick Production the Record of Which Has Gained for it a Place Among Tried and Proved Pictures***

# The Old Are Always New When They're Tried and Proved

*By* S. R. KENT

*General Manager, Distribution Department, Famous Players-Lasky Corporation*

THE exhibitor who plays second, third or fourth run is, in one respect, the most fortunate individual in the business. For him the gamble in playing and exploiting pictures is reduced to a minimum. While the first-run exhibitor must buy his product on faith, reputation of past performances and his own personal opinion, the small-timer can turn to profit the experience of the bigger fellows and, laying out his program with *tried and proved* pictures can insure steady revenue and good will for his house.

Undoubtedly the most advanced step along the lines of rendering valuable service to the small exhibitor, in the opinion of the writer, is that taken by EXHIBITORS TRADE REVIEW in establishing its Tried and Proved Department. It is, therefore, a pleasure to co-operate with the editors of that department by furnishing additional data for the information of TRADE REVIEW readers.

For several years the Famous Players-Lasky Corporation, keenly appreciative of the value of exhibitors' reports in the shaping of plans for future product, has maintained its own report-gathering department.

Confidential to a certain degree, these statements gathered through the company's own channels are invariably frank and unbiased. Through them it is interesting to note the quality trend of the Paramount product from year to year. Moreover, in evident fulfillment of the very purpose for which the department was established, it is gratifying to note that the Paramount product released during the past six months has reached the highest standard, in point of satisfaction to the average exhibitor and his house clientele, yet attained.

Going back to October, a few comments upon some of the pictures entitled to the *tried and proved* classification should prove of interest.

"Ruggles of Red Gap," a James Cruze production. — "All audiences thoroughly enjoyed this picture," wrote A. B. Morrison, Majestic Theatre, Memphis. "Taken as a whole, and particularly with regard to its artistry or impersonation, this production has rarely been equalled on the screen."

"Woman-Proof" (Thomas Meighan).—" 'We like your picture immensely,' was the voiced sentiment of the 1153 people who braved an all-day rainstorm Monday afternoon and night. Despite the fact that it has set in to rain all week, we are going to have a good week," wrote V. M. Culver, Capitol Theatre, Little Rock.

"Pleased 100 per cent," wrote J. H. Everett, Palace Theatre, Maryville, Tenn. "Received more compliments than any picture in weeks."

"A wonderful picture which did the usual Meighan business," from Ollie Brownlee, Palace Theatre, Muskogee, Okla.

"The Spanish Dancer" (Pola Negri).—"Received with fine comments from practically everyone who saw it," said A. L. Snell, Imperial Theatre, Gadsden, Ala. "As a drawing card Negri is giving the other big ones a race."

Incidentally, this picture made an unusual record in San Francisco, a city notoriously confined to one-week engagements. Following a big week at the Granada it went into the Portola and played to the largest week's business in many months.

SIDNEY R. KENT

"The Light That Failed" (George Melford production).—W. J. Melvin, Grand Theatre, St. Petersburg, Fla., reported: "Comments of patrons were unanimous that this is one of the best pictures, and we agree. Christmas day broke all records for that day."

Charles Morrison, Imperial Theatre, Jacksonville, reported: "Splendid picture, wonderfully acted, and as one patron said, 'Gets under one's skin.' The kind they talk about and advise their friends to see."

"To the Ladies," a James Cruze production.—"James Cruze has scored again. Audience was very appreciative and laughed a great deal," wrote H. E. Farley, Empire, Montgomery, Ala.

"Intensely interesting and human. Good through and through," said V. M. Culver, Capitol Theatre, Little Rock.

"Comment on all sides favorable," said Howard Price Kingsmore, Howard Theatre, Atlanta.

"The Call of the Canyon" (Zane Grey production). — This picture, played holiday week at Loew's Palace, Washington, led all theatres in the city, even legitimate, both in attendance and receipts.

"Comes near to 100 per cent. Interest never lags," was the report of A. B. Morrison, Majestic Theatre, Memphis.

"A most successful engagement," wrote H. B. Clarke, Garing Theatre, Greenville, S. C. "Receipts away above the average and picture made a splendid hit with the patrons."

"Big Brother," an Allan Dwan production. — "A perfect picture that pleased all. Truly worthy," was the report of Earle Settle, Palace Theatre, McAlester, Okla.

Barry Burke, Palace Theatre, Fort Worth, Tex.: "Cast is excellent and very good for the box office."

Going back still further in the list of releases, Paramount has made a careful analysis of those pictures which have stood out as particularly successful in the smaller towns and especially recommends the following as having demonstrated a special appeal to small-town audiences.

Thomas Meighan in "If You Believe It, It's So," Rudolph Valentino in "Blood and Sand," "The Valley of Silent Men," Jack Holt in "While Satan Sleeps," Cecil B. De Mille's "Manslaughter," James Cruze's "The Old Homestead," with Theodore Roberts; "The Cowboy and the Lady," George Fitzmaurice's "To Have and To Hold," with Betty Compson and Bert Lytell; "The Pride of Palomar," Thomas Meighan in "The Bachelor Daddy" and "Back Home and Broke," George Fitzmaurice's "Kick In," with Betty Compson, Bert Lytell and May McAvoy; Jack Holt in "Making a Man," "When Knighthood Was in Flower," Gloria Swanson in "My American Wife," Betty Compson in "The White Flower."

In fact, this list could be extended back indefinitely for, as the TRADE REVIEW has so aptly stated, "any picture is a first-run subject in any locality where it has not been shown previously."

In other words, to say that a picture is *tried and proved* is far from saying that it is old, for any picture is new to those who haven't seen it before.

SAMUEL GOLDWYN, preparing to depart for the coast next week to remain until September, told this week of some of the discouragements he encountered following the announcement of the proposal to make "Cytherea." Hundreds of letters were received, he says, urging him to drop the plan. Together with Director Fitzmaurice he studied the problem and reached the conclusion that there was a motion picture in the story, one in which the dominating theme should be retribution, and they went ahead. The result, he says, has justified their faith, declaring the product to be a clean, censor-proof production with a great love story. The producer remarked incidentally that not for a million dollars would he return to making pictures with a board of directors and that pictures cannot be supervised from a desk in New York.

COLONEL JASPER EWING BRADY, editor of Metro Pictures Corporation, and brother of the late Cyrus Townsend Brady, is the author of the play "Intuition," which was presented for the first time in Brooklyn April 7. It is being staged by Cecil Owen, and it is planned to give the drama a Broadway showing next season.

CHARLES DAVIS, 2d, is back from a visit to Cleveland, Chicago, Minneapolis, Des Moines, Detroit, Indianapolis and Louisville. With him went a print of John Lowell Russell's "Floodgates," which Mr. Davis booked in a Chicago Loop house, in an Asher house in Milwaukee, in the Strand in Louisville and for which he also sold the Kentucky territory. The returned traveler is convinced that the way to dispose of an independent picture is to take it out in the country and show 'em. Conditions in the territory visited, Mr. Davis reported, while not ideal, were on the whole very good.

JEROME BEATTY, who for the past year has been in charge of the advertising department of Preferred Pictures, has completed his contract and is now with Universal. In his new post, the duties of which he took over April 7, he will be national exploitation director. Mr. Beatty carries with him the heartiest good wishes of his former chiefs.

GEORGE H. SMITH, managing director of the Vitagraph Company, Ltd., of London, sailed for home April 2, after a visit covering several weeks with his brother, President Albert E. Smith, in New York and Hollywood. The visit reunited the members of the family for the first time in several years and also gave the London visitor an opportunity to participate in the celebration of the twenty-sixth anniversary of Vitagraph's organization.

SAM MORRIS, general manager of Warner Brothers, is back in New York from a several weeks' trip in the Middle West. Asked if he heard anything about such an institution as the radio during his absence he replied that he did. Mr. Morris said the more menacing phase of the new amusement seemed to be the tendency on the part of radio devotees not to be content to restrict the audience of the loud speaker to the immediate family but to invite in the neighbors.

BEN P. SCHULBERG, president of Preferred Pictures Corporation, arrived in New York April 5 for a conference with his associate, J. G. Bachmann, treasurer of Preferred. Production and distribution plans for the new season will be completed while Mr. Schulberg is in New York. He expects to be in town for several weeks.

THEODORE ROBERTS, his friends will be glad to hear, has been able to leave Pittsburgh following his long illness and travel to his home in Hollywood. At the request of Mrs. Roberts there was no demonstration of welcome, although one had been planned. While extremely weak the veteran actor was in good spirits and confident that in home surroundings he will quickly and entirely regain his health.

THE Kay Street Theatre of Tacoma, under the direction of Jensen & Von Herberg, was opened Saturday, March 29, it is announced by H. T. Moore of the Moore Amusement Company.

CHARLES RAY'S first picture in the new series with Thomas H. Ince will be "Smith." Here's a smack in the eye for those who insist "It's all in the title." But Mr. Ince probably is thinking of the name of the star rather than the title. By the way, "Charles Ray in 'Smith'" will delight the heart of the man who worries how he is going to get it all into the lights. That will be easy. The player will be directed by Ralph Ince, the latter's first production on the west coast and also his first in association with his brother. The story was written by C. Gardner Sullivan.

JOHN W. HICKS, Jr., managing director of Famous-Lasky Film Service, Ltd., of Sydney, Australia, arrived in New York last week for his annual conference. Mr. Hicks is accompanied by Mrs. Hicks and their son.

IF any one has an idea that the lot of the small town exhibitor is all cakes and ale let him step out of it. A letter from John Neff of Hamburg, Iowa, written as the cold weather was drawing to a close, told of arising at 4:30 in the morning and taking care of two boilers in a school building of which for twenty-three years he has been janitor, the thermometer meanwhile ranging up or down to 24 degrees below zero. Mr. Neff has been running two Power's 6-B machines for six years. As it is close to midnight before he has a chance to call it a day we are inclined to believe him when he says "You can see that I am not playing around." No, indeed!

HARRY M. CRANDALL, president of Crandall's Tivoli Theatre Company of Washington, was host at an elaborate opening of Crandall's Tivoli Theatre of the capital city on the evening of April 5. The house is situated at Fourteenth street and Park Road, Northwest.

ARTHUR MACKLEY, known for years as the "Essanay Sheriff," has returned to the screen in the Arrow-Ben Wilson "Notch Number One." Mr. Mackley will play opposite the star, Mr. Wilson. The work of the "Sheriff" will be remembered with pleasure by all the old-time picturegoers. It was always of a high order, the player never permitting himself to be thrown out of his conception of what constituted good acting by the "western melodrama" surging about him. He was one of the first of the screen actors and he also was one of the first to employ the naturalistic form of interpretation, never giving currency to the fallacy that screen work required exaggeration. The late Arthur Johnson of the old Lubin company was another of the earlier players of whom the same might be said. All the old-timers will welcome Mr. Mackley and the later host will enjoy his work.

# Good Fellowship Prevails at Kansas M. P. T. O. Convention

THE sixth annual convention of the M. P. T. O. Kansas, held in the Hotel Broadview, Emporia, Kansas, Tuesday and Wednesday, April 1 and 2, was in every sense a crowning tribute to the progress of that organization.

The banquet Tuesday night, at which 250 exhibitors and their families attended, was a spectacle without rival in the history of the organization. R. R. Biechele of the Osage theatre, Kansas City, former vice-president and one of the most ardent workers in the association, was elected president, succeeding R. G. Liggett, resigned.

Aside from a few "high spots" in certain resolutions and talks, the convention was more a gathering of progressive harmony rather than one of outstanding action toward policies or legislation. Construction was the keynote of both days.

### Officers Elected

The other new officers:

Harry McClure, Strand theatre, Emporia; Charles Bull, Holland theatre, Wichita; A. R. Zimmer, Liberty theatre, Marysville, and Walter Wallace, Orpheum theatre, Leavenworth, vice-presidents; C. M. Smith, Tenth street theatre, Kansas City, secretary, and Fred Meyn, Pershing theatre, Kansas City, treasurer. Board of directors: Stanley M. Chambers, Miller theatre, Wichita; M. B. Shanberg, Midland Circuit of theatres; G. L. Hooper, Orpheum theatre, Topeka; E. E. Frazier, New Grand theatre, Pittsburg, Kansas; Walter Wallace, Orpheum theatre, Leavenworth; A. F. Baker, Electric theatre, Kansas City, and R. G. Liggett, Gautier theatre, Kansas City.

Following an address of welcome Tuesday morning by Walter Gunsolly, president of the Emporia Chamber of Commerce and a responsive address by President Liggett, Mrs. Z. Wetmore, president of the Kansas Parent-Teacher Association, made an appeal to the exhibitors to play films approved by the P. T. Association, using a small insigna of that organization in the advertising of pictures. A resolution, approving such an action was adopted, with the reservation that such pictures would be played as much as possible. Cooperation between the welfare committees of the exhibitor and P. T. organizations also was urged by Mrs. Wetmore.

The arbitration committee, appointed by the new president, consists of A. F. Baker, R. G. Liggett, Fred Meyn and C. M. Smith, all of Kansas City. Committees on promotion and research, auditing and other duties later will be appointed. A mammoth free luncheon Tuesday noon provided a colorful scene. An annual report, covering activities of the M. P. T. O. K. was given by Mr. Liggett at the banquet. Samuel A. Handy, attorney for the organization, urged exhibitors to keep up the fight against payment of music tax. The central shipping project was endorsed, while unfair competition of schools and churches came in for a panning.

### Unfair Competition

John Tackett, of the Tackett theatre, Coffeyville, obtained a poster on his way to the convention, advertising "Rosita," a United Artists production, which was being played, he said, at big prices at the First Methodist Church of Ottawa, Kansas, where there are three theatres. With the one exception, the M. P. T. O. K. has an unwritten agreement with all producing companies that film is not to be sold to schools and churches for public exhibition, admission charged, without consent of the exhibitors.

R. R. BIECHELE
Prominent Kansas City exhibitor who has been chosen president of the Kansas M. P. T. O.

"I don't believe exhibitors actually realize the power of their screens," Judge Richard Hopkins of the Kansas supreme court said at the banquet. "I don't believe you appreciate it. I believe the screen to be equally, if not more, powerful than the press of today. With its vast educational value, the screen should support only men of clean standards.

Music at the banquet was furnished by the Emporia Glee Club, while an address was given by Rollin Boynton, county prosecuting attorney. A gold watch was presented Mr. Liggett by Judge Hopkins as a token of appreciation of Mr. Liggett's services to the organization. A huge birthday cake was presented Mrs. Liggett by the Paramount exchange of Kansas City. Six candles, marking the anniversary of the M. P. T. O. K., were atop the cake, which was returned to Kansas City and served at a special gathering at the Paramount office, which is next door to the M. P. T. O. K. headquarters, the Kansas quarters being too small to accommodate the crowd.

### Resolutions Passed

A lively atmosphere was lent the banquet by the Strand theatre orchestra of Emporia. Resolutions approving more economy in the production of films, opposing the playing of pictures where the stars are of questionable character, extending appreciation to senators and representatives in their work to abolish the war tax and appreciation of Mr. Liggett's services were adopted.

The Exhibitor's Midnight Frolic at the Strand theatre, Emporia, Tuesday night was the most successful event ever held in conjunction with a convention, it is said. A program of seven "acts" was arranged, but the "talent" was impromptu, an exhibitor being informed only ten minutes ahead of time the nature of the act in which he was to participate. Three-round battles, impersonation of Victor Herbert, violin solos, stockyard actors, the "dance of the dinosaur" and a short drama were staged with hilarious applause.

Following the convention, exhibitors of Kansas City were guests Thursday night of the Kansas City Chamber of Commerce, a huge banner designating the section occupied by the exhibitors. A pass to Kansas City theatres was awarded to the president of the Chamber of Commerce.

### Registered List

Those who registered at the convention were: Abe B. Ulamperl; Mr. and Mrs. C. M. Smith, Kansas City; E. E. Frazier, Pittsburg; W. H. Webber, Great Bend; Roy A. Fuhrer, W. G. Valerius, Mr. and Mrs. R. R. Biechele, Charles A. Bull, H. B. Doreing Walter Wallace, J. H. Kelley, Mr. and Mrs. R. G. Liggett, Mr. and Mrs. Fred Meyn, C. E. Liggett, W. D. Frazier, O. K. Mason, Michael Mehman, A. R. Zimmer, W. P. Bernfield, S. A. Davidson, F. S. Davidson, Robert Holmes, H. L. McClure, Mrs. Alice Clark, A. F. Baker, L. Ware, G. L. Hooper, Stanley Chambers, E. D. Larson, John Tackett, Mr. and Mrs. E. Barbour, Mr. and Mrs. S. A. Davidson, E. S. Schwan, H. Thatcher, E. R. Ruch, M. B. Shanberg, I. E. Runyan, George R. Koch, Mike Lehman, Mr. and Mrs. W. A. Rogers, Mr. and Mrs. E. W. Sloop, Charles N. Barron, C. N. Balderston, G. J. Ranson, J. R. Burford, Mr. and Mrs. C. E. Cook, Harry Keeler, Herbert Welsh, Raymond Gear, C. L. McVey, L. A. Wagner and H. R. Besby.

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## CANADIAN M. P. T. O. HAS PROGRESSIVE SPIRIT

### *Will Send Delegation to M.P.T.O. Convention in Boston*

ANNOUNCEMENT was made at the last meeting of the Ontario Division of the M.P.T.O. of Canada, held as the regular monthly meeting of the association at the King Edward Hotel, Toronto, that it is expected that at least 20 exhibitors from the Province of Ontario will attend the annual convention of the M.P.T.O. of the United States at Boston, Mass., on May 27, 28 and 29. Ray Lewis of Toronto was appointed official delegate of the Ontario Division to the Boston convention and others nominated to attend included J. C. Brady, proprietor of the Madison Theatre, Toronto, who is president of the Ontario M.P.T.O.; J. Cohen, treasurer, Toronto; Directors Harry Alexander, Harry Ginsler and M. Gebertig of Toronto; S. Lent, H. Rottenberg, Ben Cross, J. Smith, G. Lester and A. Applebaum of Toronto.

Announcement has been made of the appointment of Sidney Taube of Toronto as official traveling organizer of the Ontario M.P.T.O. with authority to enroll new members and to collect dues throughout the Province. Mr. Taube was formerly a well-known exchange manager, having been identified with Famous Players, Universal and other companies in various cities of the Dominion for a number of years.

Eight new members were enrolled at the recent meeting, these being J. C. McKenzie of the Princess Theatre, Seaforth, Ontario; M. Taylor, Monarch Theatre, Toronto; George F. Schneider, Regent Theatre, Peterboro; L. Rosenfield, Pastime Theatre, New Toronto; S. Hamer, Variety Theatre, Toronto; Charles Rottenberg, Toronto; L. T. Patrick, of Stratford, Ontario, and S. Friedman, Woodbine Palace, Toronto.

"Your organization is functioning splendidly," was the tenor of the message which was received at the meeting from Sydney S. Cohen, president of the M.P.T.O. of America.

# THE NEWS AT A GLANCE

The Davison bill, which was opposed by New York exhibitors, was defeated in the State Assembly, 77 to 65.

Carl Laemmle, just back from California, and W. R. Hearst sign contract for Universal to distribute International News Reel for the next five years.

Sol Lesser, vice president of West Coast theatres, issues a statement saying 25,000,000 have paid admissions to West Coast Theatre Circuit in past twelve months.

Portland, Ore., Protestant churches have started a boycott against picture theatres following a disagreement over Sunday opening hours.

R. F. Woodhull has been indorsed for president of the M. P. T. O. A. by the New Jersey M. P. T. O. board of directors.

Bill Hart severs his connection with Famous Players. A disagreement over the type of stories to be used brought the action.

Henry Ginsberg resigns as general salesmanager for Preferred. Max Roth has been appointed to fill the office.

The Motion Picture Theatre Owners of Texas will hold their state convention in Dallas on May 6-7-8.

The Walker Bill, calling for the repeal of censorship in New York, is reported out of committee in Albany and the battle is now in progress.

R. R. Beichele, of Kansas City, is chosen president of the M. P. T. O. of Kansas.

North Carolina M. P. T. O. annual convention will be held in Morehead City on June 11-12.

Harry Warner denies that his company plans to figure in a merger and says he will make 20 pictures this year.

Luis Firpo, "The Wild Bull of the Pampas," signs a contract to make serial for Theodore Wharton.

The Department of Internal Revenue sends out a warning that theatre owners must pay their taxes more promptly or indictments will follow.

Jerry Beatty has severed his connection with Preferred and is now with Universal as national director of exploitation.

Canada will send a large delegation to the M. P. T. O. A. convention in Boston.

At the opening of Norma Talmadge's "Secrets" in Los Angeles, tickets were sold by speculators for as high as $25 each.

Harmon Weight has been chosen to direct Betty Compson in "The Ramshackle House" for Hodkinson.

Houston Thompson, chairman of the Federal Trade Commission, asks the Independent Producers and Distributors Association to keep the gates of trade open through competitive methods.

Arthur Lowe, home from abroad, says Americans are using Europe as a dumping ground for old films.

Charles Ray's first picture under his new Ince contract will be "Smith."

There are 578 exclusive picture houses in New York City. This compares with 423 in 1919, according to an official city report.

# Harry Warner Spikes Rumors Concerning Consolidation Plans

THIS is the open season for rumors in the film industry and one of the most prominent and persistent rumors recently has been regarding the probable affiliation of the Warner Brothers organization with one or another of the more prominent established releasing companies.

So wild and varied have some of the statements become, that Harry M. Warner, senior member of the Warner Brothers, felt that the time had arrived, in justice to all concerned to make known the position of the Warner organization in respect to its producing and releasing plans for the 1924-25 season.

In a statement Mr. Warner said:

"Within the past five or six weeks the name of Warner Brothers has been linked with nearly every producing and distributing organization in the motion picture industry.

"In justice, not only to ourselves, but to the other concerns who have been mentioned and also to our franchise holders and exhibitors who are interested in our product, I am making this statement to clear the situation and to settle the various rumors that are floating around.

"Our firm consists of four brothers, H. M. Warner, A. Warner, S. L. Warner and J. L. Warner, which to us, is enough of a consolidation without affiliating with any other concern.

"The production of photoplays that are successful both artistically and financially is the result of experience. No sane man would think of establishing a law office or proclaiming himself a physician simply because he had, or could obtain $100,000 or any given sum. The motion picture is an even more complicated combination of art and business than the two professions named and it requires all the thought that any person can put into it, plus years of arduous work.

"Therefore it can be definitely stated to the industry at large that Warner Brothers are going to remain independent."

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## COURT OF APPEALS DECIDES ON DRAMATIC RIGHTS

Albany, N. Y.—The Court of Appeals, in New York State, holds that film and dramatic rights are not similar. The Court rendered this decision last week, in an injunction action that had been brought by John G. Underhill, in an effort to restrain Richard G. Herndon, from showing "La Malquerida," as a motion picture.

Underhill obtained the right to translate and produce the play, from the offer and made a contract with Herndon, giving the latter the exclusive dramatic rights on the payment of royalties

Herndon produced the play under the name of "The Passion Flower." He then sold the picture rights to Joseph Schenck for $22,500, the latter producing a film with Norma Talmadge as the star. It was Underhill's contention that the motion picture rights had not been given to Herndon, and that its showing in pictures competed with the play and hurt him financially.

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## NORTH CAROLINA M.P.T.O. WILL MEET ON JUNE 11 AND 12

It is announced after a meeting of the Executive Committee held in Charlotte last week with the annual convention of the North Carolina M. P. T. O. will be held at Morehead City, North Carolina, June 11 and 12, with the executive committee called to meet a day earlier to formulate plans of procedure. Closed sessions will be held the opening day with only members admitted, and a banquet held on the first evening with everybody welcome. The second day will be devoted to open sessions with everyone connected with the industry welcome. DeSalles Harrison, southeastern representative of the Public Relations Department of the Hays organization has accepted an invitation to address the convention.

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## BILL HART AND FAMOUS PLAYERS DISAGREE

*Unable to Agree on Type of Stories Best Suited to the Actor*

WILLIAM S. HART and Famous Players have agreed to disagree and the deal pending between the two is declared off. The trouble arose from a difference of opinion as to the stories Hart should use in his pictures. The actor held out for the right to choose his own stories, claiming his experience in acting qualified him to judge the merits of a story best suited to himself.

The company intimated that Hart's latest vehicles did not carry enough appeal, or rather were not especially adapted to the actor's type.

Hart has left for the Coast without any definite plans as to the future, but it is considered quite likely he will produce a series of pictures under his own name.

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## FRENCH SCENES COMPLETED FOR 'MONSIEUR BEAUCAIRE'

Sidney Olcott has completed the French sequences of "Monsieur Beaucaire," Rodolph Valentino's new starring picture, at the Paramount Long Island studio and is starting on the English part of the story. In this part Doris Kenyon, who plays Lady Mary, and Ian McLaren, who has the role of the Duke of Winterset, will have important work to do. Valentino will have two duels to fight and much other strenuous activity in the English sequence.

Bebe Daniels, who plays the role of the Princess opposite Mr. Valentino, has completed her work in the picture and is now appearing with Richard Dix in a new picture called "Unguarded Women," which Alan Crosland is directing.

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## DAVISON BILL FAILS TO PASS NEW YORK ASSEMBLY

Albany, April 10.—By a vote of 77 to 65 the Davison censorship repeal bill was defeated in the Assembly this afternoon. Seven Republicans voted in favor of the bill and three Democrats against it.

The defeat of the Davison bill means also the defeat of the Walker censorship repeal bill when it comes from the Senate, which is expected to pass that measure this afternoon, or tomorrow.

The Davison bill called for the repeal of the censorship act and in its stead placed a clause in the penal code making the exhibition of an immoral picture an offense punishable by fine and imprisonment and revocation of license of the theatre showing the picture.

Theatre owners throughout the State worked for the defeat of the bill, fearing an abuse of power and the placing of their houses in the hands of the politicians.

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## MORE TERRITORY FOR BALSDON

Vitagraph announces the assignment of additional territories to the supervision of G. A. Balsdon as special representative. Mr. Balsdon will "travel" Philadelphia, Washington, Buffalo, Albany, Toronto, Montreal, St. John and Boston.

J. N. Naulty has been appointed branch manager of the New York exchange. The appointment was effective April 7.

### Notice of Removal

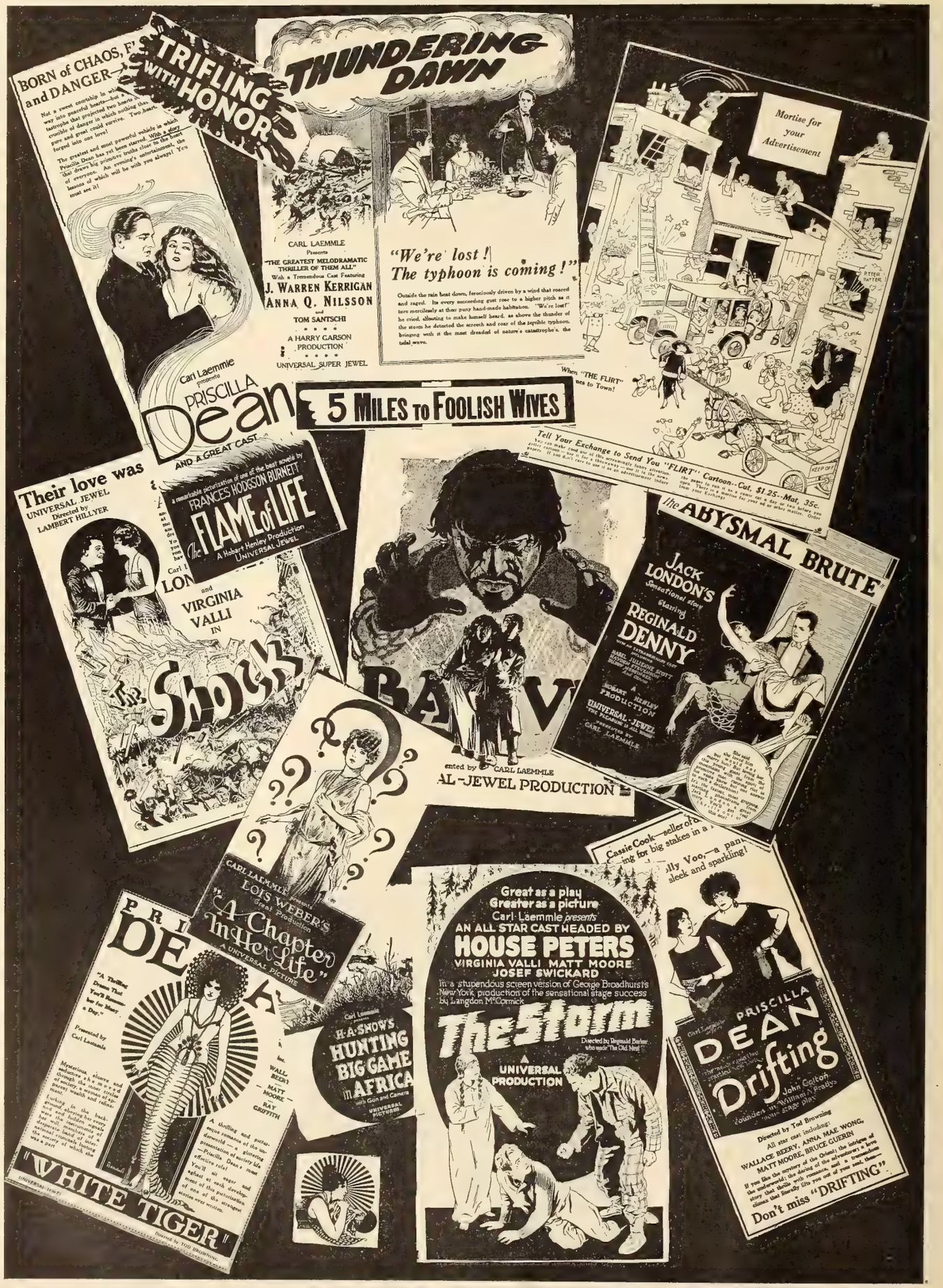
On and after April 21 the publication offices of EXHIBITORS TRADE REVIEW will be situated on the tenth floor of 45 West Forty-fifth street.

In its new and more spacious home and if anything even more central situation the staff of EXHIBITORS TRADE REVIEW will be glad as always to greet its friends.

OLCOTT TELLS THEM HOW IT IS DONE

Doris Kenyon and Ian MacLaren have tried and proved that the old coach is not as good as the modern flivver. The picture shows Sidney Olcott directing the English sequence of "Monsieur Beaucaire for Famous

# ADS THAT SELL UNIVERSAL TRIED AND PROVED PICTURES



# Shady Stock Selling Companies Injure Legitimate Producers

*By* L. J. DARMOUR,

*Assistant to the President of Selznick Distributing Corporation*

IT has become a popular indoor sport for various people of more or less importance both inside and outside of the industry to sporadically break into print with gratuitous slams at the motion picture business as a whole, with impressive analyses of what's wrong with us and the suggestions for complete panaceas for all our ills.

Some of these remedies are ridiculous, some of them merely interesting while a few, (a very few), contain really constructive suggestions. In the face of so many solutions and analyses certainly one more won't hurt and I am advancing here an outline of what I sincerely believe to be one of the dominant ills of our business. What I have to offer may be food for thought for the general public (which so generously and gullibly insists on investing in wild-cat motion picture promotion schemes), and that vast army of workers which looks to the motion picture industry for its sustenance.

Perhaps the greatest evil confronting those sincerely interested in the success of the motion picture business is the exorbitantly high costs chargeable to production, and, if we delve deep enough, we find in many instances that the greatest single expense involved in these costs comes under head of "finance," which means the rate of interest paid for the money borrowed by legitimate producers to complete productions which were started on their own capital but which they were unable to wholly finance. The rates of interest charged for money of this kind are incredibly, almost unbelievably, high. As an example; a production for which we recently negotiated for distribution rights carried a negative cost of $100,000. Upon investigation we found that the actual negative cost was $75,000 and the interest charges made up the other $25,000.

In considering this matter of financing production we must draw a sharp dividing line between what we might term "producing-producers" and "promoter-producers." The first classification includes those really earnest men mentioned above, who are intent on creating the best in motion pictures, but who are unable to wholly finance their production activities. These men are forced to seek outside financial aid borrowing money against their finished, or partly finished negatives. Occasionally this type of producer makes his production a stock proposition and sells stock sufficient to cover his actual production costs. This is entirely legitimate and if the production is a successful one it represents a perfectly sane investment.

In the case of the promoter-producer we most times face a different type of operator. Ostensibly his objective is the production of motion pictures. Actually he is primarily and principally interested in stock selling, or promotion. whichever you elect to call it. He forms a financing corporation tacking to it some high-sounding, impressive name, and then dumps a few million shares of stock or units on the market with the understanding that the money derived is to be expended in the production of motion pictures at an amazing profit to all investors. And these same gullible investors flock in and lay their hard-earned savings in his greedy hands and incidentally kiss them good-bye.

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## FRASER DENIES LLOYD WILL CHANGE DISTRIBUTION

Regardless of all rumors to the contrary, Harold Lloyd has signed no new contract for the distribution of his independent comedy features. The Lloyd productions will continue to be distributed by Pathe Exchanges, Inc.

A statement issued by William R. Fraser, general manager of Harold Lloyd Corporation says there is no foundation for any report that Lloyd would change the present distribution plans. Lloyd has two more pictures to make for Pathe and it will require at least a year to complete them.

J. D. Williams, president of Ritz-Carlton Pictures issued a statement denying having said that he had Harold Lloyd under contract upon completion of his contract with Pathe.

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## CANADIAN PRODUCTION COMPANY ENTERS PICTURE FIELD

Hull, the thirsty Quebec suburb of Ottawa, the Canadian Capital, has broken into the moving picture production column through the organization of the Federal Photoplay Production Company, Limited, with headquarters in Hull, Quebec, for the purpose of producing moving picture releases, operate theatres, etc. The company has been formed by a syndicate of Hull businessmen under a Dominion charter with a capitalization of $50,000.

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## WINNIPEG OVER-SEATED

An indication of the manner in which Winnipeg is over-seated, it is claimed, is shown by the fact that admission prices at the Metropolitan, which was formerly the Allen Theatre, have twice been reduced during the past couple of months, the one admission for matinee performances being 25 cents and evening prices ranging from 25 to 40 cents with 50 cents for the loges.

There was no orchestra at the Metropolitan Theatre, Winnipeg, for several weeks because of a strike among the musicians.

## 'BEAU BRUMMEL' RUSH DISRUPTS SCHEDULE

*Strand Forced to Start Show Early to Accommodate Crowds*

THE popularity of "Beau Brummel" and the fact that thousands were unable to see the picture, induced the Mark Strand Theatre management to change its opening schedule, last week. The usual opening time is one o'clock, but such was the pressure on the box office that after the first day it was changed to noon. Even this proved unsatisfactory, due to the rush of the Monday matinee crowds; once again a change was made, with eleven o'clock the starting hour. All last week crowds could be seen long before eleven o'clock waiting for admittance. The lines were a block long during every matinee, and extra box offices were installed to handle the crowds.

Broadway was thus afforded the sight of a motion picture house which opened early in the morning, in this way resembling the theatres of the smaller towns which begin activities around ten or eleven o'clock.

The attraction is proving so popular that "Beau Brummel" is being held over a second week. This was decided after the record business of the first few days. There has been no abatement in box office receipts, and the Mark Strand management expects second week receipts to be as strong as the first one.

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## WARNER OPENS NEW OFFICE

Following close upon the announcement of their special booking period between April 27 and June 1. Warner Brothers now announce a further extension of activities through the opening of an Indianapolis office, which took place April 7, and is located at 220 Wimmer Building. This step has been occasioned through the increasing demand for their product, which has been proving itself exceptionally successful, and through a desire to facilitate business with their accounts.

A TRIED AND PROVED STAR

**Lionel Barrymore has just completed "Meddling Women" for Chadwick Pictures. In the scene with him are Dagmar Godowsky and Hugh Thompson who have prominent parts in this latest feature**

# POOR PICTURES FLOODING FOREIGN MARKET

### *Arthur Loew Says America Using Europe for Dumping Ground*

THAT American producers are losing thousands of dollars in England as well as on the continent, as the result of flooding the foreign market with too many back releases that cannot compete with current productions, is the statement of Arthur Loew, general manager of the foreign department of Metro Pictures Corporation.

Mr. Loew has just returned from a three months' tour of investigation throughout Europe, in the interests of his company, during which he visited France, England, Belgium, Sweden, Denmark, Germany, Austria, Italy and Spain.

Conditions are much improved, according to Mr. Loew, since his last visit six months ago, except in certain countries where American producers and distributors are dumping on the market American pictures made three and four years ago.

"The foreign market is limited as to theatres," said Mr. Loew, "and they are all eager to buy outright or play percentage the big American feature productions, such as 'Scaramouche.' This demand has created a buyer's market that should mean even more to American producers in future years than it does at present. Instead of taking advantage of this opportunity to build up good will through the foreign market, and realize the largest financial profit, what have American distributors done?

"They have literally flooded the foreign markets with old releases of several years ago, and films of inferior quality, that cannot compare with current productions, because the short-sighted producers figure that they have the pictures and whatever they can get is profit. The result is that American producers are, to put it truly, 'cutting off their noses to spite their faces.'"

* * *

## PORTLAND BOYCOTT

Owing to a theatre schedule calling for the opening of Portland, Ore., theatres at 11 a. m. on Sundays, 150 Protestant churches instituted a boycott which threatens to become serious. Several of the theatres went back to the old one o'clock schedule but the boycott continues and there is no sign of it abating.

* * *

## MANAGERS EXCHANGE

Managers at the Metropolitan Theatre, Winnipeg, Manitoba, and of the Capitol Theatre, Regina, Sask., have exchanged places under the direction of H. M. Thomas, Western Canadian district manager of Famous Players Canadian Corporation. John Reith, who has been in charge of the Winnipeg "Met" is now established in Regina and Bert Crowe, manager of the Regina Capitol is now at the Metropolitan.

FRANK BORZAGE

Well known director who has signed a contract with Metro Picures Corporation. He is one of the best known producers in the country and has made a number of box office hits during his career

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## W. C. FIELDS' SCREEN DEBUT

W. C. Fields, well known stage comedian who is featured in the musical comedy "Poppy" at the Apollo Theatre, has been engaged by the Cosmopolitan Corporation for a comedy role in "Janice Meredith," a film of the American Revolution in which Marion Davies will star. This will mark Mr. Fields debut on the screen. He will appear as a soldier in Washington's Army. Mr. Fields has started work at the 44th Street and Jackson Studios where several scenes of "Janice Meredith" are now being filmed.

* * *

## TROY THEATRE SOLD

Albany, N. Y.—The biggest theatre deal in many months in central New York transpired last week when the Lincoln Theatre in Troy, was taken over on a ten year lease by the company operating the Mark Strand Theatre, in Albany, and the Troy, in Troy. The Lincoln was opened about two years ago, and has been ably managed by Harry Symansky. It has been a first-run house, and has been a sharp competitor of the Troy, since the latter opened about a year ago. It is understood that Mr. Symansky will be retained as manager.

* * *

## ROSENBERG OPTIMISTIC

Mike Rosenberg, Secretary of Principal Pictures Corporation, has returned from a hurried business trip through the northwest. The executive arrived in Hollywood this week, bringing with him glad tidings insofar as busines of the film industry is concerned.

Rosenberg visited the larger cities along the Pacific Coast. He states that business in general is booming everywhere—that building operations are being carried on at top speed, and that the theatres are doing every bit of business their owners expect.

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## HOSSFELDT PROMOTED

H. M. Berman, general sales manager of Film Booking Offices, has announced the appointment of Milton Hossfeldt as manager of that company's Portland exchange. Hossfeldt was for eighteen months attached to the F. B. O. Los Angeles office as salesman. He left Los Angeles last week for his post accompanied by Art Schmidt, west coast supervisor of exchanges for F. B. O.

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## JACK GRIER WITH LOWELL

Announcement is made by Lowell Productions, Inc., who are distributing their latest production "Floodgates" on the Independent market, that they have appointed Jack Grier formerly with Famous Players-Lasky as a special representative. Mr. Grier is in New England in the interest of the company.

* * *

## 'RECOIL' COMPLETED

The newest Rex Beach picture, "Recoil," produced in France by J. Parker Read, Jr., has been completed and is now being prepared for release by the Goldwyn-Cosmopolitan Distributing Company.

* * *

## LIFT NORMAND BAN

After a lengthy discussion by the board of directors of the M. P. T. O. in Detroit the ban on Mable Normand's pictures was lifted.

# CO-OPERATION ASKED BY TRADE COMMISSION

### *Urges Independents to Build for Foreign Business*

HOUSTON THOMPSON, chairman of the Federal Trade Commission at Washington, aroused the members of the Independent Motion Picture Producers and Distributors Association to a high pitch of enthusiasm at their regular monthly luncheon held April 8 at the Astor when he told them how the Independents could profit themselves and the government by helping "Keep Open the Gates of Trade" through competitive methods.

The Federal Trade Commissioner detailed the policy and inner workings of the governmental bureau through a simile to an umpire operating in behalf of public welfare. His address and encouragement was received with rousing welcome and his earnest advice that each independent producer try to build every production with a consideration of foreign audiences and their attitude toward Americanism registered deeply in the sincerity chambers of his producer listeners.

Robert E. Welsh, editor of the Moving Picture World, brought a hearty response when he followed with an earnest appeal to all of the members to avoid cliques and factions and to maintain the unification upon which the association was founded.

Probably the most direct appeal was made by Oscar N. Neufeld of the De Luxe Film Exchange, Philadelphia, and president of the Film Board of Trade in that city. His discussion dealt with credit amongst the reputable exchange men and a hope that the time was not far distant when the state rights buyers themselves might become an integral part of the association.

Dr. W. E. Shallenberger, who had hurried in from Chicago, and Joe Brandt, who had just returned from a trip to the coast, arrived in time for dessert and the addresses.

The regular monthly business meeting of the association will be held Thursday at the offices at 1650 Broadway.

* * *

## MAURICE CHASE PROMOTED

Maurice A. Chase has been placed in complete charge of the Eastern sales division of the Selznick Distributing Corporation, it is announced by President W. C. J. Doolittle. Among the other duties of the newly appointed official, he will have personal supervision of the following Selznick branch offices:

New York City, Albany, Buffalo, Cleveland, Detroit, Cincinnati, Pittsburgh, Philadelphia, Washington, Boston and New Haven.

TRIED AND PROVED A SUCCESS

Selznick's "Ghost of Yesterday," with Norma Talmadge, is a Tried and Proved that carries an appeal and loses none of its interest with the passing of time

# JOHN B. ROCK EXPECTS BIG SEASON

*Vitagraph Manager Says Business Is Steadily Improving*

THE coming summer will be the most prosperous the motion picture industry has known for ten years, declared John B. Rock, general manager of Vitagraph, Inc., upon his return from a flying visit to his sales organizations in Chicago, Cincinnati, Pittsburgh, Detroit, Buffalo and Albany. General prosperity both in agrarian and manufacturing districts, as well as the relief afforded by the lifting of the theatre tax is the impetus behind the increased exhibitors' business.

These conclusions are the result of specific territory surveys made by the Vitagraph sales force under the direction of branch managers and which were reported to Mr. Rock at general sales meetings in each of the cities visited. The reports were based on data gathered by municipal commercial organizations and state authorities in the capitals of the various states in these territories.

"Exhibitors in the middle states and the East are preparing for unusual patronage this summer," he said. "The ticket tax relief undoubtedly has contributed to theatre prosperity, but I am sure that the character of pictures that are now being made, such as the superfeatures now on the Vitagraph list is the reason for the increased attendance."

"Vitagraph has never been in so stable a condition as today. It has in distribution a score of superfeatures all of high grade production, excellent direction and box office casts, and, the pictures now ready, but not yet in the hands of our branches are of the same fan pulling calibre.

"I am more than glad to find in the territories that I visited that Vitagraph representatives are giving the theatre owners and managers the same helpful co-operation for which this company has been famous in the industry since its organization. Prints are carefully scrutinized before leaving every exchange and advertising accessories and exploitation aids are furnished in abundance, in addition to which the salesmen themselves follow their bookings through and see to it that exhibitors are satisfied. I am proud of the record of Vitagraph men; and I have the word of President Albert E. Smith, who is now in Hollywood, that our coming pictures will be products that will back up the statements and predictions of every salesman on our staff."

* * *

## GARDNER WRITES RAY STORY

The announcement by Thomas H. Ince of Charles Ray's return to his organization has brought a steady stream of telegrams to the Culver City studios. Messages of congratulation and inquiry have come from exhibitors and the press. In them all is sounded praise for Mr. Ince's decision to reintroduce Charles Ray to the public in a series of pictures featuring the character made famous by the actor—that of the bashful, small town youth.

* * *

## DAYLIGHT SAVING SPREADS

Albany, N. Y.—Thirty-seven cities in New York State, representing a population of about seven million persons, have adopted daylight saving for this summer, according to the State Conference of Mayors, with headquarters in Albany. In Schenectady, the matter is still pending. Theatre owners in that city declare that daylight saving will cost them $25,000 this summer.

ROBERT G. VIGNOLA

One of the best known directors in the business has just closed a long-time contract with Metro to make a series known as Robert G. Vignola Productions

## RETURN FROM SOUTH AMERICA

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, and Mrs. Shauer returned to New York, March 25, from a combined business and pleasure trip of several weeks' duration to South America.

One of the objects of the trip was the inspection of the Paramount offices in Rio de Janeiro and Sao Paulo, Brazil, where business conditions were found to be unusually good. They also visited Buenos Aires, Argentina, and then crossed the Andes Mountains to Valparaiso, Chile, returning to New York by way of the west coast on the Santa Theresa.

* * *

## NO PAY, NO PLAY

Ottawa, Ontario, musicians, practically all of whom are identified with local theatres, have formally notified the local radio broadcasting stations that radio concert engagements must be paid for according to a union scale in future. This step was taken, it was pointed out, because the musicians realized that radio had developed as a competitor of the theatres through which they earned their livelihood. The scale established by the musicians for broadcasting concerts was $2 per hour with $3.50 for the orchestra leader.

* * *

## LLOYD AT WORK AGAIN

Harold Lloyd has donned the grease paint once more and started operations on his second independent production for Pathe. The removal of activities follows an eight weeks layoff, during which Lloyd's scenario staff has been preparing the story to follow "Girl Shy," which will be released by Pathe on Easter Sunday, April 20. For the next month the Pathe comedy star will be engaged in exterior work under the direction of Fred Newmeyer and Sam Taylor.

* * *

## NEW KANSAS CENSOR

Governor Davis, of Kansas, has asked Emma Viets, member of the Kansas censor board, to resign. He gave no reason for the move. Ella Tripp, of Fort Scott, has been appointed to fill the vacancy.

* * *

## ROY MARTIN TO BUILD

Roy E. Martin of Columbus, Ga., contemplates the erection of a brick veneer theatre at 22nd Street and Second Avenue to cost $25,000 and to seat 1100.

# ROBERT VIGNOLA LEAVES FOR COAST STUDIO

*New Metro Director Ready to Start Work on First Production*

ROBERT G. VIGNOLA, who recently entered into an arrangement with Metro for the production of a long series of Robert G. Vignola Productions, left for the coast this week and soon after his arrival at the Metro studios in Hollywood he will begin work on the first of his new pictures.

The initial photodrama to be made for Metro by Mr. Vignola will be from an original story by E. Lloyd Sheldon. Advance information indicates that it will prove an unusually interesting story, full of color and dramatic high lights providing Mr. Vignola with broad opportunities for bringing into play the vast amount of data that he compiled on his recent tour of the world. As a matter of fact, the director undertook his trip around the globe with the express purpose of gathering data and adding to his knowledge of all countries and all peoples to be used in his forthcoming motion picture productions.

Soon after his arrival on the coast Mr. Vignola will begin the selection of his cast and immediately after this has been completed he will begin the actual shooting of the scenes and it is expected that his first production will be among the first releases on Metro's next season program.

* * *

## BENNETT PICTURE RETITLED

Whitman Bennett announces that he has decided to change the title of the production now being made at his studio in Yonkers from "Divorced in Name Only" to "Love of Women."

Mr. Bennett gives as his reason for making this change his conviction that so-called "sensational" titles have been overdone to such an extent that, even when appropriate, they are no longer effective from a business viewpoint.

The actual taking of the picture will be finished within another week and it should be ready for the market within about a month.

* * *

## 'ENEMY SEX' COMPLETED

Another James Cruze comedy drama, "The Enemy Sex," has been completed in the Paramount studio in Hollywood by the man who made "The Covered Wagon," "Hollywood," "Ruggles of Red Gap," "To the Ladies" and "The Fighting Coward."

"The Enemy Sex" is represented in the picture by Percy Marmont, Huntley Gordon and Sheldon Lewis, who, with Kathlyn Williams, head the cast supporting Betty Compson, who is featured.

Playing the role of Dodd Baxter, Betty Compson takes part in a battle of wits with "The Enemy Sex."

* * *

## NEW THEATRE FOR TOPEKA

Topeka, Kans., is to have a new 1,500-seat theatre, which probably will be named the National Theatre, after the National Theatre Corporation, by which it is being erected. Work on the new house, which will be modern and fireproof throughout, will start immediately. The house will occupy the site now occupied by the old Grand Theatre on Jackson Street. The lower floor and balcony each will accommodate 700, while loges and boxes will be installed to give the house a total capacity of 1,500. Carl Boller and Brothers of Kansas City are the architects.

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## 'WHITE SHADOWS' FOR SELZNICK

"White Shadows," a second production starring Betty Compson, has been acquired for release by the Selznick Distributing Corporation, it is announced by President W. C. J. Doolittle.

## 'SCARAMOUCHE' MAKES RECORD IN ASHEVILLE

Manager E. D. Turner topped all records of the Imperial Theatre, Asheville, N. C., with Metro's "Scaramouche." He could not help but do so after the bang-up campaign which focused attention on his attraction.

A thirty foot "Scaramouche" banner was hung over Pack Square for a week preceding the opening. The Square is the heart of the city, and incidentally, this is the first time such a stunt has been permitted in Asheville. You see, with Turner there is no such word as "can't." The Red Top Taxicab Company distributed ten thousand pamphlets with the cabs. These advertised both the cabs and the picture—but were paid for by the cab company. Each taxi carried a thirty-inch on the spare tire reading: "Take a Red Top Cab to See 'Scaramouche' at the Imperial Theatre."

Local window tie-ups helped remarkably. Four book stores displayed oil paintings with the photoplay edition of Rafael Sabatini's novel, drug stores gave up their windows to a Slendaform-Scaramouche tie-up with stills from the picture, and so on. A private screening was arranged for the Asheville Better Film Committee with the result that the Committee endorsed the picture for newspaper publication and spread its enthusiasm to the public through the Parents-Teachers Association.

The "Imperial Close-up," a special leaflet detailing the story, was distributed to thousands, and as a final touch airplanes flew over Asheville through the busiest hours raining circulars in the main sections.

* * *

## 'MAYTIME' BIG DRAWING CARD

P. G. Cameron, manager of the Melba Theatre, Dallas, Texas, reports turn-away business with the Preferred Picture, "Maytime," during the recent run of that Gasnier production presented by B. P. Schulberg. In an enthusiastic telegram of commendation, Mr. Cameron says, "We played 'Maytime' to splendid business and I know any exhibitor can do the same thing with this beautiful picture. Criticisms were wonderful."

MODEST ALTSCHULER

Prominent music composer who is engaged to write score for "The Sea Hawk," First National feature

## 'LILIES' STAND 'EM UP

Telegrams received by E. A. Eschmann, First National's Indianapolis general manager of distribution, during the past two weeks, prove the unanimity of opinion on the dramatic worth of "Lilies of the Field," its drawing power at the box office, and the popularity of Miss Griffith.

The Main Street theatre of Kansas City wired: " 'Lilies of the Field' opened to hold-out business in thirty-one hundred seat house. The picture highly lauded by press and public. Corinne Griffith now established here as one of the screen's strongest drawing cards."

In San Francisco the picture did absolute capacity business at the Warfield Theatre. "Corinne Griffith," wired the management, "is the talk of the town and there is no doubt but that this picture makes her one of the greatest stars on the screen."

" 'Lilies of the Field,' " stated Floyd Brown, First Nationals Indianapolis manager, "brought out the largest crowds to Circle Theatre that the house has experienced in weeks. Corinne Griffith's work in this picture and in 'Black Oxen' has made her a star of the first magnitude. Exhibitors will reap a harvest with 'Lilies of the Field.' "

* * *

## 'THREE WEEKS' A WINNER

Goldwyn's film version of Elinor Glyn's sensationally successful novel, "Three Weeks," had its first New York showing at the Capitol Theatre last week. It did the biggest Sunday night business in the history of the theatre and the attendance for the entire showing, up to date, has been of unusual proportions. The public has responded to the romance and the sentiment of this photoplay as to a charm, justifying the time and the money spent on it. Both Aileen Pringle and Conrad Nagel received most laudatory notices for their excellent acting. The metropolitan newspapers freely recognized the box office value of this production, the artistry with which it has been produced, the excellence of its direction and acting.

Taking the New York reception of the picture and the furore which it has created here, in Washington and in San Francisco, Goldwyn may well feel that it has one of the big picture hits of the year on its hands.

* * *

## 'GALLOPING FISH' HAS BIG OPENING IN SEATTLE

"Galloping Fish," Thomas H. Ince's comedy produced for First National, opened March 15 for a week at the Liberty, Seattle. Newspaper comment was enthusiastic, the Seattle Star in particular declaring the rapid-action comedy as funny as its title "and literally packed with laughs and thrills."

According to telegrams received at the First National New York office, the comedy proved one of the strongest box office attractions of the past six months.

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## 'NELLIE' WINS APPROVAL

"Nellie, the Beautiful Cloak Model," which Goldwyn filmed from the Owen Davis Melodrama, has had its first big town showing in Los Angeles where it proved the most popular of recent screen offerings.

It was shown at the California Theatre and had patrons standing in line throughout the week. The reviews were of an especially favorable nature and the public responded so enthusiastically that the picture was held for a second week.

* * *

## 'POISONED PARADISE' A PULLER

The first west coast showing of Gasnier's newest Preferred Picture, "Poisoned Paradise," adapted from Robert W. Service's novel, is now being given at the Rialto Theatre, Los Angeles, where this B. P. Schulberg production is attracting large crowds.

## 'WHITE SISTER' BREAKS RECORD

Mr. Citron, who is general manager of the Louis R. Greenfield Theatres, who control the Santa Cruz, wrote to Fred Voigt, manager of the Metro office in San Francisco as follows:

"I am certain that I derive as much pleasure in writing you this letter as you will from reading it. The phenomenal success of the Metro release of Henry King's 'The White Sister' at our New Santa Cruz Theatre prompts me to congratulate your organization and yourself because of your connection with an attraction of this kind. The box office value of 'The White Sister' was clearly demonstrated at the New Santa Cruz Theatre. I am pleased to inform you that the opening day of 'The White Sister' at the New Santa Cruz Theatre broke all the records on all attractions which have played in the theatre. On the following day however 'The White Sister' broke its own opening record by a substantial sum."

* * *

## WEISS PICTURE HELD OVER

"After Six Days," Artclass Pictures Corporation, opened at the Nixon Theatre in Pittsburgh on Monday, March 31, to the two largest attendances ever attracted to that theatre by a photoplay production.

The film is scheduled to remain at the Nixon for an indefinite run and, by present indications, seems certain to equal the run of the same picture at the Tremont Temple in Boston, where it has entered upon its fifth record breaking week, showing twice daily to capacity audiences.

The Pittsburgh reviewers were very laudatory in their comments on the film, some classing it as one of the really few great epics of the screen.

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## 'TEN COMMANDMENTS' PROVES WINNER IN LONDON

"The Ten Commandments," is more than duplicating the enormous success scored by "The Covered Wagon" at the London Pavilion Theatre according to cable reports received by the foreign department of Famous Players-Lasky Corporation. Since its opening on March 18, Cecil B. De Mille's Paramount special has been playing to capacity business and apparently is destined to pass the record-breaking six months run enjoyed by "The Covered Wagon."

AN APRIL SHOWER

In Universal's "Sporting Youth" Reginald Denny tried and proved that he could wander down the aisle. He doesn't look as brave as we thought him

HAL ROACH

*presents*

# Our Gang Comedies

## Two Reels

## *Countless Times They've Saved the Show!*

Hal Roach's little rascals are actually bigger box-office attractions today than nine-tenths of the feature stars.

The kids are wild over them; older persons chuckle, giggle and roar at them; and exhibitors are sending in more favorable reports on them to the trade papers than are received on any other two reel comedies.

Time and again they have saved the show for exhibitors. They'll do the same for you.

**BOYS TO BOARD** (Pathe), (two reels). Although this is a good comedy, it is not as good as **GIANTS VERSUS YANKS** or **CHAMPEEN**. If they see Our Gang once, you can't pay them to stay away. Try it and see. The film was in good condition.—H. B. Lindblad, Grand, McIntosh, Minn.

**CHAMPEEN** (Pathe), (two reels). We will recommend these Our Gang comedies as 100 per cent to any showman. The film was in good condition.—Noreen & Fried, Rex, Hutchinson, Minn.

**COBBLER** (Pathe), (two reels). This one is no different from the rest of the Our Gang comedies. They are all good. The film was in good condition.—H. B. Smoots, Lowell, Little Falls, Minn.

**DERBY DAY** (Pathe), (two reels). Our patrons are asking for more Our Gang comedies. They are wonderful. The film was in good condition.—M. D. Gowan, Orpheum, Ortonville, Minn.

**FIRE FIGHTERS** (Pathe), (two reels). This is a very good comedy which pleased our patrons 100 per cent. Our Gang comedies are all good. The film was in good condition.—K. Raddatz, Opera House, Drake, N. D.

**FIRE FIGHTERS** (Pathe), (two reels). This Our Gang comedy absolutely is a knockout. They can't make them better. These comedies are the best on the market. —M. D. Gowan, Orpheum, Ortonville, Minn.

**OUR GANG COMEDIES** (Pathe), (two reels). These comedies are always good and can't be beat. They get many good comments from patrons. The film was in good condition.—N. Fisher, University, Minneapolis

**OUR GANG COMEDIES** (Pathe), (two reels). These are the best two reelers on the market. Every one is good. The film was in good condition.—Fred Beecher, Orpheum, Sioux Falls, S. D.

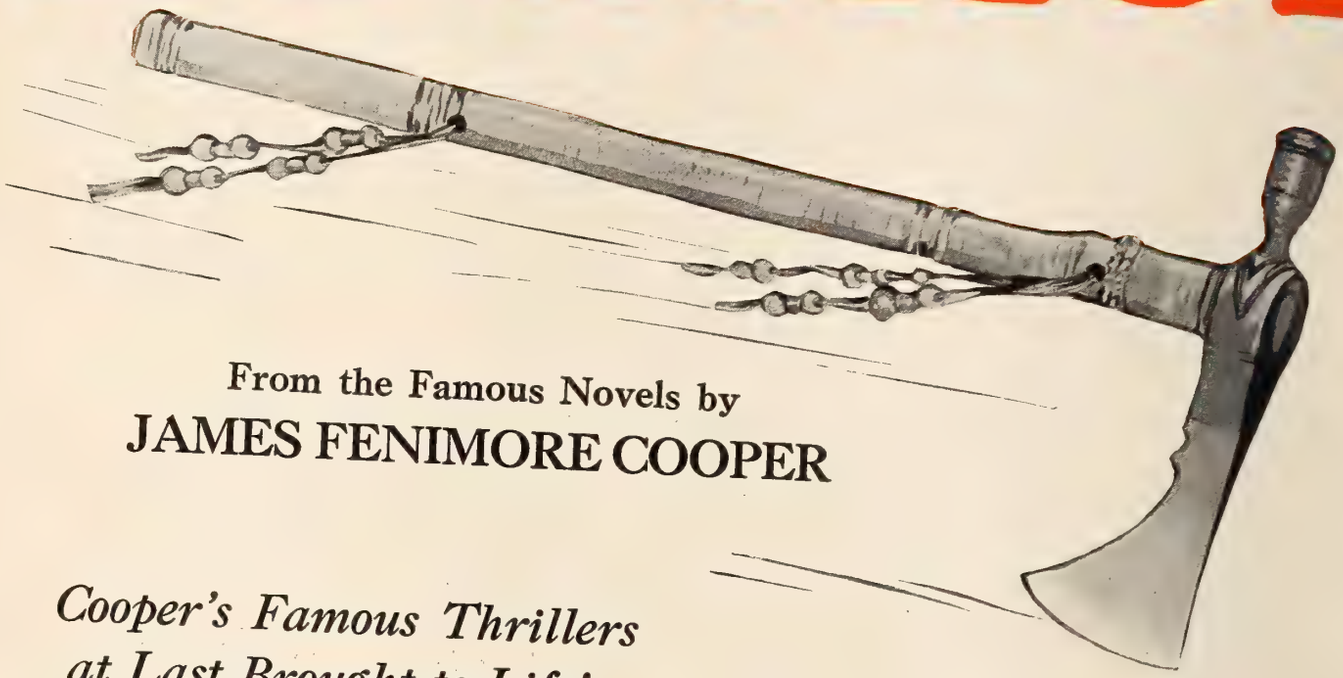
**OUR GANG COMEDIES** (Pathe), (two reels). We have used about a dozen of these to date and haven't had a bad one. They will hold up a poor feature, for they've done it for us.—C. N. Bontecou, Grand, Howard, S. D.

*From just one issue of "Amusements"*

Pathécomedy

TRADE MARK

# Leather



From the Famous Novels by

## JAMES FENIMORE COOPER

*Cooper's Famous Thrillers at Last Brought to Life!*

Every chapter of Cooper's famous romances was filled with the warwhoop, the sound of rifle shots, the delightful tremors of narrow escapes.

No more exciting stories of the old frontier were ever written.

Now you may see in a splendid Patheserial all those well-loved characters of Hawkeye, Uncas, and all the rest; now you may see all those wonderful adventures!

*A Serial Made to Order for Audiences Ready to See!*

*Produced by*
C. W. PATTON

*Directed by*
GEO. B. SEITZ

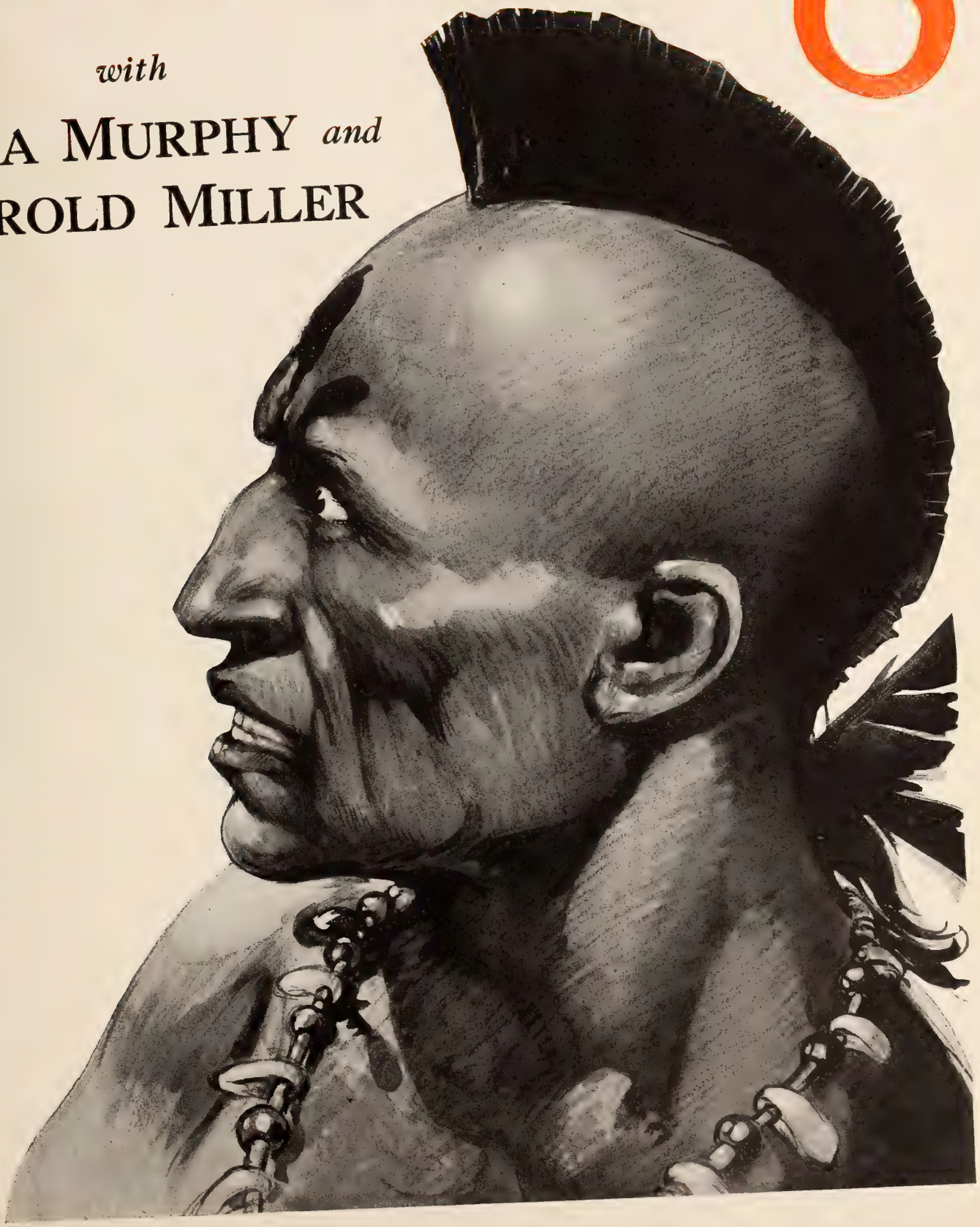
Pathéserial

TRADE MARK

# stocking

*with*

EDNA MURPHY *and*
HAROLD MILLER



HAL ROACH *presents*

# THE SPAT FAMILY

## Two Reel Comedies

### *The Beautiful and Dumb*

J. Tewksbury Spat married her because he thought her beautiful.

She married him because he had such a lovely mustache, wore English sport clothes and said "hahlf" for half and "ahnt" for aunt.

She may have been beautiful but she is very, very dumb; and as for J. Tewksbury,—well, he has to use a soft rubber comb for fear of the splinters.

When the Spats and brother Ambrose get to talking, they can start a fight on the weather. They are thick, and they are very funny.

Introduce the Spats to your audiences for more laughter and happier hours.

Pathécomedy

TRADE MARK

# LEADERS ALL

## Robert H. Cochrane, Practical Psychologist

EIGHTEEN years' uninterrupted partnership comes pretty near to being a record in the film industry. It was late in 1906 that Robert H. Cochrane, then in an advertising agency in Chicago, became affiliated with Carl Laemmle, who had just opened an exchange in the same city.

Mr. Cochrane took to the showmanship side of the theatre like a duck to water. Before entering the advertising business he had spent seven years in a newspaper office, and undoubtedly it was the training he had there received, the development of the news sense, that gave him such an uncanny grip on the art of writing attention compelling advertisements.

For it was on the advertising side of the industry that Mr. Cochrane made his deepest impress on motion picture men in the earlier days of his association with Mr. Laemmle.

He had the knack intuitively of digging under the skin of the customer prospective or actual he wanted to reach and also searing the soul of his uncomfortable target.

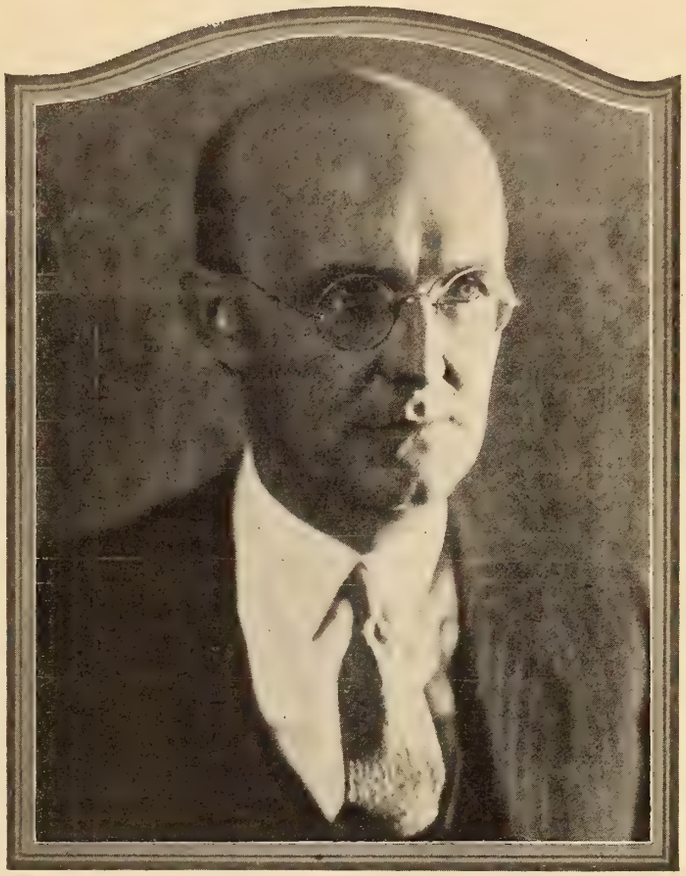
It was a straight shaft which flew from the bow of this young associate of Mr. Laemmle. It struck hard and bored deep. Almost always it aroused antagonism, the man who was hit fought back, and the fight was on.

MR. COCHRANE was born in Wheeling, West Va., and at an early age his family moved to Toledo, Ohio. Here he went to school. Following graduation from high school in 1897, he became a reporter on the Bee. The initial salary was $6 a week. It was not long before the reporter was advanced to city editor and the compensation increased to $13.

In 1904 Mr. Cochrane went to Chicago to join his brothers, Phil D. and Witt K., in the Cochrane Advertising Agency. The firm handled the regular run of newspaper and magazine accounts.

One of these accounts was that of the Continental Clothing Company of Oshkosh, Wis., of which Carl Laemmle was manager. In February, 1906, Mr. Laemmle bought a theatre in Milwaukee Avenue, Chicago, and in the following October he opened an exchange.

It was a few weeks after this that Mr. Cochrane bought an interest in the Laemmle Film Service. Thrown into more intimate companionship with him he saw at once the lovable qualities of his new associate and realized that these attributes were Mr. Laemmle's greatest initial assets.



LEADERS ALL—R. H. COCHRANE

BECAUSE he began his career with the advantage of seven years in newspaper work with its large contact with men; because following that in an advertising agency he had full opportunity to develop his natural aptitude for arousing the other man's interest in the most direct way; because of his unerring facility in striking the weak spot of his opponent's armor; and because of his straightforward and aboveboard ways of conducting business

JUST at that time Rockefeller and Standard Oil were under attack. Mr. Cochrane suggested to Mr. Laemmle that if the oil man had started thirty years before to build up public esteem for himself no amount of mudslinging could have made him a villain to the public. He had waited too long before starting to employ the power of the press to show his human side.

Mr. Cochrane added that if Mr. Laemmle would permit him to present his personality to the public as he saw it he would make him known over the world in a short time. He explained that whether the ads brought criticism or praise they would in any event make him talked about and that was what he wanted.

With the suggestion came an intimation from Mr. Cochrane that Mr. Laemmle might be subjected to some criticism, but if the latter would stand pat he would guarantee the results.

Mr. Laemmle did stand pat, and Mr. Cochrane demonstrated his knowledge of the psychology of advertising. Mr. Laemmle and his service became world famous.

Back of Mr. Cochrane's plan of campaign was the conviction that the world will take an interest in a likeable aggressive human being where it will not in a hard-boiled corporation. The idea was revolutionary in those days, but it has been used in many lines with success since.

"I have been in the United States forty years," said Mr. Laemmle the other day. "Just one-half of that period I have been closely associated with Mr. Cochrane, for we have always worked very closely together. Yes, team work is the expression. We have never run out of ideas, so far as that goes.

"There is one trait about Mr. Cochrane that is outstanding: He never hesitates to give credit to the other fellow and he is never too proud to accept the other fellow's idea.

"Our advertising has been unique from the very start. It was different from anybody else's, just as it is today. Take our Saturday Evening Post advertising. I can show you hundreds of letters from the readers of that magazine. Some of them tell me the first thing they look for is our advertising."

No history of the development of the film industry will be complete without a record of Mr. Cochrane's contribution to its advertising, not to mention other substantial if less spectacular achievements in the building up of a great company and an important division of the country's commerce. As to the former it made a distinct mark upon its time.

In January, 1913, Mr. Cochrane became a full-fledged and an active member of the Universal organization, severing his connection with the advertising agency and coming to New York, where he has occupied the office of vice president ever since.

# The Editorial Page

**The Passing of Edward Earl**

THE death of Edward Earl, president of the Nicholas Power Company, came as a distinct shock to his friends. Although he had been ill for a year there was a general belief that he would come through the ordeal and be spared many years of usefulness. He was of a particularly sunny disposition, a man who attracted others to him. He was one of those who impress others on sight and most favorably impress them.

Distinguished in appearance and genial in manner, with a ready and hearty handclasp, casual acquaintances quickly became his steadfast friends. Mr. Earl had been a bank president before he went to the Power Company a decade ago. Large responsibilities were no strangers to him. He faced them as a part of the day's work. With the same fine courage he stood up under the blow of the death of his son—a splendid young man—as a result of an aeroplane accident following the war.

The affection in which he was held by his subordinates in the Power Company was the best proof of the larger personal qualities possessed by him. The sorrow of these men in the passing of their chief will be shared by the trade at large.

* * *

**Extending the Tenure of Will H. Hays**

WILL H. HAYS is to be with us for three years beyond the time originally allotted—in other words, until March, 1928. For that there is reason to congratulate the industry and the public as well. And it is with the public that Mr. Hays' work has counted most heavily.

In making that statement we are not minimizing the sum of his achievements within the industry. At the time Mr. Hays entered upon his work the trade was confronted by a serious condition. It was a genuine "situation."

Through influences which even in their broader reach affected only a small portion of the industry, so small as to be practically negligible, magnified by large-eared and clarion-tongued sensational newspapers, public confidence in the screen was threatened.

As a result of the work of Mr. Hays and his organization that hysteria was dissipated.

The extension of the life of the contract with its chief executive is a proof of the faith in the "Hays organization" on the part of the men who contribute the money to maintain it, of their belief that it is a useful institution.

* * *

**Hiram Abrams Ignores Rumormakers**

THE renewal of the agreement between the four contributing members of the United Artists and the corporation as represented by its president, Hiram Abrams, emphasizes the unreliability of the old saw which declares where there is much smoke there must be some fire—at least when the allusion has reference to the motion picture business.

More than that, the extension for three years of the contract between the contributors and the company following five years of successful operation shows how thoroughly the precedents of other years may be smashed.

Those who recall the situation at the time of the organization will bear out the statement that it was commonly agreed "it just can't be done"—that the four players and directors who could work together in amity on a business proposition hadn't been born, that the artistic temperament was one thing but that the business instinct was something else again, and that the two would not mix in groups.

The fact remains they have mixed. There are those who deny Mr. Abrams is a diplomat. If that be true then the measure of his business ability must be all the greater. Still, when a man holds four aces he can afford to sit tight and look pleasant.

* * *

**Woodhull Is Now a Favorite Son**

THE action of the Motion Picture Theatre Owners of New Jersey in presenting R. F. ("Pete") Woodhull for president of the national organization marks the formal opening of the campaign for that office. When it is borne in mind the election is but a little more than six weeks away and that up to date no other hats are in the ring it will be apparent the atmosphere is anything but surcharged.

A year ago at this corresponding period it was different. Then there were several active candidates. It was a quiet day that didn't bring to an editor's desk one or more statements on behalf of the contenders. Some of them were a trifle ungentle in their contents, but it could not be said they were dull.

Without prejudice to the claims or merits of any others who may be nominated for the high office of national president it is our belief that Mr. Woodhull is a worthy candidate.

He has had wide experience in organization work, not only in his own state but in the national body as well. He has ability and he has tact—and he is a graceful presiding officer. New Jersey is well represented by her favorite son.

# BOX OFFICE REVIEWS

## BARTHELMESS SHINES IN CHARACTER ROLE

### *'Enchanted Cottage' Artistic and Moving, With Pretty Love Theme*

*ENCHANTED COTTAGE. A First National Picture. Produced by Inspiration Pictures Inc. Adapted from the play by Sir Arthur Wing Pinero by Josephine Lovett. Directed by John S. Robertson Length,*

CAST AND SYNOPSIS

Oliver Bashforth .....Richard Barthelmess
Mrs. Smallwood, his mother .....Ida Waterman
Rupert Smallwood, his stepfather ..Alfred Hickman
Ethel Bashforth, his sister .....Florence Short
Beatrice Vaughn .....Marion Coakley
Major Murray Hillgrove .....Holmes E. Herbert
Laura Pennington .....May McAvoy
Mrs. Minnett .....Ethel Wright

Oliver Bashforth, physically wrecked by the late war and hating himself because of his twisted body and hollow cheeks, breaks his engagement with his boyhood sweetheart and quits his family to seek isolation in a lonely cottage in the woods. There he meets Laura, a lonely little governess, whose plainness makes her unattractive to men. They marry and then both commit themselves to intense depression because they are both so ugly. However, with the dawning of real love, both commence to see each other through the beauty of the soul, with the consequence that each appears as handsome to each other as either could wish. In the week of their enchantment they have found love and they look forward to a future happiness and to the creation of children who will embody the beauty they do not possess.

*By* MICHAEL L. SIMMONS

GIVEN a screen vehicle in which opportunities for fine characterization abound, you have something which is meat and drink to Richard Barthelmess. For that reason the dark-eyed, sleek-haired star assimilates, digests, and converts into clean, wholesome, red-blooded tissue the ingredients which make up "Enchanted Cottage."

In this reviewer's opinion, nothing Barthelmess has done to date excels his performance in Sir Arthur Wing Pinero's after the war romance. A twisted, hollow-cheeked victim of the world war, he is a tragic figure of a man. It is a powerful characterization, or, one might rather say, a character study, as stirring in its essence as any story which depends on lightning-bolt action for effect.

One is almost constrained to fear that this photodrama's very virtues may prove its box office undoing, especially in locales where much subtlety and artistry bordering on the sheer aesthetic is of little or no account to the fans. However, most folks are going to pulsate sympathetically to Barthelmess' conception of Oliver, care-worn, stoop-shouldered, limping and wan.

The theme is interesting and in this case the possibilities for enhancing its dramatic value have been carefully attended to. A hero and a heroine who hate themselves because they are not beautiful! Rather original, one must admit, but nothing of the hurly-burly in it to appease the hearts of folks who crave action of the hurricane order. For real lovers of inspiring, beautiful drama however, it will be nector and the fragrance of roses. There is a character portayal that is simply amazing in its effectiveness and a story as simple and as beautiful as "The Song of Songs."

The theme in which Oliver Bashforth, war-racked shell of a man, goes to the little country cottage in order to find complete isolation, only to meet Laura Pennington, and have a charming romance develop between them is one in which Barthelmess and Miss McAvoy win bright, sparkling dramatic spurs. There is pronounced deftness and originality in the rendering of the drama sequence in which Oliver the deformed, and Laura, the ugly, appear as lovely and attractive as they wish themselves to be. Throughout the unfolding of the story splendid characterization is the outstanding feature.

The high pitch of dramatic moments is struck when Oliver in a moment of self-denunciation, stands in front of the mirror and curses his hapless image. He then hobbles across the room, hurls his cane at the glass and falls to the floor in a swoon.

May McAvoy in the supporting "ugly-duckling" role rivals Barthelmess' portrayal. The screen story in toto is a credit to the directing genius of John S. Robertson.

The finished calibre of the story and the performance should be maintained in the exploitation on the part of the exhibitor and to do this is a comparatively simple matter. The most logical tie-up would be with the local real estate agents. Especially since the picture will be shown at a season when everyone is interested in buying and renting houses. There should be no difficulty in arranging for poster displays and such in which the name of the picture and the property may be beneficially linked together.

* * *

## JUST AN AVERAGE PICTURE

### *'Virtuous Liars' Serves as Program Attraction of Ordinary Caliber*

*VIRTUOUS LIARS. Whitman Bennett Photoplay. Released by Vitagraph. Author, E. C. Holland. Director, Whitman Bennett. Length,* 5,800 *Feet.*

CAST AND SYNOPSIS

Norman Wright .....David Powell
Josiah Wright .....Maurice Costello
Edith Banton .....Edith Allen
Jack Banton .....Ralph Kellard
Julia Livingston .....Naomi Childers
Livingston .....Burr McIntosh
Juanita .....Dagmar Godowsky

Jack Banton deserts his wife, Edith, and their three-year-old child, goes to Havana and becomes involved with Juanita, a Cuban girl. Edith pursues an art career, aided by Josiah Wright, a wealthy man, whose nephew, Dr. Norman Wright, is engaged to Julia Livingston. Josiah dies, leaving Edith a fortune. She loves Dr. Wright. Banton returns, blackmails his wife and abducts the child. Juanita follows Banton. Edith buys her freedom from Banton, who is slain by a Cuban infatuated with Juanita. Julia breaks her engagement with Dr. Wright, who weds Edith.

*By* GEORGE T. PARDY

AN average picture, affording a fair measure of entertainment, "Virtuous Liars" is neither better nor worse than many other feature films ranking as ordinary program attractions. It will pass muster with audiences of a not too critical turn of mind, and in such localities probably roll up good box office returns.

The cast is a capable one, and thanks to the united efforts of director and players, a rather unconvincing plot is invested with some semblance of reality. Also, the photography is admirable, the lighting effects excellent and reasonably attractive settings are in evidence.

Apart from the fact that the heroine, separated from her philandering husband, deems it advisable to masquerade as a young widow, the picture's title has little enough to do with pointing out the march of events. But at least, "Virtuous Liars" has a "catchy" sound, and as such, is not without advertising value. There is always a certain amount of sympathy aroused in behalf of a young movie mother thrown upon the world's cold mercy to work out her own destiny, and Edith Banton gets her full share, when she is shown pursuing an artistic career under financial difficulties. Undoubtedly the best situations are those which arise as a result of the elderly Josiah Wright's devotion to her, a devotion which has pleasant consequences for Edith, inasmuch as his sudden demise leaves her the mistress of a comfortable fortune.

Edith Allen, Maurice Costello and David Powell are the best names to exploit. Dwell on the love romance, the trials of the deserted wife, her love for her child, the clever work of the players and fine photography, and utilize the title as a catch-phrase in your advertising.

* * *

## USUAL PROGRAM OFFERING

### *'A Man's Mate' Suitable for Houses Where Bill Changes Frequently*

*Fox Photoplay. Author, Charles Kenyon. Director, Edmund Mortimer. Length,* 5,041 *feet.*

CAST AND SYNOPSIS

Paul .....John Gilbert
Wildcat .....Renee Adoree
Lion .....Noble Johnson
Monsieur Bonard .....Wilfrid North
Father Pierre .....Thomas Mills
Veraign .....James Neill
Lynx .....John Giddings
Sybil .....Patterson Dial

Paul Bonard's wealthy father is opposed to his son's choice of an artist's career. Two Apaches, the Lion and Lynx, quarrel over the Wildcat, female member of their gang. The Lynx flees, meets Paul, stuns him and changes clothes with him. He is brought to the Apache den, where he conquers the Lion in a desperate fight. Paul has lost his memory and falls in love with the Wildcat. He paints a picture of her. She discovers his identity, he goes home, submits to an operation and recovers his memory. Later he seeks out and marries the Wildcat.

*By* GEORGE T. PARDY

A PROGRAM attraction of average merit! It will serve to fill a gap in theatres where a frequent change of bill occurs, but hardly meets the demand of houses catering to critical patronage.

Pictures dealing with Apache characters have been plentiful of late, so much so that it is difficult to impart a semblance of originality to any feature wherein the Paris gangsters run riot and quarrel over the charms of an underworld queen. "A Man's Mate" follows conventional plot lines and is moreover handicapped by carrying the burden of a familiar loss-of-memory theme.

The best situation in the picture is the savage combat between Paul Bonard and a ferocious chap known as the Lion, who is the scrapping champion of the Apache band. Paul, kidnapped by certain pals of the Lion, in mistake for one of the bunch who runs away to avoid fighting the chief slugger, tears into the latter like a mad bull and a battle ensues which is a sure-enough jewel of hot action.

The work of the leading players goes far toward keeping the story's interest alive. Renee Adoree fits snugly into the Apache girl heroine role.

Make the most of the terrific fight between the Apache chief and John Gilbert, when exploiting the feature. Dwell on the underworld life of Paris, as set forth in the film, and stress the love interest. Besides John Gilbert, Renee Adoree is popular with the fans and her name should be displayed prominently with that of the star in your adventure.

## BOX OFFICE REVIEWS (*Continued*)

# BULLY FILM MADE FROM SERVICE POEM

### *'Shooting of Dan McGrew', Stunning Melodrama and a Sure Box Office Winner*

*THE SHOOTING OF DAN McGREW. Metro Photoplay. Based on Poem of the Same Title by Robert W. Service. Director, Clarence Badger. Length, 6,318 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Lou | Barbara La Marr |
| Dan McGrew | Lew Cody |
| Jim | Percy Marmont |
| Isador Burke | Max Ascher |
| Ragtime Kid | Fred Warren |
| Saloon Owner | George Siegmann |
| Lou's Companion | Mae Busch |
| Little Jim | Phillipe de Lacy |

The troupe of which Lou Lorraine is leading dancer is successful in South America, but she urges her husband to leave there for the sake of their two-year-old boy, named after his father, Jim. Dan McGrew offers to put Lou on the New York stage. He worsts Jim in a fight and Lou runs away with him. Jim takes his son to New York, encounters McGrew, who escapes from him. Lou and McGrew go to Alaska. She becomes a decoy in the Malamute saloon. Jim learns that Lou was duped by her abductor. He follows them to the Klondike, shoots and kills McGrew and husband, wife and child are reunited.

*By* George T. Pardy

AN attraction which should roll up a winning score in the box office of any theatre! "The Shooting of Dan McGrew" is frankly melodramatic and highly colored stuff, at that, but so well directed, photographed and acted that it stands head and shoulders over the average picture of the kind.

Robert W. Service's well known poem furnishes the title and skeleton of the plot, but as the verses merely detail the slaying of McGrew, with no hint as to the past history of the parties concerned in the affair, it became necessary for the scenario writer to dope out a complete story for the screen.

This task has been successfully accomplished, the narrative is clear, coherent, easy to follow and possesses remarkably fine continuity. Also, the subtitles are terse, forcible and straight to the point, helping the action along amazingly. Everyone connected with the production seems to have done his or her level best in the moulding of its entertainment values, and the result is a credit to the Metro studios.

Director Clarence Badger has obtained some vivid contrasts in locality by deftly switching the action from South America to the white glare of Broadway and staging the climax in the Klondike. The various settings are impressive and unique and better photography could not be desired. There are many excellent long shots and well posed closeups of the principals, the lighting and shading effects are exquisite, a delightful example of faultless camera technique.

Lou's elopement with McGrew, the encounter between Dan and Jim in a New York cabaret, followed by a fire in which the latter is supposed to have perished, and the crashing finale, when the avenging husband fills McGrew full of lead in a Yukon saloon, regaining his wife, are the big scenes of the picture, each put over in slashing style and dramatically effective.

Lew Cody, as Dangerous Dan McGrew, scores a tremendous hit. Portrayed as a soulless villain willing to go to any length to achieve his aims, contemptuously cool and disdainful, he strikes you as a chap who deserves the epithet of "dangerous," if any screen plotter ever did. It's a convincing characterization, which sends up the artistic stock of Mr. Cody ace-high. Barbara La Marr is exactly the right type for "the lady known as Lou," her physical charms are undeniable and she displays them generously. Percy Marmont registers well as Jim, the devoted husband and adequate support is rendered by other members of the extremely large and talented cast.

In arranging possible tie-ups with book stores on the strength of the poem's title, it would be well to make it clear that the picture is merely suggested by the verses. Otherwise, those of your patrons who might be induced to purchase the book containing Service's rhymed effusion might feel that they were being tricked. You can exploit the melodrama as one of the best of its sort, a fast-moving intensely emotional story, thrilling, colorful and bully entertainment all the way through. Play up beautiful Barbara La Marr, Lew Cody, Percy Marmont, George Siegmann and Mae Busch, all performers with a strong fan following.

* * *

# IS MILDLY ENTERTAINING

### *'The Moral Sinner' Makes a Good Start But Flops Toward Finish*

*THE MORAL SINNER. Paramount Photoplay. Adapted from the Stage Play, "Leah Kleschna." By C. M. S. McLellan. Director, Ralph Ince, Length, 5,437 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Leah Kleschna | Dorothy Dalton |
| Paul Sylvain | James Rennie |
| Anton Kleschna (alias Garnier) | Alphonse Ethier |
| Schram | Frederick Lewis |
| Raoul Berton | W. I. Percival |
| General Berton | Paul McAllister |
| Claire Berton | Florence Fair |

Kleschna, a crook, has his daughter Leah for accomplice and utilizes Raoul Berton, son of a French general, as a tool. Paul Sylvain rescues Leah from a burning building and she forms an attachment for him. She is sent to his study to steal the Sylvain diamonds, but is detected by Paul. Raoul appears half drunk, and Paul hides Leah. Meanwhile Raoul gets the valuables. They are restored by Leah. She resolves to go straight and works in the fields with the peasants. There Paul finds her and persuades her to be his wife.

*By* George T. Pardy

ABOUT ten years have elapsed since the play "Leah Kleschna," from which this picture has been adapted, figured as a Broadway success. French crook melodrama was rather more of a novelty then than now, and the production virtually took the town by storm. That its dollar-raking ability hasn't been forgotten, is proved by the fact that William A. Brady is preparing a revival of the stage attraction for the Great White Way.

There was mighty good stuff in the old plot and one would naturally expect the film version to equal, if not excel, the original in sensational strength and appeal. Usually stage melodramas transferred to the screen are put across even more effectively because of the camera's power to furnish a wealth of detail and atmosphere impossible of duplication behind the footlights.

Yet candor compels the admission that "The Moral Sinner" doesn't come up to expectations. It isn't actually a bad picture, but falls considerably short of touching the high-water mark of Paramount features. Its box office value depends altogether on the locality where it is shown. Critical audiences won't care much about it, but the star's name possesses a certain amount of drawing power, and where Dorothy Dalton is popular the exhibitor may not find it a losing proposition.

Your best plan for exploiting this picture is to play up Dorothy Dalton and refer to the success achieved by the stage production on which it is based. Tell your patrons about the big fire scene and romance of the girl forced by fate into the underworld, but redeemed by her love for a man who wasn't afraid of the world's opinion and decided to help her.

# IS STRONG NAUTICAL DRAMA

### *'The Storm Daughter,' Starring Priscilla Dean, Provides Pleasing Entertainment*

*THE STORM DAUGHTER. Universal-Jewel Photoplay. Author, Leet Renick Brown. Director, George Archainbaud. Length, 5,303 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Kate Masterson | Priscilla Dean |
| Brute Morgan | Tom Santschi |
| Rennert | William B. Davidson |
| Con Mullaney | J. Farrel McDonald |
| The Duke | Cyril Chadwick |
| Olaf Swenson | Bert Roach |
| Hoskins | Alfred Fisher |
| Ah Sin | George Kuwa |
| Izzy | Harry Mann |

A fishing boat in which Kate Masterson is sailing is run down by a schooner commanded by skipper Brute Morgan, a man with a terrible reputation. The girl is rescued, forced to work and ill-used by Morgan, who hates her sex. In a mutiny Morgan is overpowered and put in irons. A storm breaks and he is released to reassume command. The vessel sinks. Morgan and the girl reach a desolate island. Morgan is a changed man and in love with Kate. She agrees to marry him.

*By* George T. Pardy

LOVERS of strong nautical melodrama will find much to please them in "The Storm Daughter," which offers a sufficiently romantic story, with considerable interest, and the dangerous grandeur of the tempestuous deep for a background. It is lively entertainment, the star possesses a strong fan following, and the picture should register satisfactorily at the box office wherever it is shown.

As originally filmed, the mutiny aboard ship led up to a scene where the brutal but valorous skipper battled desperately against big odds, and this ranked as one of the feature's great "punch" moments. But the episode proved too ferocious to suit the tastes of the mildly-disposed censors, who ruled it out. A pity—for Tom Santschi plays the skipper and is never seen to better advantage than when engaged in rough-and-tumble scrapping.

However, there are plenty of other stirring incidents to whet the appetite of those who rejoice in thrills and racy action. Among these, the storm in which the vessel is wrecked stands forth as a most enthralling picturization of Old Ocean in a fury and the perils which menace the crew. The mutiny is well staged and creates considerable suspense, although of course much of its effect is lost by the elimination of Brute Morgan's heroic struggle. Yet the continuity does not suffer much, as he is shown being taken to his cabin senseless, with all the signs of terrific conflict upon him.

The regeneration of Morgan comes about rather suddenly, but such lightning changes in a hero's disposition are usually popular and well received by film devotees. And Kate Masterson, as depicted by Priscilla Dean, is a really lovable creature who might well be expected to work a transformation in the theories of the most confirmed woman-hater. Miss Dean is very appealing in her melting moods.

Universal has prepared a press book for this picture which abounds in fruitful exploitation suggestions and should receive the careful attention of all exhibitors booking the picture. You can safely praise it as a melodrama of the sea surging with vigorous action and offering an appealing love story. Refer to Miss Dean's former big screen hits and feature Tom Santschi in combination with the star.

## BOX OFFICE REVIEWS *(Continued)*

# AMUSING THEME IN COSMOPOLITAN FILM

### *'Second Youth' Snappy, and Winning Attraction for Any Theatre*

*SECOND YOUTH. Distinctive Photoplay Released by Goldwyn-Cosmopolitan. Author, Allen Updegraff. Director, Albert Parker. Length, 6169 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Roland Francis | Alfred Lunt |
| Anne Winton | Mimi Palmeri |
| Mrs. Benson | Jobyna Howland |
| Rose Bauman | Lynn Fontanne |
| John McNab | Walter Catlett |
| Mr. Remick | Lumsden Hare |
| Lucy Remick | Faire Binney |
| Harley Forbes | Hugh Huntley |
| Mrs. Twombly | Margaret Dale |

Roland Francis, timid silk salesman, is much sought after by the ladies, but avoids them. Anne Winton decides that a girl has the right to flirt when she pleases and selects Francis as her victim. She takes him out in Bohemian circles. Francis falls in love with her but is hampered by other girls and their indignant suitors. After many adventures he eludes his pursuers and weds Anne.

*By* George T. Pardy

THERE'S lots of fun in this lively comedy, which abounds in bright, farcial situations, buzzes along at a merry clip, is handsomely photographed and well directed. Also, the plot is altogether out of the ordinary and keeps the spectators continually guessing as to what is coming next, so that interest in the action never slackens. All in all, "Second Youth" provides snappy, pleasing entertainment and ranks as a first-rate drawing card for any theatre, large or small.

A bashful hero is somewhat of an oddity in filmland, and Roland Francis, the effeminate seller of silk to the fair sex, can probably be listed as the most modest male that ever dodged a maiden. A sub-deb, a stenographer, an extremely modern miss and, worst of all, a very experienced widow are all trying to land him in the matrimonial net. The latter, having disposed of three husbands, wants to grab Francis for a fourth trial, and is naturally the hardest of the lot to evade.

Her pursuit of that shrinking soul, who doubles and twists like a hunted hare in his efforts to avoid disaster, furnishes many a hearty laugh, nor are the wiles and subterfuges employed by the single girls to ensnare him far behind the efforts of the energetic Mrs. Benson, in point of skill and cunning.

But it remains for Anne Winton to securely hook and finally gaff the desired fish. Anne, stimulated by the gibes of a sportive brother-in-law, invites Francis out to supper, lures him under the white lights and gives him a heck of a time, generally speaking. The result is that he falls genuinely in love with her and not even his ingrained bashfulness is a strong enough barrier to save him from traveling the path to the marriage goal. For Anne is brought to realize that she has started something she can't stop, and wedding bells are the finish.

Not the least of Francis' troubles is the fact that each of the girls, excepting Anne, who would fain possess him, has a suitor frantic with wrath on his account. The activities of these gents increase the complications, and right merrily the action whirls on through department store, boarding house, Greenwich Village and Broadway resorts. It's all very comic and crammed with surpise stuff and the climax gets across in spectacular style.

The acting is what might be expected from such a large and talented cast of players. Roland Francis plays the silk salesman hero, a very effective bit of characterization, in which we watch the "frightened fawn" specimen gradually develop into a "regular chap" under the influence of daring Miss Anne Winton. The latter role is filled by Mimi Palmeri.

There are a good many names in this cast worth exploiting, Alfred Lunt, Mimi Palmeri, Faire Binney, Lumsden Hare, Jobyna Howland, Walter Catlett, Lynn Fontanne and Hugh Huntley standing out prominently. It ought to be possible to arrange tie-ups with stores on the silk salesman angle. You can safely praise the story as a comedy sparkling with life, farcial situations, and offering an unusual plot.

* * *

# MAKES GOOD ON ITS TITLE

### *'Excitement,' Rattling Comedy-Thriller Brimful of Action and Humorous Appeal*

*EXCITEMENT. Universal Photoplay. Author, Crosby George. Director, Robert F. Hill. Length, 4,913 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Nila Lyons | Laura La Plante |
| Arthur Drew | Edward Hearn |
| Hiram Lyons | William Welsh |
| Mrs. Lyons | Frances Raymond |
| Eric Orton | Fred De Silva |
| Violet Smith | Margaret Cullington |
| Abner Smith | Albert Hart |
| Willy Winkle | Rolfe Sedan |
| Mammy | Fay Tincher |
| Toby | Bert Roach |

Nila Lyons, pretty and mischievous, is a worry to her parents, who want her to get married. She leaves home declaring that she will choose a spouse. After going through varied adventures she marries a young chap who kisses and wins her when their motor cycle dashes into a lake. They agree to separate for a month each year. After Nila has passed through a number of exciting experiences, she settles down with her husband.

*By* George T. Pardy

LAURA LA PLANTE emerges into stardom in this picture, and makes good her claim to a place among the elect. "Excitement" is the correct title for her vehicle, which abounds in all kinds of extraordinary stunts, including hairbreadth escapes from seemingly sure destruction, wherein aeroplanes, autos, motorcycles, wild horseback riding and daring leaps over precipices figure largely.

It's what you may call a real comedy-thriller, with plenty of love interest thrown in for good measure, the sort of thing that will please a large proportion of the movie fans and swell the box office receipts generously wherever it is shown.

Suspense is one of the most difficult qualities to develop and maintain in a film with a strong comedy slant, but director Robert Hill and his clever players have done the trick all right in this instance. There isn't a dull moment in the entire feature, which is as sensational as the most lurid serial, but offers a compact story, with unbroken continuity and more fun than a cageful of monkeys.

Laura La Plante is entitled to hearty congratulations for her breezy, energetic and natural work in the leading role of Nila Lyons. The little star enters into the spirit of the part as though she thoroughly enjoys it.

You can exploit "Excitement" as an amusing and hair-raising comedy-thriller, which more than lives up to its title. Play up Laura La Plante and emphasize the fact that this is her first starring vehicle. You need not hesitate to praise the picture's entertaining values.

# TOUCHING LOVE TALE

### *Hodkinson Picture Story Told in Simple, But Inspiring Terms*

*WHICH SHALL IT BE? Renaud Hoffman Production. Released by W. W. Hodkinson Corporation. Adapted from the Poem, "Not One to Spare," by Mrs. E. L. Beers. Directed by Renaud Hoffman. Length, 4,600 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| John Moore | Willis Marks |
| Mrs. Moore | Ethel Wales |
| Robert Moore | David Torrence |
| Musicmaster | Paul Weigel |
| The Children | Mary McLane, Billy Bondwin, Newton Hause, Miriam Ballah, Dick Winslow, Buck Black, Thayer Strain |

John Moore and his wife are hard-working parents of six, struggling from morn till night in a valiant effort to give their children all the necessities of life. It is a herculean task, and when they receive an offer from a wealthy relative, of ease and physical comfort for the rest of their lives in exchange for one of the children, they decide to accept. However, they are stopped by the thought of which child to give. After much speculation and conflicting thought, they decide on the oldest girl. She no sooner takes leave than the mother suffers terrible remorse. Just when it seems as though her heart must break, the daughter appears and flies to her mother's arms. The father, who had driven her off in his buggy, simply couldn't, as it turned out, "say good-bye," and the happy family is reunited once more.

*By* Michael L. Simmons

JUDGING by sundry sniffles and incessant dabbing of eyes with moist-soaked handkerchiefs at the showing of "Which Shall It Be" in New York's Cameo Theatre, one is prompted to say, "it hurt beautifully."

The audience, almost to a man—a foregone conclusion including the women, of course—took the simple, homely tale, very much to heart, which is about as much proof as one could want as to the convincing heart-interest and appealing effect of the screen version of the famous E. L. Beers poem.

The theme of "Which Shall It Be" concerns the problem of two toil-worn parents, with a brood of six, who are offered a life of ease and comparative luxury in exchange for one of their children. "I looked at John, and John looked at me," as the poem goes, on which the screen story is based, is the start of a series of speculations through which the fond parents undergo in trying to determine which child they can best spare. They finally conclude that the absence of riches and physical comfort is as nothing compared to the deprivation of even the tiniest mite in the family.

The story which ensues is a simple, homely tale, revealing the great love of mother and father for their children and the immense sacrifices they consent to suffer in preference to the easier way out. The narrative unravels itself with all the beauty and poetry of a mother's love.

The six children carry off their parts in the story with convincing effectiveness. Ethel Wales, as the toil-worn mother, gives an inspiring performance. Willis Marks, as the father, is also convincing and pleasing. "Which Shall It Be" is minus the fanfare and hullaballoo generally associated with the theatricals that take with those who roll up the gross for the motion picture producer, but it is nevertheless thrice blessed in its strong elements of heart interest, love theme and simplicity.

To exploit this picture, don't lose sight of the ready way in which the title adapts itself to teaser advertising. A title like "Which Shall It Be" offers innumerable opportunities for working on the cupidity.

## BOX OFFICE REVIEWS (*Continued*)

# BRYANT WASHBURN FUNNY IN NEW ROLE

### *Saturday Evening Post Story Full of Laughs and Good Characterization*

*TRY AND GET IT. A Samuel V. Grand Production, released by W. W. Hodkinson. Adapted by Jules Furthman from the Saturday Evening Post story, "The Ringtailed Galliwampus" by Eugene P. Lye, Jr. Directed by Cullen Tate. Length, 5,770 Feet*

CAST AND SYNOPSIS

| | |
|---|---|
| Joseph Merrill | Bryant Washburn |
| Rhoda Perrin | Billie Dove |
| Glenn Collins | Edward Horton |
| Larry Donovan | Joseph Kilgour |
| Timothy Perrin | Lionel Belmore |
| Mme. Florio | Mme. Rose Dione |
| Bookkeeper | Carl Stockdale |
| Telephone Operator | Hazel Deane |

Larry Donovan, owner of a printing business, tells his credit manager, Joe Merrill, that if he can't collect a seven-year-old bill for $25.11 against Tim Perrin in a week, he's through. Donovan also tells Glenn Collins that if he doesn't get Perrin's account within a week, he's through too. Both young men are thrown out of Perrin's cement yard. Joe goes to a modiste shop owned by Perrin, ready to park there until he receives payment. He makes various attempts to see Perrin who finally beats him up and wrecks the shop. When Merrill wins the love of Perrin's daughter and with her connivance, finally secures payment of the bill, Perrin capitulates and offers him a job.

*By* Michael L. Simmons

FOLKS who enjoy a good laugh, interwoven with some sprightly romance, will find a pleasant time in "Try and Get It."

Far from incorporating moments of heavy human passion, the play still contains love elements of the most satisfying nature but it is the laugh-provoking situations, of which there are a goodly number, which put the story across in the realm of satisfactory entertainment.

The theme centers around the persistent go-getting attempts of Joe Merrill, in the employ of Larry Donovan, to collect a bill of $25.11 against Timothy Perrin, who makes Leo the Roaring Lion seem like a tame lap kitten by comparison. The fact that the bill is seven years old, and that Timothy Perrin, or the "Ringtailed Galliwampus" as he is generally known by those who have tasted his sweet disposition, likes nothing better than to feed carbolic acid to bill collectors, lends impetus and interest to Joe's assignment. For one thing he has to collect or take the air so far as his job is concerned.

Lionel Belmore, as Timothy Perrin, the incorrigible bill dodger, belches the sort of flame that means instant death to any venturesome bill collecter, but that doesn't phase the irrepressible Joe Merrill one bit. He proves this conclusively by permitting himself to be forcibly ejected three or four times and returning with inspiring regularity to be shown proper cause why Perrin should not come across with $25.11. And, oh, the Galliwampus is a wild one. One whose very eyebrows connote acid of the sharpest order; whose flourishing fists and bristling mustache predict instant demise for the one unlucky enough to arouse his ire.

The humor of the situation is palpably heightened when the Merrill family "serenades" Perrin at his private home while his daughter is giving a party to a select gilded set. In fact at hte very moment that Perrin whispers to his friend that he feels in fine fettle for killing a bill collector, up pops Joe with the old, old story. Whew! Hot solder and electric sparks! The Galliwampus starts to swing into action, with murder in his eye, but is restrained by his daughter, whose connivance Merrill has conscripted in his behalf. Merrill then puts a pleasant touch to the evening by dancing with the pretty hostess.

For attracting attention to his show, the exhibitor might get a cage and in it place some kind of a dummy animal, constructed of an old duster, a couple of potatoes, or anything that is outlandish in appearance. Put a sign on it reading, "Dont' feed peanuts to the Ringtailed Galliwampus—but come inside and see 'Try and Get It,' starring Bryant Washburn."

* * *

# HAS THRILLS OF ALL KINDS

### *'Right of the Strongest' Straight Melodrama With Forceful Appeal*

*THE RIGHT OF THE STRONGEST. Zenith Pictures Corporation Photoplay Released By Selznick. Author, Frances N. Greene. Director, Edgar Lewis. Length, 6,240 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| John Marshall | E. K. Lincoln |
| Mary Elizabeth Dale | Helen Ferguson |
| Trav Williams | George Siegmann |
| Babe Davis | Tom Santschi |
| Bud Davis | Robert Miasch |
| Mister Sykes | Tully Marshall |
| Shan Thaggin | James Gibson |
| Austin Lee, Sr. | Winter Hall |
| Tony Thaggin | Coy Watson |
| Anna Belle Lee | June Elvidge |

John Marshall, young engineer, goes to Bullis Valley, in the Alabama hills, to secure lands for a big power project. The hill folks think he is a revenue spy and plans are laid against his life. He is in love with a school teacher, Mary Dale. She struggles through a storm to his cabin to warn him. A lynching party, headed by Trav Williams arrives. Williams and Marshall agree to fight it out and battle furiously. Marshall's men from the construction camp rush to their chief's rescue. He weds Mary.

*By* George T. Pardy

MELODRAMA unleashed and running wild, great storm scenes, fighting, love-making, danger and devilment of all kinds! They'll like this wherever the patrons want plenty of action for their money and are not too particular when it comes to stretching the imagination.

In its opening stages the picture moves rather deliberately, but once it hits its stride, there's no complaint likely to be made on the score of retarded speed, for the pace becomes cyclonic. Perhaps the first two reels could be cut down a bit with advantage to the feature, but even as it stands "The Right of the Strongest" registers as a good audience film and should secure a satisfactory box office rating.

Mary Elizabeth Dale, with whom hero John Marshall falls in love, had a father who was slain by the hill squatters when they suspected him of plying the trade of government informer. So naturally, her friendship with the stranger whose business in their midst is a mystery, arouses hostility to the couple. Thus both hero and heroine are under a cloud and unjustly blamed, and the audience early begins to burn up with sympathy for the pair.

When through the agency of a stolen letter the squatters learn that Marshall is after their land, but are unaware that he is willing to pay a fair price for the site he wants, they go on the war-path in earnest. He has already defied their threats, but this time they make ready to lynch him.

The big scene follows, when Mary struggles through a blinding storm over the mountain to warn her lover. Headed by Trav Williams, rival for Mary's hand, the would-be killers arrive at the cabin. Then comes the most exciting episode, the terrific encounter between Marshall and Williams, who go to it single-handed and put up an awful fistic argument. A cracking climax is achieved with the rush of Marshall's men to his rescue in the nick of time, all difficulties are smoothed out and hero and heroine duly slated for the altar.

You can exploit this as a stirring melodrama, with a strong romantic tinge, thrills galore and gaining in suspense and interest the further it goes. The cast offers many names worth while, those of E. K. Lincoln, Helen Ferguson, George Siegman, Tully Marshall, Niles Welch, Winter Hall, Tom Santschi, having especial significance from a drawing power standpoint.

E. K. Lincoln does some of the best work of his career as the dashing hero, Helen Ferguson is a prettily fascinating Mary Dale,

* * *

# OLD THEME, WELL HANDLED

### *'His Forgotten Wife' Excellent Attraction for Neighborhood Theatres*

*HIS FORGOTTEN WIFE. Palmer Corporation Photoplay Released By F. B. O. Author, Will Lambert. Director, William Seiter. Length, 6,500 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Suzanne | Madge Bellamy |
| John Rolfe | Warner Baxter |
| Corinne McRea | Maude Wayne |
| Major | Eric Mayne |
| Meadows | Willis Marks |
| Judge Henry | Tom Guise |
| Irene Humphrey | Hazel Keener |

Donald Allen is reported killed in France during the war. His fiancee, Corinne McRea, inherits his property. Donald, a victim of lost memory through shock, returns to America married to his French nurse, Suzanne, under the name of Rolfe. They both obtain jobs as servants at Donald's home. He is recognized by the estate trustee. Corinne attempts to escape with the bank roll, but is foiled by Suzanne. An operation restores Donald's memory of his old life, but he temporarily forgets Suzanne. However, he regains his lost consciousness in time to know his wife and all ends well.

*By* George T. Pardy

A VERY clever handling of a theme which is rapidly becoming shopworn. The "lost-memory hero" is such a painfully familiar screen figure that a whole lot of credit is due a director who can frame a yarn around him and make the interest hold. Yet this is just what William Seiter and his cast of clever players have succeeded in doing.

"His Forgotten Wife" has not only a good title to draw with, but moves swiftly, exploits a number of surprising angles, is well acted and registers as a program attraction considerably above the average. It ought to prove a box office success at the neighborhood theatres and smaller houses.

That the hero and his newly-wed wife should happen to obtain jobs as servants in his old home on his return from France with his recollection mill out of order, is stretching the "long arm of coincidence" quite a little. Nevertheless, it is this situation on which the entire plot hings and makes it really enjoyable. Allowance must be made for melodramatic license in pictures of this kind, and as a matter of fact, the average spectator isn't likely to resent its improbability.

Madge Bellamy plays the little French heroine with alluring charm and looks the part to perfection. Warner Baxter is convincing and pleasing in the hero role, while Maude Wayne gives a very fine performance as the unscrupulous Corinne. The support is adequate, and excellent photography is in evidence all through the film.

# The Big Little Feature

## 'THERE HE GOES'

Educational 2 reels

Lige Conley livens things in this comedy. Conley is the whole show and when he leaves the scene the action ceases. Action is the only redeeming feature of this two-reel subject but it is so fast and furious one is willing to overlook many short-comings. It is above the average slapstick comedy.

The excitement begins when Conley enters a southern mansion after a round of golf in the pouring rain. Everyone who touches him is given a shower bath. Water is used unsparingly but it brings laughs.

Conley evidently butted into a Hallow e'en party as pumpkins and ducking for apples are the center of attraction. This particular spot is weak and greatly overdone.

The comedian comes into his own in the second reel where he acts as a race horse driver. Considerable originality is shown in the racing scenes and some of them are riots of fun.

The race is a cross country affair and Conley starts out with a nice new cart but owing to accidents and plotting of the villain, the hero ends the race in a milk wagon. The trick photography in the racing scenes is good and figures largely in the success of the picture.

Lige Conley is one of the best known short subject comedians and he does exceptionally well in this picture. It is safe booking, and the use of Conley's name will aid in pulling patrons.

* * *

## 'GATEWAY TO THE WEST'

Pathe 3 reels

A Chronicles of America historical feature. This picture shows Washington as a Lt. Colonel in the Virginia army at the time the French were trying to occupy the territory in the Ohio River country. It portrays the young soldier as the leader of a valiant little band of patriots that suffer privations in an effort to dislodge the French from their stronghold at Fort Duquesne, now Pittsburgh.

The French and English soldiers are shown on the march through the wild country and as a climax a battle is staged during a raging rainstorm and Washington, to save his battered little army, is forced to retreat, but the retreat leads to the final defeat of the French and the march of pioneers to the western country.

This picture should be shown in the schools as it portrays American history of the days which decided whether this country should be French or English speaking. It shows the hardships suffered by the pioneers and visualizes events that are bound to create a profound impression.

* * *

## 'THE RACING KID'

Universal 2 reels

Buddy Messinger proves himself a good comedian in "The Racing Kid." It is one of his best pictures and is a little different from the usual wild variety that has been chosen for him of late. He really has a chance to act, and aided by his young sweetie, Martha, and the much freckled "Spec," he produces a really interesting picture.

Buddy is the son of a race horse owner and is an accomplished rider. He suspects his father's trainer of being crooked. Buddy watches and discovers the trainer in conference with a noted gambler. He informs his father who discredits the story but Buddy, with his companions, waylays the trainer and Buddy enters the race and rides his father's colors to victory.

There is a good element of excitement running through the picture and there is a large amount of comedy. The titles are clever and the whole picture shows time in construction.

The picture is good for any program. It is clean and wholesome.

* * *

## 'SUN AND SNOW'

Pathe 1 reel

Grantland Rice shows winter sports at Lake Placid and winter sports in Florida, alternating the scenes for comparison. At the finish one doesn't know whether to purchase a ticket to Florida or buy a pair of skis and hit the trail for Lake Placid. The scenes are interesting and should prove popular with any audience.

## 'FOLD UP'

Educational 1 reel

Ambitious inventors will find this picture very instructive. It demonstrates a method of utilizing every inch of space in an apartment and the faulty mechanism brings many laughs. Although the idea is somewhat shop-worn, there are several new touches that make "Fold Up" a good comedy.

The collapsible apartment has many surprises for the Kronk family, from Iowa, and although they are shy at first they soon learn the tricks. The beds slide into the wall and the tables rise from the floors and when, through faulty mechanism the furniture starts its crazy antics during a party, the action is plenty.

The picture, of course, is slapstick of the wildest variety, and there is no attempt at plot, nevertheless, the elements of fun are present and after all that is the chief requirement of a comedy.

"Fold Up" is a good clean hit-and-run laugh producer and will fit in well with your program.

* * *

## 'SING THEM AGAIN'

Educational 1 reel

This series has little to recommend it. There is a flash of scene and then the words of an old time song are thrown on the screen with a request that everyone sing. The whole entertainment value depends entirely upon the spirit in which the audience enters into the game. In afternoon shows in which the audience is made up chiefly of women it is very doubtful if there would be any spontaneous response. Again, the songs are very old and date back to such a degree that few of the young people know them.

If there is no response to the singing request it means at least a ten minute period of restlessness and the effect will be noticeable as it will dampen the spirit of the audience and will be a handicap to the feature picture.

This short subject might do reasonably well in small communities but for large houses it is too thin.

*IN Pathe's "Shanghaied" there are all the elements that go to make up a good comedy. Mistaken identity furnishes the theme.*

*HARRY LANGDON is a Tried and Proved short subject comedian. He does not depend on slapstick to produce fun.*

BEFORE THE DAYS OF CANOPENERS

C. B. C.'s Hall Room Boys series has caught the public fancy. The pictures have been tried and proved popular. In "Tin Knights in a Hall Room" the boys have wide range for their funny burlesque antics

## 'ONE WET NIGHT'

Universal 1 reel

Neelly Edwards and Bert Roach figure in this. If your patrons like water scenes this picture will appeal. It abounds in water. It is remarkable how much amusement can be made by the use of a large amount of water and Edwards and Roach manage to squeeze the last drop of entertainment from the cloudburst.

Edwards does some fine comedy work when he tries to repair a punctured tire during a rainstorm. The passing cars seem to make it a point to splash him and his antics in trying to avoid the water are well done.

In the evening a crowd of friends is visiting at Neely's home and one of the party in demonstrating a new shotgun blows a hole in the roof of the house permitting the rain to enter. In order to avoid wetting the carpet, the grand piano is moved under the hole and when this fills with water the bathtub is brought into play. Finally the deluge is so great everyone dons bathing suits and play cards under an umbrella.

This is an average Edwards and Roach comedy and can be used to brighten a heavy dramatic program.

* * *

## 'A TRIP TO THE POLE'

Pathe 1 reel

A Paul Terry cartoon up to his usual high standard. The cat and mouse make a trip to the pole in a balloon. In making the trip they view different scenes on the ground, some of which are exceptionally funny. They finally arrive at their destination and attach a rope to the Pole and drag it back home. The Pole, however, proves to be the tail of a sea monster and causes excitement. The usual moral is attached.

Terry's cartoons are always welcome to any program and this one is a hum-dinger.

* * *

## 'HIT THE HIGH SPOTS'

Pathe 2 reels

The Spat family in preparation for a trip to Switzerland, try mountain climbing near home for practice. Their escapades are worthy of note. There are many hair raising stunts where high cliffs play an important part in furnishing the thrills. Mr. and Mrs. Tewksbury, with brother Ambrose, fight their way through the two reels and the family rows are the basis for good comedy.

In starting up the mountainside, the trio is tied together in true Alpine fashion. They mount mules and the fun begins. As the ascent up the mountain proceeds the action becomes faster and is culminated in a drop over a high cliff by brother Ambrose. His coat catches on a very convenient twig and holds him in a semi secure position until the Tewksburys can effect a rescue.

This picture is a clean fast comedy and

## 'THE HOLLYWOOD KID'

Pathe 2 reels

This Sennett comedy is true to Sennett form. The bathing beauties strut their steps and Charlie Murray gives them the once over. Even Mack Sennett (himself) appears in one scene which is reminiscent of the past days when the producer was noted as a fun maker.

The picture starts out with a semblance of a plot but as it ambles along the plot fails by the wayside and is finally entirely lost. As the plot disappears the action speeds up and finally all of the tricks of the movies are brought into play with good results.

A feature of this picture shows the back stage of the movies. Many trade secrets are shown and from this angle alone the picture is of interest to fans.

Jackie Lucas, a kid comedian, enters into the spirit of the fun with a vengeance and really acts. The youngster is talented.

Those who like fast moving comedies with every mechanical means brought to play will like this one. It is slap stick of the most flagrant specie yet it is interesting and will bring many laughs. It will fit in well with a melodramatic feature.

* * *

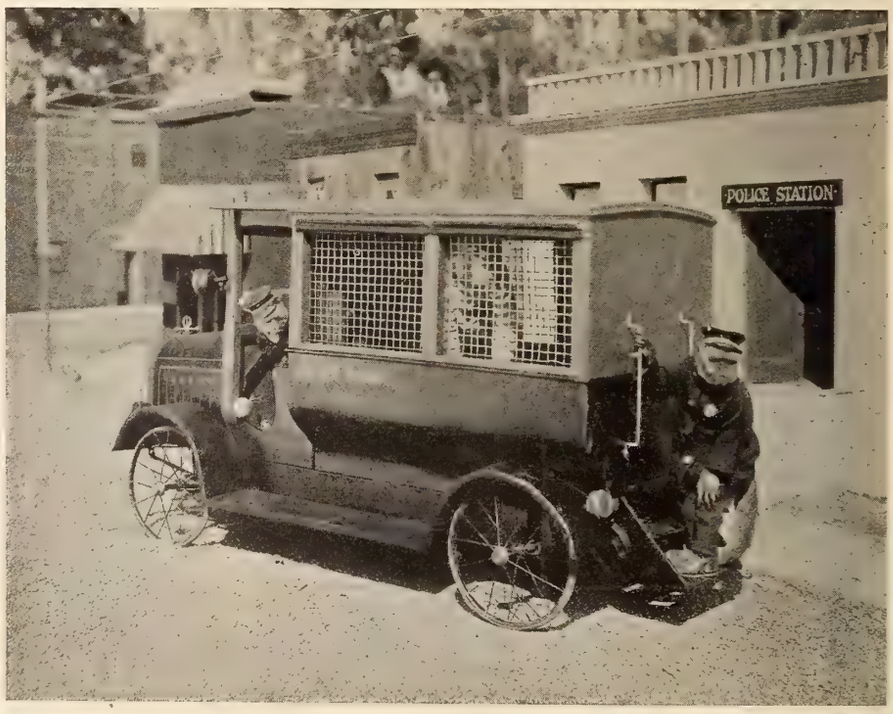
## 'DANDY LIONS'

Educational 2 reels

Neal Burns with the aid of good cast makes "Dandy Lions" one of the best recent Chiristie releases. Although there is considerable slap-stick to the picture, it distinguishes itself by having a plot. Not just a threadbare disappointed plot but a real honest-to-goodness one than can be followed intelligently.

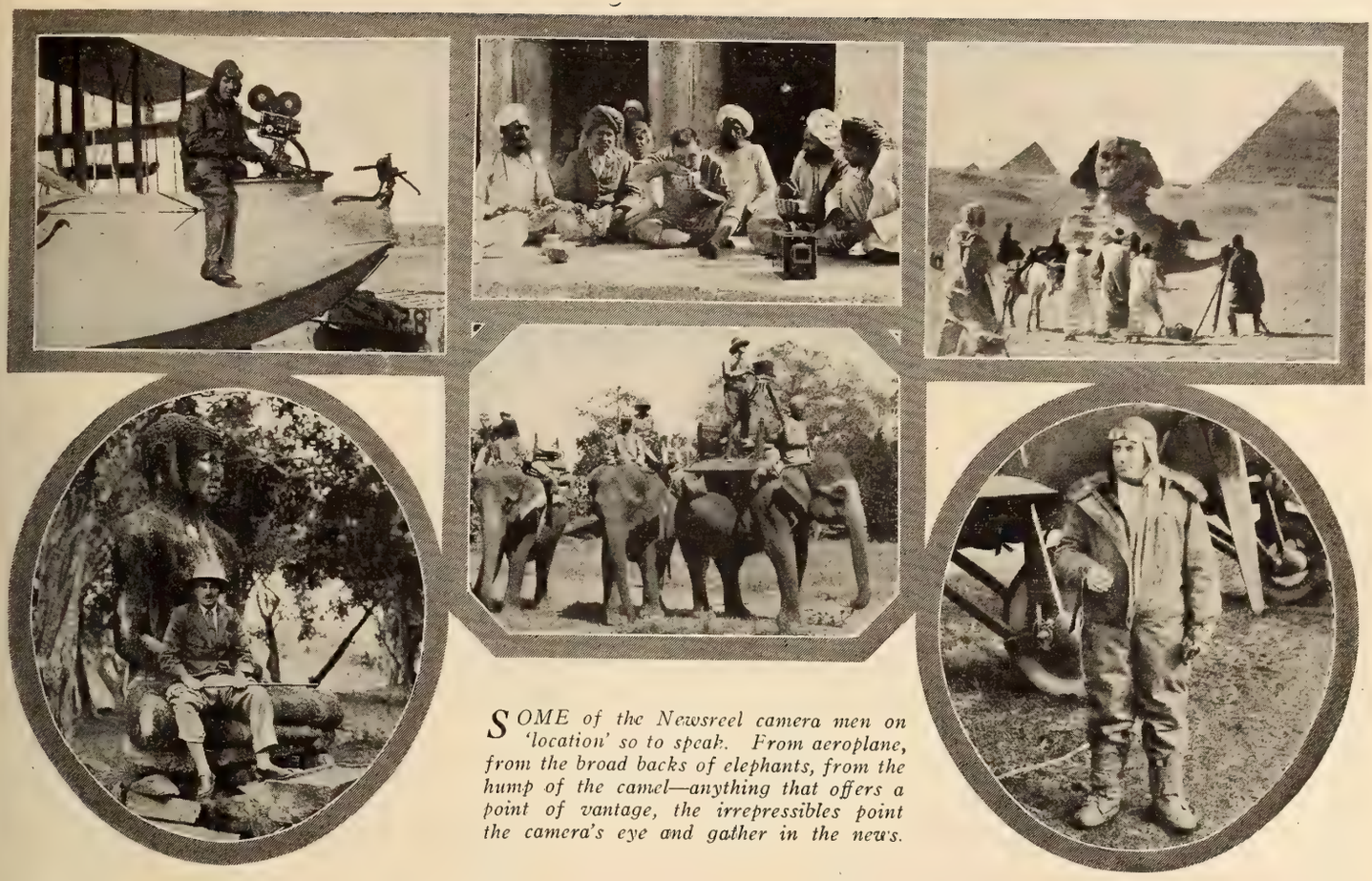
The picture deals with lions. Neal's fiancee is an animal lover and the owner of a pet lion cub. She insists that her marriage with Neal take place in a lion's cage. Neal agrees feeling that there are no lions in the vicinity but a circus comes to town and it requires a great amount of fixing to straighten matters. For awhile it looks as though Neal would have to go through with the lion act, but he is saved at the last minute.

This picture will find favor with any audience.




DON'T MONKEY WITH THE POLICE FORCE

Pathe's series of animal comedies has scored a distinct hit. Miniature villages and equipment aid in creating the illusion of humanness. In "The Bar Fly" the monkey police force makes a clean sweep of all the bad characters in the village and do a job that would be a credit to General Butler



*SOME of the Newsreel camera men on 'location' so to speak. From aeroplane, from the broad backs of elephants, from the hump of the camel—anything that offers a point of vantage, the irrepressibles point the camera's eye and gather in the news.*

# International Newsreel A Tried and Proved Service of Appealing Program Spice

TEN years ago the modern newsreel was born. The "weekly" idea died when the newsreel came into existence.

Today the newsreel reaches everywhere. Perhaps an example of this may best be found in the world-gathering organization of the International Newsreel Corporation. The editor of the International is in touch with staff cameramen in all parts of the world. In one day he may issue orders to one cameraman at Nome, Alaska, to proceed into the Arctic Circle for a news picture; to another cameraman in London, Paris or Rome to "shoot" some other event of impotrance; to another staff man in British East Africa. Simultaneously, orders may be issued to a dozen different men in various cities of the United States, or in Japan, China, Java or South America.

Ten years ago the newsreel consisted mainly of parades, monument unveilings, corner-stone layings, launchings, flag-raisings and industrial subjects. Occasionally some picture of very ordinary interest appeared from London, Paris or Vienna. The principal idea in the mind of the newsreel editor of that day was to "cover" anything that didn't cost much to get. It wasn't a matter in his mind of "will the picture be interesting?" but "how cheaply can I get it?"

Edgar B. Hatrick, General Manager of the International Newsreel Corporation, is the man who changed the "weekly" into the "news reel." Calling anything dealing with news a "weekly" went against Hatrick's grain. He was a newspaper man. He would just as soon have called it a "monthly" or an almanac. When he started William Randolph Hearst's first new film he called it a news reel and not a "weekly." He changed the entire product from a dull, drab, more or less worthless "filler" to a genuine attraction.

Editorial headquarters of the International are located in New York City. Bureaus are located in all important American cities and in London, Paris and Berlin. Hundreds of correspondents or field cameramen represent the International in the American cities of lesser importance and in many of the smaller cities of Europe. In Africa, Asia and South America the International in some instances is represented by staff cameramen and in other instances by free-lance or field cameramen.

THE newsreel cameraman is always busy. International's New York Staff men have all travelled all over the world. They have shot tigers in India, sailed the seas with the battleship fleet; shot alligators in Panamanian jungles; bearded the Sultan of Turkey in his palace, before Mustapha Kemal put the Sultans out of business; threaded their way through the jungles of Brazil and ridden on camels in the Holy Land.

Ariel Varges, International's famous globe-trotting cameraman and war correspondent, only recently completed a five year tour of the world during which he travelled 250,000 miles, or roughly, about ten times around the globe. He visited scores of different countries in Europe, Asia, Africa, the South Sea Islands and North America. He didn't drift aimlessly. He moved from place to place as news beckoned. If revolt seemed imminent in India he went there. If Chinese bandits had just kidnapped a number of Americans and other foreigners, he went there. That is how a newsreel is conducted. Is it any wonder that "movie" audiences like them? Is it any wonder that they are the "spice" of the program?

CAPT. ARIEL VARGES

# Gold Medal

## *Paramount Pictures*

**BELOW are the pictures released during the past few weeks that are making the REAL money today. The box-office records prove it. If you want to make sure in advance that your show is a clean-up, here are the pictures for you. Perfect prints and A-1 advertising campaigns at your Paramount exchange.**

### HOLLYWOOD

James Cruze's classic comedy of filmland, with 30 stars and 60 screen celebrities.

### THE CHEAT

**Starring POLA NEGRI**

George Fitzmaurice Production. With Jack Holt and Charles de Roche.

### BLUEBEARD'S 8TH WIFE

**Starring GLORIA SWANSON**

The frisky French love-comedy produced by Sam Wood.

### ZAZA

**Starring GLORIA SWANSON**

Allan Dwan Production. Many say it's Gloria's greatest.

### THE SPANISH DANCER

**Starring POLA NEGRI**

Herbert Brenon Production. With Antonio Moreno. Adolphe Menjou, Wallace Beery.

### WOMAN-PROOF

**Starring THOMAS MEIGHAN**

By George Ade. Cast includes Lila Lee.

### CALL OF THE CANYON

Zane Grey's most recent novel superbly picturized, with Richard Dix, Lois Wilson.

### TO THE LADIES

James Cruze's comedy scream, with Theodore Roberts and all-star cast.

### BIG BROTHER

Allan Dwan's production of Rex Beach's latest novel, with Tom Moore and all star cast.

### TO THE LAST MAN

Another Zane Grey knockout, with Richard Dix, Lois Wilson, Noah Beery and others.

### WEST OF THE WATER TOWER

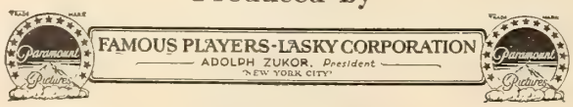
**Starring GLENN HUNTER**

With Ernest Torrence, May McAvoy, George Fawcett, Zasu Pitts. From the sensational novel.

### HERITAGE OF THE DESERT

Zane Grey's novel. Irvin Willat Production. With Bebe Daniels, Ernest Torrence, Noah Beery.

**Produced by**



# Tried and Proved Pictures

## Eliminating the Chance Element in Booking

*Using Tried and Proved Pictures Corresponds to Method of Trying Out Legitimate Plays in Smaller Cities Before Bringing Them to Broadway*

By L. F. GUIMOND

*Director of Advertising and Publicity Selznick Distributing Corporation*

RECENTLY, there was a symposium in the New York Times on the subject of "What the Public Wants," in which a number of men and women, leaders in the field of motion pictures, drama and literature, gave their answers to that vital question. Griffith spoke for motion pictures, and Belasco and George M. Cohan and other phenomenally successful purveyors of entertainment to the American people, told what they had learned after years of trying to solve the problem.

Each of these experts told in generalities what he strove for in the entertainment he sponsored. And each one confessed, at the end, that there was little chance of telling, in advance, just what the public would flock to. Fashions in entertainment changed rapidly, they said, and their idea or type of play or picture or book that made a hit at one time because of its truth and novelty, might fall flat if produced later or in a different manner.

To take the risk out of productions as much as possible, these astute managers and playwrights of Broadway, try out their plays in cities outside of New York and around the country generally, to see just how they get across with the great average mass of the public which must be depended upon to put over such a production. So important is this phase of show business considered, that many vital changes in plays are made, and some plays actually rewritten or withdrawn completely, on the basis of the verdict of the "try out" towns.

Similarly, the gambling element may be taken out of the showing of motion-pictures. No longer is it necessary for the showman on Main Street throughout the country to book an unknown quantity, meanwhile praying that at least he will break even on the showing. There are enough uncontrollable elments in the show business as it is —weather, seasons, general business conditions—so that the elimination of one of them is an actual boon to the exhibitor.

And this is exactly what is performed by the use of the Tried and Proved picture. Instead of each exhibitor trying out the picture on an audience himself before he books it, the idea is carried out, but on a much greater scale than the theatrical managers ever could do it.

The majority of theatres throughout the country are not first-run houses. They are the great body of houses which run up the gross for the producer and distributor, and so it is of the utmost importance that they should be satisfied.

How can he tell what to choose out of the great list which is offered him? Does he have to do his picking blindfolded? The answer to both questions lies in the Tried and Proved Picture Department initiated by the EXHIBITORS TRADE REVIEW.

TRIED AND PROVED NEWSPAPER ADS
These "silent salesmen" have demonstrated their ability to create a buying urge for Selznick films. They are Selznick Tried and Proved Advertisements

This department lists the pictures which have been playing around the country for some little time, and which have met with success everywhere. Exhibitors have written in to the trade paper telling of how audiences reacted to the picture, how it was exploited, and other information of vital interest to a showman about to book it.

In addition, the Tried and Proved Picture Department analyzes each picture, in its "Hall of Fame," telling just why each production is a good box-office bet, and just what angles and features in it should be emphasized in order to get the greatest return from it.

This is the kind of information the showman wants, and the kind which he could not buy for love or money, before the Tried and Proved Picture Department was started. It is not what the picture did alone in the big city playhouse, or what a high-brow critic thought of it, or what the producer or distributor says he thinks of it, but what the average showman, just like the man who is looking for the product, *did* with that particular picture. It is the only way of getting a line, not on what any individual thinks, but on how the picture will perform.

"Reported Missing" is a typicial example of the kind of production offered among the Tried and Proved Pictures. This picture was released early in the Summer, but in spite of this drawback, it rolled up the impressive total of $200,000 gross within a short time.

Analysis of this gross indicates one thing to the expert showman: that the picture has gone over in all types of houses throughout the country. He knows that a picture may roll up $100,000 on its first runs, but after that, the picture is played largely on its past performance, and the size of the additional gross is an indication of its box office possibilities.

When such a production reaches the showman who can pick and choose what he wants to book, his problem is greatly simplified. The Tried and Proved Picture Department furnishes him with the indispensable information upon which he can make a selection, based on the experience of hundreds of other exhibitors.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights*

### Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

### Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

### Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

### Goldwyn-Cosmopolitan

ENEMIES OF WOMEN—Drama of Nobility. Reviewed April 19. BECAUSE it combines an unusually strong cast with an exceptionally fine story by a well-known and highly esteemed writer and is directed by a noted director.

THE GREEN GODDESS — Oriental Drama. Reviewed April 19. BECAUSE George Arliss, an unusually capable actor, interprets the leading role in a manner to call forth the praise of all who see him.

THE SPOILERS—Story of the Yukon. Reviewed April 19. BECAUSE this Rex Beach story has all the moving force and the power to stir any type of audience and the story is interpreted by a cast fully capable to handle it.

### Hodkinson

JUST LIKE A WOMAN—Love Comedy. Released March, 1923. BECAUSE there is a wealth of wholesome comedy emanating from genuinely homorous situations the result being an evening of fun for the spectators.

THE MARK OF THE BEAST—Psychoanalytic Drama. Released June, 1923. BECAUSE it is one of those tense dramas that touches on a poiganant subject and sounds the public note for something different.

BULLDOG DRUMMOND — Burlesque Melodrama. Released December, 1922. BECAUSE it innocently burlesques the typical melodrama and in so doing provides plenty of thrills and a wealth of laughter.

THE MAN OF THE FOREST—A Western. Released June, 1921. BECAUSE the long life of this film attests to its entertainment and pulling powers and despite the number of same type of story that has come after it, it holds its high place as an audience getter.

### Vitagraph

ON THE BANKS OF THE WABASH—Small Town Drama. Released November, 1923. BECAUSE it is an absorbingly told story of village life with all its concealed romance and passion and is the type of story that appeals in large cities as well as in small towns.

THE LEAVENWORTH CASE—Murder Mystery. Released November, 1923. BECAUSE it is a satisfying picturization of the famous Anna Green mystery story which has been popular for many years and is portrayed by a capable cast.

PIONEER TRAILS—Western Drama. Released January, 1924. BECAUSE it is a beautifully told and well handled story of the early West, which carries with it all the thrills that life and traveling at that time afforded.

### C. C. Burr

INNOCENCE—Romantic Drama. Released February 1924. BECAUSE it is a well told story of the type that pulls and has already established a remarkable box office record though in age it is but a young film.

THE BAREFOOT BOY—Biographical Drama. Released September 1923. BECAUSE this story based on the poem by John Greenleaf Whittier is a delightfully human and smooth running film composed of all the elements that please and appeal.

FORGIVE AND FORGET—Modern Life. Released November 1924. BECAUSE a good modern life story with a capable cast is always in demand and this one shows by its record that it fits the bill admirably.

### First National

POTASH AND PERLMUTTER—Comedy Drama. Released September, 1923. BECAUSE it brings to the stage for the first time two popular types who have been presented many times on the stage and written of in books dozens of times.

THE BAD MAN—Comedy. Released October, 1922. BECAUSE Holbrook Blinn as the star makes of this delightful comedy a picture which can pull laughs from any audience at any time and the very fact that it is different has made it tremendously well liked everywhere.

ASHES OF VENGEANCE—Romance of Aristocracy. Released October, 1923. BECAUSE Norma Talmadge took her following by storm with this picture with the result that it has to its credit a very enviable booking record and a long list of broken house records.

### Pyramid

WIFE IN NAME ONLY—Society Melodrama. Released January, 1924. BECAUSE the strikingly interesting story is acted by an unusually strong cast which is backed up by splendid direction the result of all of which is a fine piece of entertainment.

WHAT FOOLS MEN ARE—Flapper Drama. Released January, 1923. BECAUSE into a highly entertaining story there has been injected a moral issue which gives the story tone and helps heighten the highlights of the story which is timely and appealing.

QUEEN OF THE MOULIN ROUGE—Drama of Paris. Released September, 1922. BECAUSE it is a finely handled story of Paris night life, has a sympathetic theme, and has proven by its record during the past year and a half that it is a real audience picture and a first rate business getter.

# CHAPTER-PLAYS

## *that are meeting every test of box office value*

### These enthusiastic exhibitors tell the story

Any exhibitor who doubts what serials can do should have attended our opening of "THE GHOST CITY." Pete Morrison becoming great favorite. We really did bigger than expected. Offers big exploitation possibilities. O. L. Meister, Mgr. Witheouse Theatre, Milwaukee, Wisconsin.

"GHOST CITY." Good serial. Playing third episode and holding up fine. If your people like serials, give them this." N. Russell, Mgr. Russell Theatre, Barnesboro, Pa.

"We are now on the tenth episode of your serial, 'THE GHOST CITY,' and is holding up and pleasing my patrons as well as anything we have run in a long time." Harry Lowenstein, Consolidated Amusement Co., Ardmore, Oklahoma.

"BEASTS OF PARADISE," is the best serial I have run so far, full of action and getting the money. Don't fail to book this serial. Edna Bearse, Rialto Theatre, Toledo, Ohio.

"There has been no falling off during the entire fourteen episodes of the "BEASTS OF PARADISE." My people always came back to see the next episode." J. A. Lemke, Crystal Theatre, Waco, Texas.

"On eighth episode of the 'BEASTS OF PARADISE,' and it is getting better every week. Cannot be beat, so if you're looking for a serial, grab this one." M. Weintraub, Lyric Theatre, Coraopolis, Pa.

"THE STEEL TRAIL," is breaking all house records. It makes me think of the good time of 1919. Used S. R. O. for first time in three years. Universal is to be congratulated." C. L. Hackworth, Grand Theatre, Huntsville, Ala.

"THE STEEL TRAIL" is one of the best serials it has been my privilege to screen, it is full of action, has the heart touch and the necessary thrills; it has everything." Larry Richardson, Mgr. Lyric Theatre, East St. Louis, Illinois.

"I consider 'THE STEEL TRAIL' the best that William Duncan has ever done. The direction, photography and the entire supporting cast are the best that I have ever seen in the Duncan serials." Sam Loeb, Mgr. Gem Theatre, Little Rock, Arkansas.

### *Remember*

**these chapter plays are all included in UNIVERSAL'S GREAT SPRING DRIVE SURPRISE OFFER—now on!—See your Universal Exchange!**

## "The Steel Trail"

**starring**

**WILLIAM DUNCAN**

**A fascinating, thrilling story of railroading in the West packed with tense drama and daring thrills such as only William Duncan, the world's greatest chapter play star, can portray. A great supporting cast.**

## "Beasts of Paradise"

**starring**

**WILLIAM DESMOND and EILEEN SEDGWICK**

**The untold dangers of an unknown jungle were no barrier to the brave band that struggled heroicly onward in their quest of a lost fortune. Startling adventures, encounters with ferocious beasts in strange lands are but a part of the gripping story this chapter play tells.**

## "The Ghost City"

**starring**

**PETE MORRISON and MARGARET MORRIS**

**An irresistibly entertaining story of the western plains—a galloping, rough-riding romance with swift action and surprising situations the keynote.**

## "The Fast Express"

**starring**

**WILLIAM DUNCAN**

**The last word in chapter plays—a big, new, mighty thriller of railroad life from the pen of Courtney Ryley Cooper, well-known Saturday Evening Post author. The biggest combination of star, story and exploitation possibilities ever released in chapter play form. Now booking!**

# UNIVERSAL CHAPTER PLAYS

***"The World's Greatest Chapter Plays"***

# TRIED AND PROVED PICTURES

## 'His Wife's Husband'

*Mystery Drama* *Released by Pyramid*

BRIEF: A young girl marries a man whom she does not love and immediately after the ceremony quits him leaving a note saying she is going to drown herself. As she is leaving the house she sees a woman shoot her husband and later reads his death notice. She goes to her uncle and meets a young lawyer whom she marries. Her former husband later turns up and attempts to blackmail her husband but through a happy circumstance the entire truth is revealed and the husband and wife are free to continue their former happiness.

ANNA KATHERINE GREEN is a pioneer mystery story writer and her stories have established their reputations not only in book form but on the screen as well. The most notable phase of her stories is the clever way in which she veils the final outcome so that the end is never suspected. This picture, when put on the screen, retained its clever mystery element and it is for this reason that it has been so well liked and so highly regarded.

Betty Blythe plays the part of the young wife and infuses the picture with an irresistible charm, so much so that the picture was unstintingly praised by critics all over the country, and this praise later attested to by the support of the public wherever it was shown.

The story is simple and its appeal general and therefore the suggested line of exploitation is that which stresses the theme of the story and sustains the mystery element. Perhaps the best way to secure the desired effect is to run a teaser campaign. You could use lines like this: "Five hundred dollars reward to the person giving information leading to the arrest and conviction of the slayer of 'His Wife's Husband.' Communicate with the.....Theatre."

You might also try this: Offer prizes for the persons who can guess the outcome of the picture. You can get a great deal of attention in your vicinity if you will invite all the local detectives to your theatre as guests. The idea is to run the film almost to the end, then switch on the lights and allow them to speculate on the outcome. The patrons will certainly be very much interested in the scheme and if you advertise the special performance widely you are sure to get a record audience.

Moreover, the scheme will get you space in the papers since any thing which involves the police is of general news interest. Persons reading of the results of the experiment will be interested to see the picture for themselves. You should also arrange to have the conclusion kept an absolute secret both in your own advertising and in the stories that appear in the newspapers.

Don't neglect, either to give plenty of publicity to the name of the star and wherever possible publish extracts from the reviews which appeared in the papers when the picture was first released. People are always interested in knowing what the critics had to say and you should be glad of the opportunity of telling them.

* * *

## 'Potash and Perlmutter'

*Comedy* *Released by First National*

BRIEF: On the verge of bankruptcy Abe Potash quarrels with Morris Perlmutter—and the two become partners. Up-to-date methods revive the business. One of the employes falls in love with Abe's daughter and the complications start. Falsely accused of shooting, the young violinist is held under a twenty thousand dollar bond put up by the two partners. Just as the hour for the trial is about to pass which means the forfeiture of the money which in turn will mean ruin, the young man appears and clears everything restoring the money to the two partners and gaining his own liberty in time to marry the girl.

A STORY of business with all its comic forces and its pathos this picture has found its place as a popular picture in an unbelievably large number of theatres throughout the country. During a period of nine years Potash and Perlmutter have been appearing on Broadway in a succession of stage hits; for the same length of time they have been known to readers of the Saturday Evening Post, for five years they have been delighting London audiences, for three years Petrograd has been enjoying their business difficulties. More than twenty different nations speaking as many different languages have been laughing with Potash and Perlmutter since Montague Glass first conceived the two characters and their comic families.

It is little wonder then that when Potash and Perlmutter appeared on the screen it became an immediate sensation and there is every reason to believe that the picture will be good for several years if exhibitors are wise enough to book it and rebook it, and keen enough to give it the proper exploitation.

There seems to be an inexhaustible font of ideas to draw from, all of which are capable of pulling in the business. Perhaps the most logical is the fashion show prologue which is extremely pertinent and very much to the liking of the average audience. The two partners in the story are in the cloak and suit business, consequently there are beautiful gowns worn by the players. You can arrange with some local store to allow you to borrow some of their latest models in exchange for which they will get publicity which will accrue from announcements that the clothes worn in the prologue are Blank's models.

On the same basis you can arrange for merchant tie-ups with department stores, specialty shops, milliners, etc. They will all readily give you window space and use the name of your picture in their ads if you provide them with the material.

Also be sure to get it over clearly that the picture is a comedy. Real good comedies are more or less rare on the screen and they are very much in demand. This suggestion can be gotten across by using some of the titles of the picture as catch lines. Most of these have been taken directly from the lines of the play and they are highly amusing.

* * *

## 'The Midnight Alarm'

*Heroic Melodrama* *Released by Vitagraph*

BRIEF: Through some peculiar circumstances Sparkle Carrington becomes a penniless orphan and while her grandparents search for her she and another waif run a newstand together. A young crook who loves her and knows of her connections plans to destroy the papers which will identify her, marry her and get the money. Trapped in a burning building with him, she is rescued by a fire captain who loves her, is restored to her grandparents and marries the captain.

IF you have an audience that craves sensation, that eats up thrills whole, you have a certain winner in this picture. While the plot is based on the life of a kidnapped orphan, the entire action of the story revolves around a startling fire. It is one of those pictures whose stirring romance tugs at the heartstrings, and whose gripping suspense keeps spectators on the edge of their seats and their nerves.

There is a ring of realism in the fire scenes in which heroic firefighters strive to save the life of a young girl imprisoned in a steel vault of a building whose walls are crumbling. There is high pitch interest in a situation like this, and untold exploitation possibilities as well.

In any city or town in which the picture is shown you will find the local fire deaprtment willing and ready to co-operate in putting the thing across. Since it reflects on the heroism of the fire department you will find that they will readily consent to put their apparatus at your disposal in order to arrange effective street ballys.

You can arrange with them to run a special fireman's performance whereby a portion of the receipts will go to the firemen's fund. You can get them to sell tickets for you with the understanding that you will donate a certain percentage to the fund for widows and orphans of firemen. You can get them to run a special drive for contributions to their fund in conjunction with the showing of the picture.

You might be able to get the civic officials to run a fire prevention week which will coincide with the showing at your theatre. In such a case it would be wise to get permission to have the signs printed which will be placed in every available spot in the city. These should run something like this: "April 21 to 27 is fire prevention week. Clean out all your rubbish and make your home and office safe. See the 'Midnight Alarm' showing all this week at the.....Theatre."

Another splendid tie-up is with the fire insurance companies in your vicinity. The red posters which are available for display purposes would serve such a company admirably in urging people to insure their homes and businesses against fire.

* * *

## 'Thundering Dawn'

*Spectacular Melodrama Released by Universal*

BRIEF: Jack Standish, in order to protect his father, assumes the blame for the father's financial difficulties and disappears to Java. There he falls in the hands of a gang of schemers and is almost ruined by drink. When the girl he is supposed to marry arrives in Java she finds him a physical wreck. She is nursing him back to health when a typhoon hits the coast and all the gang is destroyed. The girl, too, is carried away but is rescued by Jack and they start back again to America.

AN almost unending series of complications accompanied by daring rescues and unusual climatic conditions, have been woven together into a very interesting story that directly touches the average appeal. To interpret the story a capable cast has been assembled which factor has also been largely responsible for the satisfactory bookings which the picture has had.

The sensational slant of the posters will aid measurably in getting across the atmosphere of the picture and it would therefore be wise to give these as much prominence as possible. The lobby should, of course, be profusely decorated with these and the effect will be heightened if you will substitute red electric bulbs for the white ones you usually use.

In contrast to this, you should make your marquee especially bright. Here is a good way to do that. Make a compo board cut out to fit in with the electric light sockets on your marquee. The twenty-four sheet will supply you with the material for this. The red portion should be made of oil paper so that the light can filter through.

You can also make arrangements for a tie-up with the local bank. This is a stunt which will bring the name of your theatre before the great masses interested in thrift. You furnish the bank with special throwaways with their ad on the back. It is up to you to get them to consent to inclose one of these in every letter that they send out.

Try this too. Sell the bank the idea of allowing you to give away, at the theatre, a check for one dollar which will be honored when accompanied by a four dollar deposit for a savings account, not to be withdrawn for thirty days. It might seem a bit difficult to get them to consent to do this, but you can remind them that they pay a solicitor one dollar for every savings account which he secures, and you are merely acting in the same capacity on a larger scale. The only difference is that instead of the solicitor getting the dollar, the depositor is getting it, thereby making new friends.

# TRIED AND PROVED PICTURES

## 'The Impossible Mrs. Bellew'

*Social Drama* *Released by Paramount*

BRIEF: Lance Bellew likes his mistress better than his wife. This is resented by Woodruff, a friend of the family. Lance becomes suspicious of the relations between Woodruff and his wife and in a fight shoots Woodruff. A clever lawyer, by working on her love for her little son gets Mrs. Bellew to testify for her husband and he is acquitted on the basis that the killing was justified. To humiliate her, Lance divorces his wife and he is granted the child. Mrs. Bellew finds how hard it is to get along with a ruined reputation but with a new friend who is a constant help to her, all difficulties are overcome, the child is restored to her.

GLORIA SWANSON is the particularly favored exponent of the society drama. Probably her reputation rests more upon her remarkable achievements with this type of role than anything else. Her support in this picture, headed by Conrad Nagle, is an excellent one.

The story as taken from the book of the same name by David Lisle, published in 1916 by Frederick A. Stokes, New York. It gained a certain amount of popularity.

Before the picture was started, Miss Swanson went to Paris to get her gowns for it, and she wears an array of the most stunning clothes and remarkable bathing suits.

This should suggest a tie-up with the leading modists of your town. And wherever they make displays be sure that you have several good stills of Miss Swanson in the display. You will find good dress stills of the star among the photographs available at your exchange.

There are several bathing scenes in the picture showing many beautiful bathing girls. If the season permits, it might be a good plan to arrange for displays of bathing suits.

Another tie-up is suggested for employment with ladies hairdressers. Gloria Swanson's coiffure is world-famous, and it has never shown to greater advantage than in this picture. One of these hairdressers might be induced to advertise that he will dress hair in the Gloria Swanson style, and this probably would provoke comment. Be sure and have him mention, "The Impossible Mrs. Bellew," and he might even display some good stills of the picture and some effective photos of the star in his establishment.

Have your book sellers arrange window displays of David Lisle's novel, "The Impossible Mrs. Bellew," published by Frederick A. Stokes, New York, in 1916. Place cut-outs of Gloria Swanson with the books, together with announcements of your coming showing. Popular priced copies of the book may be obtained from the publisher.

The old raffle stunt will be brand new by this time and you can elaborate upon it effectively. Get a young or middle-aged woman of pleasing dress and personality, who is a stranger in your town. Arrange with the stores that "The Impossible Mrs. Bellew" will spend an hour in their establishments at a certain date, they to take advertising on a co-operative basis, announcing that "The Impossible Mrs. Bellew" will be in their store from nine to ten, or whatever the hour decided upon may be.

* * *

## 'Michael O'Halloran'

*Newsboy Novel* *Released by Hodkinson*

BRIEF: A young newsboy, an orphan, who works hard to maintain the dingy room he calls home, finds a little crippled girl left entirely alone by the death of her grandmother, adpots her as his family and continues to provide for her. A wealthy couple, both selfish and on pleasure bent, finally separate, after which both reform and the wife takes to doing hospital work. Through a meeting with her, Michael has little Lily cured so she can walk again, and is then the means of reuniting the separated husband and wife.

THE fine spirit and all embracing kindness of a little orphan newsie forms the theme of this really big story of the noted author, Gene Stratton Porter. It is an everyday story of everyday life well told and well acted and for this reason it has been an undeniable box office attraction everywhere.

Naturally your first thought for the exploitation of this picture is the tie-up with the book stores for window displays of Porter's novel in book form.

Besides the regular edition of the book, printed by Doubleday, Page and Co., with which the book stores no doubt will be well supplied, Grosset and Dunlap have printed a popular moving picture edition. Each dealer stocking these will be supplied with at least two sets of attractive and interest-compelling window displays and you will find that practically every dealer does stock the book and will be glad to co-operate. You might arrange with your leading book store whereby he would issue a ticket of admission with each copy of "Michael O'Halloran," sold. You could sell the dealer these tickets at a reduced price and both would profit thereby.

Another idea would be to give away copies of the book as prizes for some contest or to the purchasers of the first ticket each day, or some such plan. You will be able to purchase the motion picture edition of "Michael OHalloran" in quantities at a greatly reduced price.

Probably the easiest way to "cash in" on this picture is to tie-up with boy's clubs, mothers' clubs, schools and other organizations on the "Be Square" theme of the picture. You might organize "Be Square" Clubs of your own among the boys and girls.

## 'The Chicken in the Case'

*Triangle Comedy* *Released by Selznick*

BRIEF: Steve Perkins decides to borrow the newly acquired wife of his room mate, Percival, in order to meet his aunt's wishes and get his inheritance sooner. The aunt is so impressed with Winifred that she leaves the money in the name of the framed-up wife. Aunty, however, runs into Winifred and her real husband, Percy, together and it looks suspicious to her. Of course after that she stumbles across all kinds of suspicious circumstances and after many kinds of humorous complications, during which Steve really gets married to someone, the whole plot is unraveled, Steve confesses to the hoax, and it all comes out right.

EVERYTHING that has been said about Owen Moore before can be said again. His work in "The Chicken in the Case" is fully up to what is expected of him by his vast public, as one of the finest love comedians of the cinema.

"The Chicken in the Case" starts off with a laugh at the very outset, and as the plot thickens and the sitautions develop, the fun grows more and more hilarious. There is no attempt at drama or pathos in this picture. It is an out-and-out farce comedy, written and produced solely for the purpose of creating laughter, and this it accomplishes very thoroughly. Of course there is love interest, lots of it; in fact that is where most of the fun comes in, and as ninety-nine and nine-tenths per cent of us have been, are, or will be, lovers, "The Chicken in the Case" accordingly appeals to that corresponding percentage of every audience.

The players who enact the various roles in support of Mr. Moore have all been carefully selected for their peculiar suitability for the parts they are called upon to portray. Playing opposite Mr. Moore is Katherine Perry, the Ziegfeld Follies beauty, who was awarded the Golden Apple by the Artists Club of New York for being the prettiest girl in the metropolis, and who in everyday life is Mrs. Owen Moore. Another charming comedienne, who has a very prominent role is Teddy Sampson, known everywhere for her fine comedy work.

Victor Heerman is both author and director of "The Chicken in the Case," and his story was given a most elaborate setting from every standpoint, and for those discerning persons who take especial delight in the technical perfection of the photoplay, a pleasant surprise is in store.

The best exploitation bet in putting this picture across, doubtless lies in the box office power of the star's name.

*NOBILITY at the feet of peasantry. A real highlight scene from Universal's "Merry-Go-Round"*

*DON'T give your right names! The three crooks in Universal's "White Tiger" hear off stage noises just as they are dividing up the booty after a haul*

*SILENT admiration and innocent coyness as depicted in "Drifting," a Universal Tried and Proved picture*

# "THE AVERAGE WOMAN"

**has all the Elements"**

*"Dannenberg"*
*Film Daily*

You can ballyhoo it and know that "THE AVERAGE WOMAN" will stand up to anything you say about it.

Read by 10,000,000 Saturday Evening Post readers.

*BOOK*

"RESTLESS WIVES"
Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As published in Ainslees under the title "The Gray Path" by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C. Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post story by Dorothy De Jaeger
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A sensational original and enthralling Drama — by Marguerite Gove
A great show for the money and reasons
Scenario by Marguerite Gove

*PLAY*
*THE BURR SPECIALS!*

**"Three O'Clock in the Morning"**
featuring CONSTANCE BINNEY

**"The New School Teacher"**
with RUSSELL GRIFFEN

**Burr Pictures, Inc.**
133 West 44th Street
New York City, N. Y.

Released by the Best Independent Exchanges Everywhere!

Foreign Rights Controlled by
Richmount Pictures
723 Seventh Avenue


## *TRIED AND PROVED PICTURES*

### 'Burning Sands'

*Sheik Story* *Released by Paramount*

BRIEF: A kindly old sheik is being deceived by his villainous son who seeks to destroy his father by uniting with the enemy tribe. But the plan is foiled by a young English philosopher who lives alone in the oasis. In the ensuing battle the villain is killed, leaving the way clear for the happy marriage of the philosopher and the girl he loves.

WHILE the public is still intensely interested in sheik pictures is the logical time to show them. They need not be new, experience is proving that the old one can still draw tremendous audiences. That means that there is still plenty of business to be had on these older bookings of which you would be foolish not to take advantage. In this film the action is rapid and intense especially the great battle in the open desert.

You should play this scene up especially big in your lobby cards and the literature which you send out. It will do much to stimulate interest. Also inculcate into your lobby the desert atmosphere. This can best be done by rigging up a tent in one corner, decorating the walls in bright colors and dressing your attendants in sheik costumes. Have plenty of incense burning in oriental looking burners. This will also help attract attention.

If you have a capable carpenter you might have built a large papier mache time glass using isinglass instead of real glass. This should stand three or four feet high and should be partially filled with sand. The idea is to have patrons guess how long it will take for all of the sand to pass from the upper compartment to the lower. Offer prizes of admission tickets for the correct answers. You will be delighted at the interest you will awaken in the picture through this stunt.

Also make use of the picturesqueness of the story to arrange a street bally that would attract notice. Dress a man in the latest approved sheik style and have him ride a spirited horse through the streets. People will surely stop to look, and will notice the advertisements which should be conspicuously displayed either on the man or the horse.

To make the stunt even more interest arousing, you might have a girl on the horse with a man, which will give the impression that she is being kidnapped. It might be a good idea to have boys or men handing out throwaways to the people who have stopped to look at the "sheik."

* * *

### 'The Light in the Clearing'

*Rural Life* *Released by Hodkinson*

BRIEF: Barton Baynes got a prophesy of four perils and a rosy future from the Silent Woman, while Amos Grimshaw, the son of Ben, who was the tightfisted power over the farmers, received one of death and the gallows. One night Bart met The Stranger. There was another traveller on the lonely road and it happened that the three came together. Bart saw the flash of a gun and The Stranger drop to the road. He saw the assailant come up and bend over the body. He hurled a stone which struck the assailant in the temple and hurried off to spread the news. The body turned out to be the son of the Silent Woman. She fell prostrated with grief. Amos is finally convicted of the crime and old Ben falls dead with the Silent woman's bony fingers pointing at him. Barton's future is bright with the smiles of Sally and success.

THE story which was written by Irving Bacheller is one of charm besides holding the attention and interest. The following of the events in the lives of the striking characters to their endings, some tragic and some happy, is as effective in the film as it was in the book and readers of Bacheller will be well pleased.

"The Light in the Clearing" is one of Bacheller's most popular books. Many thousands of copies have been sold since it was first published in 1917, and there is room for the sale of many thousands more. Go to the book stores in your town or neighborhood and arrange for displays and special sales on the book.

You can well afford to provide the necessary advertising posters for the displays, and in addition might reciprocate by showing a slide urging patrons to read the book after they have seen the picture, giving the name of the book stores where the novel is for sale.

Don't overlook the great opportunity that is provided by tying up with your local lighting company. The amount of your electric bill for the past year certainly entitles you to a small favor from the company. Every electric light company advertises to a certain extent, and in view of your friendly relations with the company in your town, you will probably be able to get them to word their advertisements something like the following: "The power provided by the New York Edison Company supplies 'The Light in the Clearing.'" This will give you catch-line advertising with which you can tie up in your own space. Also, you may be able to obtain permission to snipe a number of electric light poles with the following poster copy: "This is 'A Light in the Clearing.' See the picture at the Blank Theatre on (date)."

If there is a vacant building lot, centrally located and near your theatre, get permission from the owner to place a lighted lantern in the lot at night. Set the lantern on an ordinary box and place near it a sign reading: "This is 'The Light in the Clearing.'"

* * *

### 'Love Is An Awful Thing'

*Marriage Difficulties* *Released by Selznick*

BRIEF: Anthony is to marry Helen after six months probation to convince her father that he is a proper young man, when Marion turns up with some of Anthony's old love letters. To put her off Anthony assumes the role of a married man with six children. Marion discovers the hoax. Helen runs into a scene showing Anthony with his made up family. Complications ensue and the marriage is likely to be wrecked when it is discovered that Marion is married to her attorney and the two are hatching a blackmail scheme. This discovery removes the difficulties and paves the way for the happy ending.

OWEN MOORE at his best! There is nothing Moore does quite so well as this type of comedy involving love tangles and marriage complications and side-splitting intrigue. In "Love Is an Awful Thing" he has been given a story fully worthy of his powers and needless to say, he makes the most of it.

The story is full of situations that kept audiences chuckling wherever this feature was shown. Moore, in the person of Anthony, is out to convince his prospective father-in-law that he is worthy of the hand of his daughter. Incidentally this involves also being taken into the immensely wealthy business. Such a combined prize is hardly ever lightly won. And when a former flame turns up with a bundle of Anthony's love letters, the fun begins, much to the discomfiture of Anthony and the delight of the audience.

You can re-book this on the basis of pure entertainment. And promise them the limit. Owen Moore will stand for it. His name will be the main pulling power in getting them to come.

The subject of love presents numerous exploitation ideas. You can use all the old ones and they will probably be just as effective. The following would be an interesting contest to run. Offer a prize for the person who can submit the most titles of books or of pictures containing the word "love." And in sending the story to the newspapers, don't forget that the title of the present picture summarizes all thought on the subject!

# TRIED AND PROVED PICTURES

## 'Pioneer Trails'

*Western Drama* *Released by Vitagraph*

BRIEF: The lure of gold draws Robert Dale, his wife and their son, Jack, over the prairie. The party is attacked by Indians and all save Jack are killed. He is adopted by another member of his party but being only four years old does not know his last name. Twenty years later he finds himself in love with a young girl, but not knowing his origin he dares not declare his love. She finally takes the initiative in her own hands, declares her love, and is finally accepted, peculiar circumstances having by this time established Jack's birth and origin.

AS the title would suggest "Pioneer Trails" is a Western but it is not the cut and dried stereotype gold rush story. The fine way in which is has been handled and the accuracy of the sets have put it in a class far above the average and it is therefore not to be wondered at that it immediately took with the public.

The average audience is interested in a picture of this type but it is exacting in the quality. Since, then, this one found a place immediately it is deserving of its distinction as a Tried and Proved Picture. Besides being well handled by the director, it is interpreted by a capable cast and the entire effect is extremely satisfying.

In exploiting the picture get across the atmosphere. Let it be known by all your advertising that it is a story of the gold rush, that it takes one back to times and places that are forever gone, that it has all the thrills and romance that were crowded into those unusual times.

It is the sort of picture that appeals to everybody—to all ages and classes, and no exhibitor should therefore hesitate to use every available channel for publicity. The support of the schools and churches can be enlisted on the educational and moral elements contained in the film and it would be wise to get together with these people with schemes which would prove of real benefit to both parties.

The picture is especially adaptable to ballyhoo exploitation. You can hire a horse and cart almost for nothing if you will show the owner that he will get some advertising out of it. Then dress up the wagon to look like an old fashioned covered wagon and get some men and children poorly dressed to ride in it. This thing going through the main streets will certainly attract attention and is a fine means of getting the atmosphere of the story across to the public.

Drawing contests always attract the children and offer material for attractive lobby displays. Invite the school children to draw pictures of Indian life, pioneer days or stage coaches. Offer prizes for the best drawings by pupils in the primary grades, those in grades from four to six; those from six to eight and those in high school. Many of these sketches will be found suitable for use in advertisements. They will create a local interest and draw patrons.

Many women and children in the community have made attractive pieces of needle and bead work. Some families have a collection of the handiwork of "grandma's" day. Boys are often handy at whittling, tying knots and making things. All of these may be brought to your theatre and displayed in the lobby if you offer prizes which may be in the form of passes for various periods of time.

Such exploitation is local. It unites the patron and exhibitor in closer union. It brings the theatre into the home and the home to the theatre. It wins permanent patronage.

"Pioneer Trails" lends itself to novel prologues that will prove highly entertaining and put your patrons into the spirit of the film. As this photodrama revolves about the romance of life in the early West an effective prologue will be found in the employment of singers in Indian costumes to render Indian songs.

The effectiveness of such a program may be greatly increased with proper settings. By using a tepee, a campfire and a back-drop showing a wood land scene the Indian atmosphere may be obtained.

Another suggestion calls for the employment of a number of male and female dancers to give a program of Indian dances which would fade with war whoops into the opening of the picture.

* * *

## 'Queen of the Moulin Rouge'

*Life in Paris* *Released by Pyramid*

BRIEF: Tom Richards is a budding violinist but his teacher believes he lacks the soul to ever become really great. He thinks if he suffers he will arrive so he arranges a scheme with the girl Tom loves. She takes a position as a cabaret dancer and he finds her there. He is torn with anguish and he seeks expression in his violin. He plays then as he has never played before and the teacher then reveals the plot and the two are reunited.

THE story is laid in Paris and the atmosphere which has been built up around it gives the impression of being so entirely genuine and is so convincing that it elevates the picture to the class of "something different." Its charm and interest have made the picture such an audience getter that it was not long after its initial release that the film found its way into the Tried and Proved Picture class.

It was originally a stage play and the transportation to the screen rather increased than diminished its entertainment value. Being a story for the most part of Paris night life, and yet being built on a touchingly romantic and simple theme, it is little wonder that it hit the bullseye squarely and became almost instantly successful.

The title is one which makes exploitation simple. It carries with it the promise of Paris and the suggestion of sensationalism and for these reasons can be depended on to arouse the interest and curiosity of practically every class of moviegoer.

It is wise, therefore, to give as much publicity as possible to the title. For this purpose the exhibitor should make use of all the available paper. Besides what can be used for poster purposes there is some that will make excellent material for cut-outs and with these any lobby can be made attractive. Particularly this is true if the big red mill is cut out and mounted on cardboard and placed on the marquee. The wind will propel the mill and this added to the color will be certain to attract considerable attention.

If you promise free tickets to some of the shop keepers they will probably be glad to give you some window space in return. You can use this to the best advantage by placing stills of the most spectacular scenes in the window and with them a sign reading: "You don't have to go to Paris, Paris has come to you. See the 'Queen of the Moulin Rouge' at the.....Theatre."

* * *

## 'Enemies of Women'

*Love Drama* *Released by Goldwyn-Cos.*

BRIEF: Alicia, an adventuress, has occasion to befriend a Russian prince with whom she flees to France. They are living together happily when the Prince sees her with her young son and knowing nothing of his existence, mistakes him for a youthful lover and quits her. He and several friends form a club known as the "enemies of women" and plan to have nothing more to do with them. But circumstances finally reunite Alicia and the prince and they find happiness together.

VINCENTE IBANEZ by reason of the number of successful motion picture stories which he has written has become one of the most noted writers of the motion picture world. This is just another one of his most notable stories and for several weeks ran at prominent theatres along New York's Great White Way. The crowds that jammed to see it at that time marked a popularity which has been duplicated not only in all the large cities, but in the smaller cities where it has already shown.

Its phenomenal booking record coupled with the broken records which it has to its credit have earned a very enviable place for this film among the foremost Tried and Proved Pictures. Part of the popularity accrued from the fact that the leading parts are assumed by Lionel Barrymore, one of America's leading actors and a movie star with a recognized following, and Alma Rubens, an emotional actress of merit and note. Backed by an appealing type of story it is little wonder that the public should manifest the interest in the film that is still being shown.

When an exhibitor books the picture he should unquestionably make a point of giving wide publicity to the name of the author and the stars, making sure to use pictures wherever possible and to take advantage of every tie-up that presents itself in connection with them.

The biggest and most promising merchant tie-up is logically with the bookstore for the story has appeared in book form and as such had a remarkable circulation. There is a special motion picture edition which sells at a modest price and was prepared especially for tie-up sales. It might be a good idea to arrange for a table in the lobby of the theatre on which several of these books and the name of the merchant from whom they were borrowed could be displayed. Seeing the picture patrons would be interested in the book and by having them right there at hand the buying urge could readily be satisfied.

Then there are such possibilitie as tie-ups with the civic officials for permission to place at all street crossings signs like this: "Reckless drivers are 'Enemies of Women.' Drive Carefully." Permission might be secured, too, to have these placed on all the traffic signs, etc. The signs should also carry the name of the theatre and the announcement that the picture would appear there on such and such a day.

The druggist will willingly contribute window space in connection with a display window for a special kind of face cream. The product could be arranged attractively with stills of stars supplying the background and such signs as these placed in vantage points: "Cheap creams and cosmetics are 'Enemies of Women.' Use ———— and be sure of a pure wholesome product." On the bottom of the card should be an ad for the picture.

In exchange for a pair of tickets the shoemaker near your theatre, or several of them, for that matter, will gladly give you space for posters and stills in his window and will also arrange for some such sign as this: "Run down heels are 'Enemies of Women.' Come in and have your shoes repaired while you wait so that you will be in time to see 'Enemies of Women' now showing at the———— Theatre."

BRAY WINNERS

COL. HEEZA LIAR CARTOON COMEDIES

BRAY MAGAZINES

BRAY NATURE PICTURES

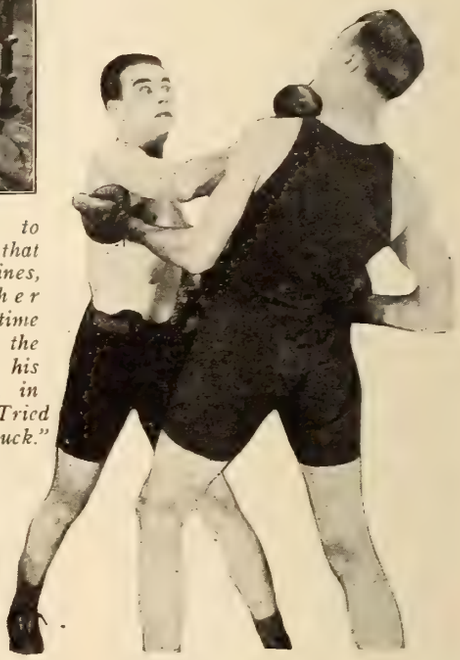
TRIED AND PROVED

# SCENES FROM TRIED AND PROVED PICTURES 'BY THEIR DEEDS SHALL YE KNOW THEM'

*SCENES from the Goldwyn-Cosmopolitan attraction, "Under the Red Robe," starring John Charles Thomas, Robert B. Mantell and Alma Rubens. Certainly a line-up of Tried and Proved talent, which is in a big way responsible for the great success of the film*

***Romance, thrills, daring, beautiful photography and elaborate sets and costumes have all contributed their share toward the attainment of public approval***

*IS it any wonder that the International Newsreel is a Tried and Proved institution. No obstacle is too great to overcome in getting the news, as for example witness this shot from the top of Trinity Building, N. Y.*



*THE picture to the right is that of Johnny Hines, planting another knockout, this time in the form of the padded mit, on his opponent's jaw, in C. C. Burr's Tried and Proved "Luck."*

*AN unusual scene from Pathe's "Birds of Passage," showing a shot of the unapproachable air residents at close range in their native environment an eddifying program builder as it is eddifying.*

# TRIED AND PROVED PICTURES

## 'Little Old New York'

*Romance Released by Goldwyn-Cosmopolitan*

BRIEF: Disguised as a boy Patricia O'Day comes to America to claim a fortune left to her brother. She silently falls in love with her step cousin who is also anxious to get the money. In a crisis she befriends him and is being whipped at the whipping post when she tells that she is a girl. The cousin rushes in, rescues her, they escape on a boat bound for England, are married on board and they don't care at all which one gets the fortune.

POPULARITY contests among fans and people engaged in the industry have time and again demonstrated that Marion Davies is undeniably a great favorite and bookings on this picture further verify this analysis. After a run of three months at the Cosmopolitan Theatre and similar long engagements at the various big houses throughout the country, "Little Old New York" found its way into the less conspicuous houses, and everywhere it went it found large crowds following it. In most cases it did not stay long enough to accomodate all the patrons who were anxious to see it, which is precisely the reason why it should be booked and rebooked by every exhibitor who can arrange his schedule to accomodate it.

A large part of its popularity, however, may be attributed to the great deal of publicity which it received and to the fact that the picture lends itself to all sorts of different exploitation ideas that have compelled people to notice it. Particularly adaptable are the ballyhoo stunts which the picture suggests.

Send out several men dressed in colonial costumes—knee breeches, satin jackets, etc.—to exactly resemble the old town criers who distributed the news. Have them display signs reading: "Town crier. This is the way they used to distribute news a hundred years ago in 'Little Old New York.' See the picture now at the —Theatre."

This should get you space in the local newspapers but an even better idea might be to arrange to have one of the newspapers work with you as an advertising stunt for the newspaper at the same time. You might arrange in exchange for the idea to have the newspaper carry the cost of outfitting the men. The sign should then read: "Town Crier. This is the way they used to spread the news back in 'Little Old New York'. Nowadays the latest and most authentic news is to be found in the Hellgate Monitor, the most reliable and complete evening paper."

For the theatre that goes in for prologues and presentations, the picture suggests a wealth of splendid ideas, and for merchant tie-ups there are no end of possibilities such as bookstores, clothing stores, toy shops, music stores, electric companies and what not. For lobby displays there is a quantity of material that can be advantageously used contained in the posters and stills which are available.

By using the twenty-four sheets a variety of cutout effects may be procured and a little ingenuity will do much to make the theatre look entirely original and unusual. A particularly attractive one can be made by cutting out the two oval pictures of Marion Davies from the twenty-four sheet, for the top of the marquee. From the other twenty-four sheet cut out large figures of the star in her different costumes and mount these on cardboard and place them in front of the theatre. Then using the one sheet cut out the figures and mount them on thin muslin and tack this on a shadow box. Place a large electric light with a flash behind the box and you will find that the silhouette effect obtained will attract a great deal of attention and dress up the lobby very effectively.

* * *

## The Hunchback of Notre Dame'

*Historic Novel Released by Universal*

BRIEF: Quasimodo, a deformed peasant, is scorned and mocked by both peasants and aristocrats. He faithfully rings the church bells and tries to eke some small happiness out of his existence. Esmeralda, a beautiful gypsy girl and the idol of the peasants, one day shows him a slight kindness and he from that time on adores her. Esmeralda is about to be beheaded because of an offense to an aristocrat and her affiliations with the French revolutionists. As she is being taken to the block, Quasimodo rescues her and takes her to his garret in the cathedral. There he protects her for days at the end of which time her true birth is revealed and she is restored to her lover, an aristocrat.

THE fact that the book was written by Victor Hugo, one of the foremost writers of the world, the historical nature of the story, the exactness and accuracy of the picture in relation to the details, are all responsible for the phenomenal interest which has been manifested in the picture on the part of the public, exhibitors, educators, and the church. It is seldom that any picture gets the universal recognition that has been accorded this film.

The New York Astor Theatre housed the attraction for several months and would probably still be going strong there were it not that the lease on the theatre could not be renewed. At the same time the picture was running in other cities in houses in the same class and duplicating the success it was having in the metropolis. Dozens of theatres raised their admission prices when they booked the film, and the result was a report of unusual business and innumerable broken records.

The one fact above all others that has secured remarkable publicity for the picture is the unusually fine and adequate acting of Lon Chaney. Perhaps the work of no other actor has occasioned so much editorial comment in the newspapers as that of this artist, and the result has been a quantity of word of mouth advertising.

Therefore the logical line of attack when running the picture is to feature the name of this actor and to call attention to his work through every known channel. There have been dozens of similarity contests run by the local newspapers, prizes of different kinds being awarded to those persons who can most accurately represent Quasimodo as Lon Chaney pictures him. Hustle around and get your dramatic societies, clubs, and merchants interested in making awards for some such contest. Then take the story to the newspapers. They will be glad to give you space if you can get an interesting contest.

And don't overlook the support that you can get from the schools, societies and churches. Make special arrangements with them for exclusive showings and the like. They will be ready to support the picture purely on its merit and if you can present them with an extra little inducement that will mean something to them, they will be glad to give you their earnest support.

The book store tie-up is of course logical and practical and all bookstores handling works of Victor Hugo will be ready to make satisfactory arrangements.

Here is a picture that bids fair to live on and on for years, that is good for rebookings year after year and it should therefore be the aim of every exhibitor to get as much publicity for it at this time as he possibly can. It will be one way of establishing it as a classic that will persist even as newer pictures come in to catch the public attention.

But like so many other good pictures which are lost in the following deluge, its full value will not be gotten out of it unless the exhibitor stands behind it with a lively exploitation campaign. It does not matter if this is the first or the fourth time you are booking it, you should expend as much time and energy as you can possibly afford to center the public attention and keep it there.

The use of new ideas will continually give the picture a new aspect. Some new little thing that appeals might decide some undetermined patron that he wants to see the picture again. That is why you should keep after it constantly. It holds big money possibilities for the man who is wise enough to book it and push it.

* * *

## 'The Bad Man'

*Comedy Melodrama Released by First Nat'l*

BRIEF: Lopez is a Spanish bandit who steals and kills but is good at heart and always ready to stand by a friend. Because of his stealing, Gilbert Jones of the A. E. F. is forced to give up his ranch because he cannot pay the mortgage on it. As he and his invalid uncle are leaving Lopez comes in and discovers that Gilbert has once saved his life. He determines to help him and so he kills everyone who is keeping Gilbert from his happiness, steals so that he can pay off the mortgage, and finally gets for him the girl Gilbert has always loved and wants to marry.

THE BAD MAN," as a play took New York by storm. Almost immediately it was taken up by everyone and became a real Broadway success. When it finished its run in the metropolis, it went the rounds and for three years it played every single day. When it completed its term, Edwin Carew took it for his own and transplanted it to the screen.

To detract not one whit from the story, he arranged for Holbrook Blinn, who had played the leading role on the stage, to interpret the screen part. The screen gave greater opportunity for pictorial effect and more realistic location and it is therefore not to be wondered at that the picture version even surpasses the play.

Being a clean wholesome comedy it is no wonder that it has found a very comfortable berth and that it has proven its ability to attract large audiences everywhere. The paper that has been prepared on this picture is particularly interesting in appearance. It immediately suggests the comedy and entertainment contained in the film, and it should therefore be used profusely.

Some of the lines from the play have become so well known and have been so often quoted that they are known everywhere. These should appear everywhere in every possible connection. In your newspaper ads you should make use of comic strips that elaborate on some of the humorous situations in the story.

Get some men and dress them as Spanish ranchmen. Have them ride wildly through the streets on frisky horses. As they ride they can throw out handbills announcing the name of the picture and the dates of showing. They are sure to attract attention by this stunt, and if the handbills are made to appear interesting you can certainly arouse a healthy curiosity.

Educational Pictures
"THE SPICE OF THE PROGRAM"
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

# The Exhibitors' Round Table

### Winnipeg Garrick Has New Manager

In formally announcing the appointment of D. E. L. Fisher as manager of the Garrick Theatre, Winnipeg, Manitoba, a statement has been issued by the Garrick Theatre Company, Limited, regarding the policy and activities of the controlling interests.

With regard to the co-operative principle with which the theatre business is conducted, it is pointed out that the company directors constitute themselves a board of review for the examination of all pictures at private screenings before they are booked for public showing at the Garrick. This arrangement has been followed from the start.

* * *

### Plans Conference With Exhibitors

Mike Rosenberg, secretary of Principal Pictures Corporation, and one of Seattle's best showmen, arrived in Seattle recently, for a brief visit to confer with film distributors and exhibitors on important matters, chief among them being "When a Man's a Man." Mr. Rosenberg is a former Seattle man, having operated the De Luxe Film exchange here for many years, and still having a large interest in it. De Luxe is managed by Al Rosenberg, the film magnate's brother.

* * *

### Girl Ushers to Learn Boxing

Manager C. W. McKee of the Million Dollar Heilig, Seattle, has arranged a course in boxing instruction for his staff of girl ushers, who are training in the manly art of self-defense, in the well equipped gymnasium downstairs at the theatre. When these snappy little usherettes appear for duty in their smart trousered costumes, they look innocent and helpless enough, but "mashers" had better watch their step at the Heilig!

* * *

### Resigns to Head New Company

Lawrence Goldman, former secretary of the M. P. T. O. Western Missouri, has resigned as head of the Mesco Productions Company to become president of the Monarch Productions Corporation, which will maintain offices in the Gloyd Building, Kansas City. The company was organized for the purpose of producing and distributing pictures featuring negroes. Mr. Goldman left last week for the East and South to open new branches.

* * *

### M. M. Wear Quits Charlestown Rialto

Marvin M. Wear, one of the organizers and first resident manager of the Rialto Theatre in Charleston, W. Va., has resigned his position. Mr. Wear has been affiliated with the various branches of motion pictures since 1906. He has personally conducted the opening of more than thirty theatres in West Virginia, Ohio, Pennsylvania and a variety of eastern cities besides at one time being directing head of a chain of fifteen theatres.

* * *

### Revives Community Singing

Harold Vance, manager of the Starland Theatre, Montreal, Quebec, has made a successful revival of the community singing idea. Popular singing is conducted at the Starland Theatre every Friday evening, the programme consisting of four vocal selections, two in French and two in English.

* * *

### Church Fights Sunday Movies

Portland, Oregon, exhibitors are facing an unpleasant situation. The Protestant Portland council of churches, which has been recently assured of the support of the Catholics, in a letter from Archibishop Christie, has launched a "pledge campaign" boycott, to oblige motion picture theatre owners to agree to remain closed until after one o'clock on Sundays, "because the movies keep folks from church and Sunday School." In the event that exhibitors fail to agree to meet these demands, the church interests declare that the entire question will be put up to the voters in the November election.

* * *

## Round Table Briefs

The Orpheum and Hippodrome theatres at Okmulgee, Okla., heretofore operated under single management will be operated under separate managements hereafter. J. L. Bangert will manage the Orpheum and R. J. Bettis the Hippodrome.

* * *

James Gorman, manager of the Montreal branch of the Associated First National, has recovered from a severe attack of appendicitis, through which he was confined at the Montreal General Hospital for some days.

**A TRIED AND PROVED SHOWMAN**
**Jack Roth to whom falls credit for the successful management of the Isis Theatre in Kansas City, Mo.**

* * *

John Howard, exploitation man for Mary Pickford, spent most of last week in Kansas City. He has been arranging exploitation for "Dorothy Vernon of Hadden Hall," Mary Pickford's latest picture.

* * *

The Majestic Theatre at Burdett, Alberta, was destroyed by fire along with other buildings in a blaze which swept a large section of the town recently. J. H. Sandy was the owner of the theatre. His plans are indefinite yet.

* * *

Employes from the seventy-nine theatres owned by the Saenger Amusement Company of New Orleans, celebrated last week with a brilliant Carnival Ball, as one of the events of the annual Mardi Gras season, the entire affair being handled by employes of the vast Saenger circuit.

* * *

Miller Stewart, former manager of the Metropolitan Theatre, Winnipeg, has accepted a position as manager of the Strand Theatre, Pasadena, California, which is controlled by Sol Lesser.

### De Mille Exploiteer Visits Seattle

Barrett C. Kiesling, personal representative of Cecil B. De Mille, arrived in Seattle last week on a tour of advance publicity and exploitation. While here Mr. Kiesling addressed the personnel of the Jensen-Von Herberg interests and the local newspaper men, at a noon luncheon at the New Washington Hotel. He also spoke before the Lions Club, on "The Romance of Motion Pictures." While in Seattle Mr. Kiesling was the guest of George P. Endert, local manager of Famous Players-Lasky Corporation.

* * *

### To Exchange Houses Temporarily

For a six week period, the managers of the Majestic Theatre at Fort Worth, Tex., and Little Rock, Ark., will change locations, Manager O. F. Gould of Fort Worth going to Little Rock and W. A. Whatlington of Little Rock coming to Forth Worth. Why the change, no one knows.

* * *

## Exchange News

With the arrival in Kansas City last week of R. C. Cropper, special Pathe representative, a special meeting of the Pathe force was called. Mr. Cropper and Cecil Vaughan, local manager, left Wednesday for Omaha and a visit to the key towns of the territory. Mr. Cropper formerly was district manager for Universal in the Kansas City territory.

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J. P. O'Loghlin, manager of Dominion Films, Limited, Montreal, has secured bookings from Manager Howard Conover of the Imperial Theatre, Montreal, for five British pictures, "The Sign of the Four," "Harbor Lights," "Rob Roy," "The Sentimental Lord Sap" and "Mord Em'ly."

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Messrs. Henry and Guinan of Vitagraph at Dallas, Texas, made a business trip to South Texas during the week.

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The Film Exchange Girls' Association of Winnipeg, Manitoba, conducted a special dance at the Alhambra Dance Gardens, Winnipeg, on March 25 as a benefit for members of their association who were sick or out of work temporarily. Arrangements for the dance were under the direction of Sam Swartz, manager of the Rialto Theatre. There was a large attendance.

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George W. Hinton has been succeeded as branch manager of the Kansas City Hodkinson office by Charles Knickerbocker. Mr. Knickerbocker, who formerly was affiliated with Goldwyn for five years, represented that company at St. Louis, Chicago and Salt Lake City.

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Claude Ezell, personal representative of Selznick, is in Seattle visiting the local exchange. He comes from the South and has not been here in over two years.

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F. A. Tomes, Dallas, Texas, branch manager for Educational, has returned to his desk after an absence of several weeks.

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Earl S. Crait, district manager for Southern Enterprises at Dallas, Texas, has gone to New York City for a family conference.

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Hodkinson's Montreal office now has a woman who is taking care of the work of an exchange salesman in good style, Mrs. B. Druker having been appointed salesman out of the branch by Harry E. Feldstein, Montreal manager. Mr. Feldstein declares that Mrs. Druker has been obtaining results.

# SHOWMANSHIP

## Tried and Proved Music for Motion Pictures

*Let the Melodies of the Great Music Masters Lend the Magic of Their Charm to Your Program. They Have Stood the Test of Time*

*By* HERBERT K. CRUIKSHANK

WHEN a name influential in the motion picture industry is linked with the statement that the musical setting of a picture should be rated sixty per cent and the film itself only forty per cent, it is time to give some thought to orchestral presentation.

We do not agree that the film is but two fifths of the program. After all "the play's the thing," and the auxiliary entertainment can never overshadow the main show. However, as an aid to effectiveness the value of your musical setting cannot be over-rated.

Once we actually paid our way into a Broadway playhouse. The picture had everything — that should have been avoided. We may have seen worse films, but we don't remember when or where. But we sat through it all, with eyes closed—yet not asleep. Why? The music was superb. Keying a story to that orchestration we could have produced a better photoplay ourselves.

You know that all entertainment registers through the senses. There are five of them. Sight is one; the picture satisfies it. Hearing is another, and for it, "music hath charms."

It is not necessary to stick to the hearts-and-flowers type of music, or to wrack your brain for suitable modern tunes to be played during the various episodes of your current attraction. That your audience does not enthusiastically support opera or symphony is not good evidence that they are unappreciative of good music. They may never have had an opportunity to cultivate their taste for the classics.

IT has been said: "Give the people light and they will find the way." Dr. Hugo Reisenfeld, the genius who wields the baton at the Rialto and Rivoli Theatres, New York, has clearly demonstrated the ease with which fine music may be popularized. Selections from century-old scores please weekly at these theatres. Not content with introducing the public to the beauties of the more lilting Italian operas, Dr. Reisenfeld does not hesitate to select from Wagner and others whose compositions have heretofore been classed as excessively high-brow and difficult to comprehend.

Try some of the operas on your piano—pianola—phonograph, and if you cannot select parts from each which create in your mind and heart vivid pictures of every conceivable human emotion—then there is a trick in it.

If your public is not composed of deaf mutes they cannot help but be thrilled by the "tried and proved" tunefullness and expressiveness of bits from "La Boheme," "Madama Butterfly," "La Traviata," "I Pagliacci," "Cavalieria Rusticana," "Rigoletto," "Aida," "Thais." And these operas have lived for generations, they are not the purloined melodies of Broadway's commercial troubadours. Moreover, there are parts from each which your patrons will greet as old friends. Names may have escaped them, but the tunes will recall old loved memories which have been carefully laid away as scented treasures in the attics of their hearts.

The basic principle of film music must be mental suggestion—the creation of atmosphere. It must not be obstrusive, but must form an alluring background for the picture. Really, operatic music is admirably fitted to meet your requirements. Opera is drama portrayed with notes instead of words. Each deals with the eternal themes upon which motion pictures, drama, art and literature are all founded. In every opera you will find love, hate, comedy, tragedy, pastorals, storms, peace, war, happiness and heart-break. And just by listening you know just what the action must be at any point in the sequence. That is how well these masters interpreted every human emotion, each natural element.

DO you seek music for an Oriental scene? Listen to "L'Africana" or "Aida." Heart rending passion? "La Traviata" or "La Boheme." The climactic crash of tragedy? "I Pagliacci." But why continue? We have said that each opera contains music written to order for the portrayal of every possible emotion. "Tried and Proved" music. And that statement goes as it lays. Renew your acquaintance with some of them, and you will re-discover a wealth of appropriate musical background for your pictures.

The music used for recent showings of "The Birth of a Nation" is from "Peer Gynt." Part of the press book on "The Hunchback of Notre Dame" is a most carefully prepared and cued musical score. The music fitted to "Merry-Go-Round" contributed in no small measure to that picture's success. In fact, so vital is this question that no important production is without its musical complement.

The special score arranged for "The Ten Commandments" shows well how spectacular effectiveness may be increased. Music for the chariot race shot has the same tempo as "The Ride of the Valkyries." The galloping horses are heard as well as seen. The destruction of the Egyptians is registered by a tremendous crash in brass, while the scene in which Moses receives the Commandments is scored from Bruch's Third Symphony. For the London production of "The Covered Wagon," our own Fred Arundel has gone over to conduct the large orchestra specially assembled for the showing.

IT is important that you "go over" your picture with your music man—whether he be a lone pianist or organist, or conducts your orchestra of 'steen pieces. As the film is screened the music should begin pianissimo—quietly—softly, and as the story unfolds the music builds up with it until the climax is attained. Of course when the action of the picture changes the music must do likewise. But avoid an abrupt change of pace leaving one theme dangling in the air while the music dashes off into melody of an entirely different character. Dr. Reisenfeld cues his music to a fraction of a second. You can at least emulate him by giving a little additional care to synchronization.

When the continuity gives a situation where only a minute of some certain type of music is necessary, you may find brief bits suitable to any mood. These are most helpful, but do not use them consecutively where a more lengthy opus will better carry the thought. Musical settings cannot be standardized. If Harold Lloyd takes a funny fall the accompaniment may be a roll on the drum and a clash of cymbals. But if Valentino falls to a tragic death the effect of awe-stricken horror must be conveyed to the audience. A crescendo culminating in terror-inspiring strains—or impressive silence, the silence of death.

Musical background—atmosphere—call it what you will, may not be created in a hit or miss manner, anymore than Barrymore's "Beau Brummel" is achieved solely through make-up and costume. Study, selection, consultations with your musician are essential. But with attention it is possible—and easily so—to greatly enhance the entertainment value of your program.

The objective of showmanship is to sell the program to the public. To accomplish this it is necessary to present an offering which is attractive from all angles. In making your appeal to two of the five senses instead of only to the one of sight, the chances in your favor are increased by twenty per cent. Increase your program efficiency appeal by twenty per cent and the box office receipts will mount up accordingly.

### Lobbyology

#### When in Doubt—Play Opera

ALL public entertainment registers through only two of the five senses —sight and hearing. A harmonious blending of sight and sound has universal appeal. Properly co-ordinated they form a perfect union.

The picture part of your program appeals through the eye. The musical setting of that picture augments the effectiveness of your offering through its ear-appeal.

You are spending much time and money to select pictures that will attract. How much thought do you devote to the musical background?

If you are neglecting it, you are not offering hundred per cent entertainment. Adequate music—"tried and proved" melody—is easily accessible.

'MILADY, THE CARRIAGE AWAITS'
Everyone who attended the Portland, Ore., Automobile Show knew that Metro's "Scaramouche" was playing at the Blue Mouse Theatre. Manager C. C. Stuble saw to that. Yes, the girl is real

# LIBRARIES AND SCHOOLS CO-OPERATE WITH CLEVELAND THEATRES

BY all means tie-up with your public libraries on every possible occasion! In books we find the best thought of the world for all time, and libraries are frequented by a great public seeking information, enlightenment, education and entertainment. The library is an institution of no less importance than the church or the school; yet the motion picture, which has been described as "the hope of the world," take it's place shoulder to shoulder with these agencies which strive always to benefit humanity.

The Cleveland Public Library has shown the way, and the path it has blazed is certainly well-hewn. The work has been thorough. Tie-ups have been effected on "Scaramouche," "The Covered Wagon," "Where the North Begins," "The Courtship of Myles Standish," "The Hunchback of Notre Dame," "Chronicles of America," "A Boy of Flanders," "Columbus," "Beau Brummel," "David Copperfield," "The Dawn of a Tomorrow," "The Ten Commandments," "Monsieur Beaucaire" and others, with great benefit to the circulation of the library, and the attendance at the theatres showing the various pictures.

The Loew Theatres have printed a list of books allied to motion pictures on a very attractive and artistic book-mark which particularly features "The Hunchback of Notre Dame" and the Stillman Theatre. Book-marks on "Scaramouche" were distributed in the main library, twenty-seven branches and thirty school libraries in addition to the theatres.

The tie-ups are not limited to the exact volume from which the picture has been adapted. When "The Covered Wagon" came, displays of travel books and histories were arranged in the libraries together with stills and posters with the caption, "The Trail of the Covered Wagon." The fiction display poster read: "Fiction in the Time of the Covered Wagon." The novel of the "Hunchback" was published under three different titles; these are all available in French, German, Greek, Croatian and Hungarian.

The plan has been most successful in linking together the theatre, the library and the school with wonderful results for all three, and great benefit to the public.

* * *

## MABEL MAKES A HIT

The personal appearance tour of Mabel Normand has proved so successful that it is to be extended for at least ten weeks in addition to the three weeks originally planned.

Wherever Miss Normand has appeared the business of her pictures has been greatly stimulated. She has already greeted audiences in Newark and Elizabeth, N. J., Cleveland, Detroit and Philadelphia. In each case she was enthusiastically received, and John Woody, of Associated Exhibitors, may keep her on the road for thirty weeks.

BETTY IN 'MIAMI'
The publishers shelved 100,000 prints of the popular waltz to dedicate the new issue to Hodkinson's star appearing in the Alan Crosland picture "Miami"

## A SHOWMAN'S MESSAGE TO HIS PUBLIC

Here is a good will builder which may be used as a newspaper ad, be forwarded to your mailing list or fixed up to hang in your lobby.

MY CREED:

To serve the public. To make of this theatre a Headquarters of Happiness. A Haven whence all may come and find that which makes life worth while.

I cannot offer you material things. But I can feast your heart and mind on Beauty—Love — Laughter — Romance — Art — Adventure.

I believe these as necessary to your Happiness as food or clothing. And I believe that Motion Pictures provides them more satisfactorily than any other form of entertainment.

So it will always be my earnest endeavor to provide Happiness Service to every guest. That is the purpose of this theatre.

"Let all who enter here leave dull care behind." That is my motto.

I want this to be OUR theatre—yours and mine. To make it such, I need your help. Whether I please or displease you with my offerings, let me know. Won't you?

Only thus may I continue successfully to provide you with what we all seek—Happiness.

(Signed)————————

* * *

## BIOGRAPHICAL CONTEST ON FAMOUS VIRGINIANS

The Victoria Theatre, Harrisburg, Pennsylvania, successfully exploited, "The Virginian," by means of a contest conducted with the co-operation of the Harrisburg Telegraph. Silhouettes of famous Virginians appeared daily in the Telegraph for nine days prior to the opening of the picture.

These silhouettes displayed the profiles of George Washington, Woodrow Wilson, Thomas Jefferson, James Monroe, James Madison, Zachary Taylor, John Tyler, William H. Harrison—eight United States presidents born in Virginia—and on the ninth day a head of Kenneth Harlan as Owen Wister's hero.

All readers able to identify these nine famous Virginians were offered a pair of tickets to the Victoria providing a brief biography accompanied each of their answers. The interest of an essay contest was added by a further offer for the best set of biographies. The successful authors were awarded with a first prize of a Mah-Jong set, a second prize of a silk umbrella and a third prize of two dollars and a half in gold. The first two prizes were donated by local dealers and the gold piece offered by the Harrisburg Telegraph. Mats of these silhouettes can be obtained for similar exploitation.

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## 'BABY PEGGY' THOROUGHLY EXPLOITED IN HARLEM

"Baby Peggy" was very thoroughly exploited when "The Law Forbids" (Universal) played Proctors 125th Street Theatre, New York. Manager James P. Travers believes he didn't miss a trick.

Two weeks before the showing he ran a trailer, and distributed ten thousand circulars at the neighborhood schools. As a ballyhoo, a man made up as Alexander, the rooster, paraded the streets. "Baby Peggy" dolls were strung along the lobby, and a life-sized doll in a carriage propelled by a governess passed through the streets three days before opening and while playing.

There was also a special electrical display on the marquee; a large illuminated cut-out in the lobby; a "Baby Peggy" shadow box; dolls in swings bearing signs "The Law Forbids Me to Leave Here Until Sunday Night"; a big doll and two roosters with illuminated letters, and colored enlargements of stills in gold frames. Business was big all week.

# Two New House Organs Entertain and Educate

MILTON D. CRANDALL, publicity chief of the Rowland and Clark Theatres in Pittsburg, has launched a four-page newspaper for theatre patrons. It is called "The Lariat" because "it ropes them all in."

The sheet is devoted to motion picture events with special stress on films which will be shown at the firm's playhouses. Real news services have been subscribed to. "Dwig's" cartoons "School Days" appear, and the syndicated "Reflections of a Bachelor Girl" is featured on the magazine page.

The entire back page of the first issue advertised First National's "Flowing Gold" booked for the following week. The front page caption read: "We Deny We Promoted the Tea Pot Dome Scandal. Daugherty to Retire After Hearing. Rowland and Clark Theatres Not Involved." Follows a well worded article about the picture.

"Editor" Crandall made some pertinent remarks to you last week on the subject of Showmanship.

Ben Davis, Schine Theatrical Circuit, has put over the initial issue of "The Bell Ringer," a house organ with the slogan, "We Shine for Schine." Tiny tips told by this skilled showman to Schine managers are well worth your attention.

He advises that electric light bills be watched, and that meters be checked to see if they have the "creeps." Eliminate unnecessary lights. You ask people to leave their homes to see your show; make your theatre sufficiently clean, attractive, comfortable to entice them from their firesides. Be courteous and patient. These qualities go far in building good will. A good appearance when meeting your public is a valuable asset. Cleanliness and artistic displays draw favorable attention. Avoid making a bill-board of your lobby.

The coming of Spring offers an opportunity to exploit Nature. Tie-up with your florist. Give him a slide on the screen in exchange for fresh-cut flowers and potted plants. Give your theatre a seasonal touch by having flowers in the box-office, in the ushers' lapels—potted plants in the lobby. Arrange a Spring Flower Show with the florist; bank the stage and lobby with plants. Give away a plant or two to the holder of the "lucky number."

Every suggestion is a good one—otherwise it would not emanate from Ben Davis. This Spring thing looks like a particularly good bet. Play it.

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## SUCCESSFUL STYLE SHOW STAGED BY SUFFOLK

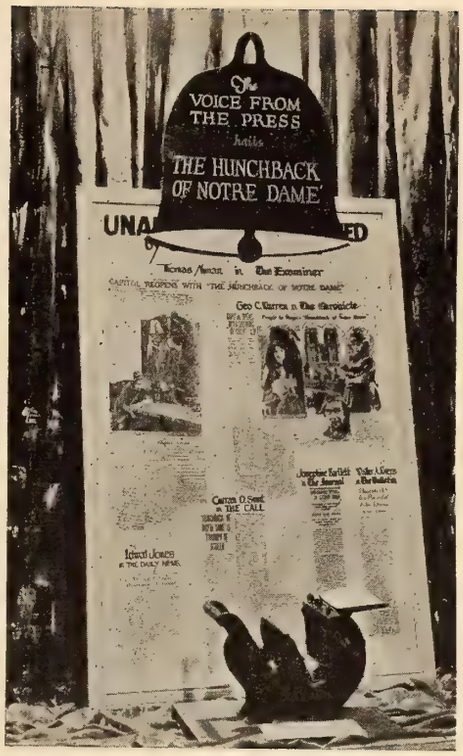
The Spring Fashion Show staged by the Suffolk Theatre, Holyoke, Mass., in connection with the Universal picture "A Lady of Quality" proved such a success that it has been determined to make a style revue one of the annual events.

In the show, styles of today were contrasted with those of the seventeenth century in a novel manner. Men and women garbed in modern attire stepped from a huge volume representing Francis Hodgson Burnett's book. Two girls in costumes of the Queen Anne period turned the pages as each living model was presented.

The next scene was out-of-doors, thus offering an opportunity for the display of the latest vogue in sport clothes. Formal dress was shown, the models being grouped about a piano, singing while the "hostess" played. Then came another parade in different costumes, and the act closed with the models bowing their ways back into the book.

Merchants who exhibited their goods bore all the expense except that incidental to the actual staging of the number. A duplicate of the book featured in the show was used as a walking street ballyhoo. A living window display tie-up was also effected, a pretty girl showing stills from the picture to the crowds that gathered before the window of a High Street book store.

The newspapers were liberal with the space allotted to advance notices, reviews and general publicity. Special stories were written by society editors about the show, the merchants who were interested gave window space and mentioned both Fashion Show and picture in their advertisements, and both stores and theatres did big business from start to finish of the run.




ATTRACTIVE ARRANGEMENT

Walker's Theatre, Santa Anna, Cal., played the Universal picture and announced the fact through this display. The idea shows some real thought

# 'Maytime' Ad Gives Advice to Lovelorn

The popularity of the opera "Maytime" from which the Preferred Picture is adapted, gave Manager Herman Lorence, Bellevue Theatre, Niagara Falls, New York, an opportunity to tie-up with the Steinway piano agency, A Steinway Duo Art was used in a specially arranged prologue, and an announcement of this fact was sent to the theatre's mailing list. In reciprocation the piano company made mention of the "Maytime" picture at the Bellevue in all local advertising.

A similar arrangement was effected with a leading furniture house which advertised the photoplay in it's newspaper copy in return for a special herald distributed by Mr. Lorence. This, when folded, read: "How to Win a Girl's Love." The inside copy advised the man to first get enough money to buy candy, roses, silk stockings, gloves, a good dinner and a high-powered motor car. He was then to call upon the girl and say: "Let's go to the Bellevue and see "Maytime," and after the show tell her: "That's just the way I love you, will you marry me?"

If she was the right kind of a girl she would say the fatal "yes," and the boy was to spend the money for furniture instead of candy and the other incidentals of courtship. If the answer was negative, he was told to put the money in the savings bank and get another girl. Not bad advice at all.

* * *

## PHOTOPLAY EDITION WILL POPULARIZE FILM

In its tie-up with Goldwyn Pictures Corporation for the combined exploitation of the film version of Elinor Glyn's "Three Weeks" and the photoplay edition of the book, the Macaulay Publishing Company has just issued one of the biggest editions ever published in its series of popular price reprints of copyright novels. The edition consists of 200,000 copies and the Macaulay Company anticipates that it will be entirely exhausted by the demand for it which will be aroused by the showing of the photoplay throughout the country.

The Macaulay Company has arranged to exploit the book on a big scale nationally at the same time that the film is shown. Booksellers will be supplied with copies of the novel, window cards and other advertising accessories at the time the picture is shown in their towns.

ORIGINAL COSTUMES WORN BY NORMA TALMADGE IN 'SECRETS'

One of two magnificent windows in Stern Brothers, New York store devoted to a most artistic display in connection with First National's picture. The portrait is a pastel by the Polish artist Modrakovska

# EXPLOITATION IDEAS

'NEVER GO THERE ANY MORE'
Atlantic Garden, an old Bowery landmark, was used for the premiere of the Universal Jewel "Fool's Highway." A corner of the lobby was reminiscent

## 'Beau Brummel' Wins at Ascot Races

At the recent Ascot Motor Speedway races in Los Angeles there was a car entered with the name BEAU BRUMMEL painted on each side. The driver, a well-known racer, was garbed exactly as John Barrymore appears in the picture. That the car should actually shoot past the stand a winner added the crowning touch to a novel stunt.

The San Francisco Bulletin carried a four-column feature story entitled: "Do You Remember San Francisco's Beau Brummels' of Yesterday." The city's old beaux were pictured and described, and many interesting anecdotes related about them. The caption under the nine portraits of these gallants of a dead day read: "The Beaux of the Days When Mrs. Eleanor Martin Reigned as Queen of Society in San Francisco."

* * *

## 'Secrets' Tie-Up in Demand

Such is the beauty of the SECRETS window display tie-up in the spacious windows of Stern's, New York department store, that two other famous merchandising establishments are anxious to yield their valuable windows. Arnold-Constable propose to use the display during their anniversary week, and it will then go over the river to Brooklyn and appear in Abraham and Straus' central window.

The accessories consist of dresses in the style worn during the periods covered by the action of the picture and some very attractive stills of Norma Talmadge.

* * *

## European Exploiteering

As the sweet young thing said when she looked at the Swedish match-box: "I thought 'matches' were made in Heaven." Well, be that as it may, the land of "tandstickerfabriks" is doing some pretty exploiteering.

During a showing of HER REPUTATION at two of the Stockholm theatres, a full page of newspaper tie-ups was obtained. The merchants combined to announce the reputation of their wares in connection with the picture.

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## Yesterday's Sons—Today's Daughters

When DAUGHTERS OF TODAY played Moss's Broadway Theatre, New York, the way was paved by using some paragraph punches prepared as special trailers. One read: "Brazen Beauties and Gilded Fools; Pride Rustling in Slithering Silk; Sweetest Joys and Wildest Woes; They're All There, Neighbor, in 'Daughters of Today.'" Another extended an invitation to "Honest John" Kelly, Berry Wall, Ward McAllister, and "the other 'boys' of twenty years ago" to meet "Daughters of Today."

Manager McDonald used a large painted sign across the front of the theatre giving a scene from the picture.

* * *

## Old Favorites Revived

Manager Simmons, of the Allen Theatre, at Akron, Ohio, engaged special singers to give a program of popular songs during his run of ON THE BANKS OF THE WABASH, the J. Stuart Blackton production, which was inspired by Paul Dresser's famous lyric. He also exploited the picture with the aid of the local music store which made a feature of this record during the run of the picture.

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## Mary Names Song

"Love Has a Way" is the title Mary Pickford gave the theme melody to be used in DOROTHY VERNON OF HADDON HALL. The music was composed by Victor Schertzinger, film director and writer of many musical hits including the recent sensation "Marcheta."

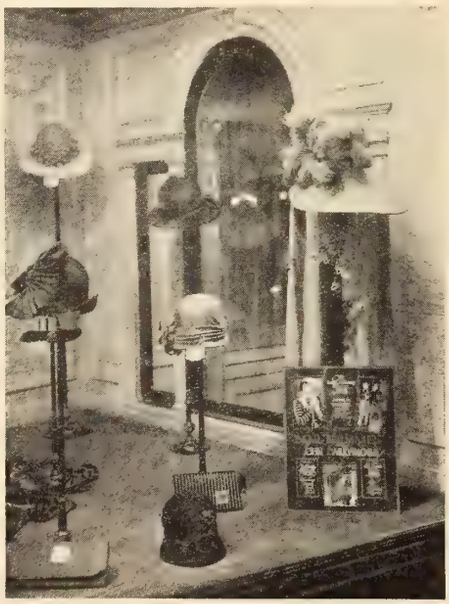
The number is being featured in a country-wide campaign, and is being well received. In Chicago seventeen theatres are using slides several weeks before the showing, and also featuring the music, thus creating interest in both film and song.

* * *

## A Trolley Without Tracks

A truck plastered on three sides with Warner Brothers' lithographs got some nice publicity for CONDUCTOR 1492 during the showing at the Rialto and Benenson Theatres, New York, and the Rialto in Brooklyn.

On the sides two twenty-four sheets gave the truck the appearance of a street car, while a six sheet on the rear showed Johnny Hines as conductor. A gong sounding like a street car bell rang when the car was in motion and the managers of all three theatres rang up plenty of fares at the box office.



TIE-UP COVERS CENTURY
"The Knickerbocker," a smart Times Square hat shop showed a still of 1824 hat styles for comparison with the 1924 vogue, in one of the many tie-ups on Warner Brothers' "Beau Brummel"

BIG PUNCH IN ONE LINE
This is how Dewey Mousson, Knickerbocker Theatre, Nashville, Tenn., put over First National's picture. At night the sign was well illuminated

## Skins for 'Slaves'

A large skin, indirectly illuminated from above, was part of Manager Fred Normand's lobby display for his showing of Goldwyn's SLAVE OF DESIRE, based upon Balzac's famous novel "The Magic Skin."

Before the skin was a small sign reading: "Are you a slave for love, pleasure, fame, money, youth?" and three miniature cut-outs of figures costumed as in the picture. Imitation skins, with the title printed on them, were on the doors leading into the auditorium.

* * *

## 'It's an Ill Wind'

A big fire in Green Bay, Wis., recently gave the fire department an opportunity to display it's heroism. As it happened, Harry Hadfield had booked "Hook and Ladder" for his Grand theatre. The rest was easy. With the papers full of the fire story and the bravery of the firemen who had saved life and property in zero weather, the public readily responded to his announcement of the fire fighting film.

* * *

## Hunches for 'Hunchback'

In Pueblo, Colo., the Sunville and Purity Bakeries carried large banners on their trucks and inserted matinee reduced rate coupons in loaf wrappers during the showing of the HUNCHBACK OF NOTRE DAME at the Auditorium Theatre. In other cities "Hunchback" chocolate bars have made a hit. Also specially baked "Hunchback' loaves of bread.

* * *

## Streets of Cairo

With only time for an overture and a production number to precede THE SONG OF LOVE, Guy Kenimer, Jacksonville, Fla., decided on a snappy Oriental dance. Following the overture, came an interior Oriental scene —dancer discovered reclining on couch—background an Oriental rug. On both sides of the stage were standard incense burners—with lots of incense. A gauze scrim hung in front of the set. The lights were in red and blue.

The scrim was raised and as the music picked up, the dancer did her number ending in the same posture in which she was discovered. The scrim was lowered as the lights dimmed, and the first few feet of main title were shot on the scrim as the screen was lowered from behind.

Kenimer declares that two ancient "sugar daddies" liked the program so well that they insisted on hunting him up at the box office after the show and paying again for their seats. Can you beat it?

WHY not submit a list of "Tried and Proved" pictures to your audience and have them vote on what ones they would prefer to see? The three pictures polling the heaviest votes may then be shown with a guaranteed attendance. The names and addresses of the persons balloting may be added to your mailing list so that they will be advised when their choice in pictures is to be viewed.

* * *

AN original theatre front idea was used by a Swedish playhouse on "The Isle of Lost Ships." A large, modern ocean liner was cut out and placed above one side of the entrance. On the other side was a medieval sailing vessel. Two connecting arrows pointed to a map locating "The Isle."

*A "TRIED AND PROVED" attractor for a "Tried and Proved" Picture. Lenore looks a dead shot, but exhibitors brag big cash business and no "Annie Oakleys."*

MANAGER CLIFF DENHAM received thirty replies to this advertisement appearing in a Victoria, B. C., paper: "A Temporary Husband—Young girl, 22 years of age, attractive, must marry within week. Will pay well any man who marries her, but he must leave her after the ceremony. Prefer gentleman of good breeding but one who does not expect to live longer than a week. P. O. Box 1000."

On Friday prior to opening another advertisement was inserted. This time: "Found—A Temporary Husband—He'll be at the Royal Theatre four days commencing Monday." With the exception of the thirty applicants every one thought this idea a "pip."

Out at Long Beach, Cal., Frank Browne, of the Liberty Theatre, placed a figure on a stretcher in his lobby, placarded with "He Split His Sides Laughing at 'Her Temporary Husband.'"

* * *

USEFUL and inexpensive advertising is at a premium. If you can tie-up your advertising with some practical idea you add to the length of its service and its value to you.

# ADVERTISING AIDS

Have you considered such trifles as pencils suitably marked; diaries covering a month and featuring your attractions each week; paper napkins distributed to popular lunchrooms, soda fountains, or for church suppers or club luncheons, bearing your copy on the corner visible when the napkin is folded? What about advertising your theatre on a time schedule of the street cars or elevated line passing near you? And marking the cars which will arrive at your theatre about show time.

* * *

IN a novel advertisement used by C. G. Behrens, manager of the Family Theatre, Davenport, Iowa, for his engagement of "Sporting Youth," the Universal Jewel starring Reginald Denny, a "Straight-from-the-Shoulder-Talk" by Carl Laemmle was revamped. The article was headed: "Sporting Youth Without a Flask" and told of the production of a picture of today's younger generation without a single whisky flask or any other objectional feature.

Mr. Behrens ran the article as though it had been addressed to him, personally by Carl Laemmle. The layout and composition was similar to that used in the Universal Weekly with the exception that it was run in two columns instead of three.

# WHAT IS IT?

**JOTS**

**Not a candy but it will "tickle your taste" just the same**

**JOTS**

**cannot be eaten but it's a delectable dish to serve up to yourself and friends.**

**JOTS**

**will refresh the tired business man and give the gentleman of leisure something to think about!**

**JOTS**

**will dispel blues, boredom and indifference. And it doesn't come in a capsule!**

*THIS is how Dick Nolen, Seymour, Ark., aroused interest in his showing of the F. B. O. picture "Judgment of the Storm." Newspaper readers were all "het up" before the Nolen Theatre finally told the answer.*

THE box office value of tie-ups with local organizations cannot be over emphasized. It should not be difficult to arrange special nights for every society from the Elks to the Epworth League—from the K. K. K. to the Y. M. H. A.

Sell them tickets at box office prices and let them get what they can for the cause in which they may be interested. Arrange with them to augment your program with local talent volunteered from their ranks. Make your show theirs too. Co-operate with them for a real gala night.

* * *

IT has been said that America is a nation of bargain hunters. Whether or not this is true so far as you are concerned may be easily determined by having a bargain day once a month—or at any stated interval.

The idea would be to issue tickets in booklets giving fifteen tickets for the price of twelve. A hundred catch lines will suggest themselves to you. For instance: "Get three more for the price of twelve."

* * *

THE management of the Auditorium Theatre in Winston-Salem, N. C., gave a series of questions relative to American history for use in connection with the showing of "Little Old New York," and tied this up with a double-page spread of commercial advertising which appeared in two issues. The first, contained the questions about American historical events, one question being published in each ad. In the next, the questions were repeated and the answers given.

Merchants were interested in this tie-up through the free tickets that were offered to them for distribution to the first four persons who took the correct answers to the firm in whose advertisement the question appeared. Fifty-two tickets were given away and the names of the winners were published in the Winston-Salem Journal.

*AN array of advertisements that have proven pulling power for Paramount pictures. Each is attention-compelling, and they are all "tried and proved" efforts of expert copy creators.*

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S Wood | Paramount | 5.960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7.500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6 000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6 000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6 000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Silent Partner | Moore-Joy | Maigne | Paramount | 5,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8 000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J De Grasse | First Nat'l | 7 000 |
| Times Have Changed | William Russell | James Flood | Fox | 5 000 |
| To the Last Man | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Universal | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Niblo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Beaten | Jack Livingston | Inde. Pict. | | |
| Big Dan | Jones-Nixon | Fox | 5.934 | Dec. 8 |
| Bill | | Red Seal | 5.000 | |
| Country Kid | Barry | Warners | 5.686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | First Nat'l | 6.000 | |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5.787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | Inde. Pict. | | |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | Fox | | |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | Warner | 7.500 | Dec. 29 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lonez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Ponjola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Shattered Faith | Special Cast | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Independ. Pict. | | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | |
| Beau Brummel | John Barrymore | Warner | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Inde. Pict. | | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Walter Hiers | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | | |
| Galloping Gallagher | Fred Thomson | F. B. O. | | Apr. 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| Greed | Special Cast | Gold-Cos. | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | | Apr. 5 |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | | |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | | |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | | | |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | | |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | | |
| Two Fisted Tenderfoot | Franklyn Farnum | Inde. Pict. | | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| What 3 Men Wanted | Miss DuPont | Inde. Pic | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | | |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | | |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Excitement | Laura La Plante | Universal | | |
| Girl Shy | Harold Lloyd | Pathe P. | | |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgoten Wife | Madge Bellamy | F. B. O. | | |
| King of Wild Horses | Special Cast | Pathe P. | | |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Me'ro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Henworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |

## Current Production Chart

| | | | | |
|---|---|---|---|---|
| Second Youth | Special Cast | Gold.-Cos. | | April 6 |
| Silent Stranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| True As Steel | Aileen Pringle | Goldwyn | | April 20 |
| Woman on the Jury | Special Cast | First Nat'l | | |
| Women Who Give | Special Cast | Metro | | |
| $20 a Week | George Arliss | Selznick | 5,990 | |

### MAY

| | | | | |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Babbit | Special Cast | Warner Bros. | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| Cytherea | Stone-Rubens | First Nat'l | | |
| Clay of C'lina | Rawlinson | Universal | | |
| Desperate Advenure | Franklyn Farnum | Ind. Pic. | | |
| For Sale | Corrine Griffith | First National | | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Moral Sinners | Dorothy Dalton | Paramount | | |
| Men | Pola Negri | Paramount | | |
| Rejected Woman, The | Rubens-Nagel | Gold.-Cos. | | May 4 |
| Right of the Strongest | E. K. Lincoln | Selznick | 6,240 | |
| Riders Up | | Universal | 5,000 | |
| Swords and Plowshares | Carr-J. Waker | F. B. O. | | |
| Storm Daughter, The | Special Cast | Universal | | May 5 |
| Untamed Youth | | F. B. O. | | |
| White Moth | LaMarr-Tearle | First Nat'l | | |

### JUNE

| | | | | |
|---|---|---|---|---|
| Calibre Forty-Five | Franklyn Farnum | Inde. Pict. | | |
| Fools in the Dark | George O'Hara | F. B. O. | | |
| Helen's Babies | Baby Peggy | Principal | | |
| Mist in the Valley | Ames-Dennes | Hepworth | | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ragged Messenger | | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Those Who Dance | Special Cast | First National | | |

## Short Subject Releases

### PATHE

| Title | Star | | Release Date |
|---|---|---|---|
| An Ideal Farm | Aesop Fable | 2,500 | April 27 |
| April Fool | Roach | 2,000 | April 20 |
| A Trip to the Pole | Aesop Fable | 1,500 | May 18 |
| Big Moments from Little Pic. | Will Rogers | 2,000 | Mar. 30 |
| Birds of Passage | | 3,000 | |
| Black Oxfords | Mack Sennett | 2,000 | May 18 |
| Bottle Babies | Spat Family | 2,000 | May 18 |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| Commencement Day | Our Gang | 2,000 | May 4 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Flickering Youth | Mack Sennett | 2,000 | April 27 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Fishin' Fever | Sportlinght | 1,000 | May 18 |
| Friend Husband | Pollard | 2,000 | April 5 |
| Gateway to the West | Chronicles | 3,000 | April 20 |
| Get Busy | Roach | 1,000 | April 27 |
| Hard Knocks | Charles Chase | 1,000 | April 6 |
| High Brow Stuff | Will Rogers | 2,000 | April 27 |
| Hit The High Spots | Spat Family | 2,000 | April 20 |
| Homeless Pups | Aesop Fables | 2,500 | May 4 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Love's Detour | Charles Chase | 2,000 | Mar. 23 |
| Near Dublin | Roach | 2,000 | May 11 |
| North of Fifty-Fifty | Dippy Do Dad | 1,000 | May 11 |
| One At a Time | Roach | 1,000 | April 20 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| Out of the Storm | Leatherstocking | 2,000 | May 11 |
| Paleface Law | Leatherstocking | 2,000 | April 13 |
| Publicity's Pays | Roach | 1,000 | May 4 |
| Ransom | Leatherstocking | 2,000 | April 20 |
| Rivenoak's Revenge | Leatherstocking | 2,000 | May 4 |
| Running Wild | | 1,000 | April 5 |
| Seeing Things | | 2,000 | April 5 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Sporting Speed | Sportlight | 1,000 | May 4 |
| Sun and Snow | Sportlight | 1,000 | April 20 |
| The Betrayal | Leatherstocking | 2,000 | April 27 |
| The Champion | Terry Cartoon | 1,000 | Mar. 29 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Guest | Nigh Smith | 1,000 | April 27 |
| The Hollywood Kid | Mack Sennett | 2,000 | April 20 |
| The Jealous Fisherman | Aesop Fable | 2,500 | May 18 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |
| The Panther | Leatherstocking | 2,000 | May 18 |
| The Pilgrims | Chronicles | 3,000 | May 18 |
| The Swift and Strong | | 1,000 | April 5 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |
| When Winter Comes | Aesop Fables | 2,500 | May 11 |
| Wolfe and Montcalm | | 3,000 | Mar. 22 |

### EDUCATIONAL

| | | | |
|---|---|---|---|
| Bargain Day | Bowes-Smith-Vance | 1,000 | Mar. 30 |
| Barnum Junior | Johnnie Fox, Jr | 2,000 | Mar. 30 |

## Short Subject Releases

| | | | |
|---|---|---|---|
| Cave Inn | Bowes-Smith-Vance | 1,000 | Mar. 16 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Dusty Dollars | Sid Smith | 1,900 | Mar. 27 |
| Family Life | Mermaid | 2,000 | Mar. 30 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| Getting Gertie's Goat | Dorothy Devore | 2,000 | Mar. 9 |
| Haunted Hills | | 1,000 | Feb. 23 |
| Haunted Villa | Wilderness Tales | 1,000 | Mar. 9 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Homemaker, The | | 1,000 | Feb. 2 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Killing Time | Lloyd Hamilton | 2,000 | Mar. 27 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Long Ago | | 1,000 | Mar. 8 |
| Lon Some | Lloyd Hamilton | 2,000 | Mar. 27 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| New Sheriff | Poodles Hanneford | 2,000 | Mar. 16 |
| Oh Captain | Smith-Bowes-Vance | 1,000 | Mar. 2 |
| Old Friends | | 1,000 | Feb. 16 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| The Fly | | 1,000 | Mar. 25 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |
| Wide Open | Lige Conley | 2,000 | Mar. 2 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Bandit Raiders | Chap. 7 "Fast Express" | 2,000 | April 21 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Fast Express | | 15 episodes | Feb. 23 |
| Film Memorial to W. Wilson | | 1,000 | Feb. 16 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Girls Will Be Girls | | 2,000 | Feb. 2 |
| Green Grocers | Slim Summerville | 1,000 | April 21 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hats Off | | 2,000 | Feb. 9 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Marry When Young | Neely Edwards | 2,000 | |
| Miscarried Plan | | 2,000 | Feb. 2 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Politics | Slim Summerville | 1,000 | April 28 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Society Sensation | | 2,000 | Mar. 1 |
| Sons-in-Law | Jack Earle-McCoy | 2,000 | Mar. 5 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| Swing Bad the Sailor | Billy Sullivan | 2,000 | Mar. 8 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Tough Tenderfoot | | 2,000 | Feb. 22 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Western Skies | Jack Mower | 2,000 | |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |

### FOX

| | | | |
|---|---|---|---|
| A New England Farm | Educational | 1,000 | Mar. 30 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Feathered Fisherman | Educational | 1,000 | Mar. 16 |
| He's My Pal | Imperial | 2,000 | April 6 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Slippery Decks | Educational | 1,000 | April 13 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| The Weakling | Sunshine | 2,000 | Feb. 10 |

### CENTURY

| | | | |
|---|---|---|---|
| A Lofty Marriage | Earle-Murdock | 2,000 | April 15 |
| Checking Out | "Pal" | 1,000 | April 12 |
| Hit Him Hard | Earle-McCoy | 1,000 | April 12 |
| Preety Plungers | Cent. Follies Girls | 1,000 | April 12 |
| The Racing Kid | Buddy Messenger | 2,000 | April 12 |

### STANDARD CINEMA

| | | | |
|---|---|---|---|
| A Fishy Tale | Jimmy Aubrey | 2,000 | Feb. 1 |
| A Scarey Night | Jimmy Aubrey | 1,000 | May 1 |
| Ancestors | Colonel Heeza Liar | 1,000 | Mar 1 |
| Colonel Heez Liar's Knighthood | Bray | 1,000 | April 1 |
| Hollywood Comedies | Chester Conklin | 2,000 | Feb. 15 |
| Just a Litte Late Club | Bruce Barton | 1,000 | Mar. 15 |
| Mayserious Case, The | Colonel Heeza Liar | 1,000 | Feb. 1 |
| One Day in Hollywood | Chester Conklin | 2,000 | April 15 |
| The Mechanic | Jimmy Aubrey | 1,000 | April 1 |
| The Sky Pilot | Bray | 1,000 | May 1 |
| The Bishop of Hollywood | Chester Conklin | 2,000 | April 15 |
| The Lunatic | Jimmy Aubrey | 2,000 | Mar. 1 |
| Unhappy Husbands | Bruce Barton | 1,000 | Feb. 15 |

### VITAGRAPH

| | | | |
|---|---|---|---|
| Horseshoes | Larry Semon | 2,000 | Dec. 22 |
| Lightning Love | Larry Semon | 2,000 | Nov. 17 |
| Modern Banking | Urban Classic | 1,000 | Dec. 22 |
| Newsprint Paper | Urban Classic | 1,000 | Dec. 22 |
| The Gown Shop | Larry Semon | 2,000 | Nov. 17 |
| The Last Stand of Red Man | Urban Classic | 1,000 | Dec. 29 |

# Coming Productions

| Features | Star | Distributor |
|---|---|---|
| Adorable Scofflaw, The | Bow-Harlan | Preferred |
| After a Million | Kenneth McDonald | Sunset Prod. |
| Against the Grain | Special Cast | First National |
| Age of Innocence, The | Special Cast | Warner Bros. |
| Alaskan, The | Thomas Meighan | Paramount |
| Alibi, The | Special Cast | Vitagraph |
| Along Came Ruth | Viola Dana | Metro |
| America | Special Cast | United Artists |
| An Old Man's Darling | Laura La Plante | Pathe |
| Another Scandal | Special Cast | Paramount |
| Arab, The | Special Cast | Metro |
| Arizona Express | Charles Jones | Fox |
| Aren't We All | | Paramount |
| Back of the Beyond | | Grand-Asher |
| Baffled | Franklyn Farnum | Independent Pic. |
| Bag and Baggage | Special Cast | Selznick |
| Bandolero | Special Cast | Goldwyn- Cos. |
| Barbara Freitchie | Special Cast | First National |
| Beast, The | Special Cast | Fox |
| Beggar of St. Sulpice, The | Special Cast | Vitagraph |
| Beggars on Horseback | Blue-Prevost | Warner Bros. |
| Ben Hur | Special Cast | Goldwyn-Cos. |
| Between Friends | Special Cast | Vitagraph |
| Beyond the Last Frontier | Special Cast | Paramount |
| Bird of Paradise, The | Special Cast | First National |
| Backmail | Special Cast | Universal |
| Bluff | Ayres-Moreno | Paramount |
| Boden's Boy | Special Cast | Hepworth Dist. |
| Boomerang, The | Special Cast | Preferred Pic. |
| Border Intrigue | Franklyn Farnum | Indep. Pict. |
| Borrowed Husbands | Florence Vidor | Vitagraph |
| Bread | Special Cast | Metro |
| Breaking Point, The | Special Cast | Paramount |
| Breath of Scandal, The | Special Cast | Preferred Pic. |
| Broken Barriers | Special Cast | Metro |
| Buddies | Marion Davies | Cosmo |
| Butterfly | Virginia Valli | Universal |
| Captain January | Baby Peggy | Principal Pic. |
| Cause for Divorce | Special Cast | Selznick |
| Circe | Mae Murray | Metro |
| Circus Rider, The | Charles Jones | Fox |
| Claim No. 1 | Special Cast | Universal |
| Clean Heart | | Vitagraph |
| Code of the Sea | Rod La Rocque | Paramount |
| Confidence Man, The | Thomas Meighan | Paramount |
| Covered Trail, The | J. B. Warner | Sunset Prod. |
| Courage | Franklyn Farnum | Indep. Pict. |
| Crash, The | Special Cast | Vitagraph |
| Damaged Hearts | Special Cast | F. B. O. |
| Dawn of a Tomorrow | Special Cast | Paramount |
| Desert Rose, The | Harry Carey | Hodkinson |
| Discontented Husbands | Special Cast | C. B. C. (S. R.) |
| Dorothy Vernon of Haddon Hall | Mary Pickford | United Artists |
| Dollar Down | Ruth Roland | |
| Dollar Mark, The | Mildred Harris-Fraser | F. B. O. |
| Driftwood | Elaine Hammerstein | Truart |
| Druscilla With a Million | Special Cast | Film Book Offices |
| Dust in the Doorway | Special Cast | First National |
| Enemy Sex, The | Betty Compson | Paramount |
| Extra Man, The | | Universal |
| Face to Face | Viola Dana | Metro |
| Faint Perfume | Special Cast | Preferred |
| Fair Week | Special Cast | Paramount |
| Feet of Clay | L. Joy-R. La Rocque | Paramount |
| Fighting Tylers, The | Special Cast | Hal. Roach |
| Fine and Dandy | Tom Mix | Fox |
| Fire Patrol, The | Madge Bellamy | Chadwick Pic. |
| Fires of Fate | | Truart (S. R.) |
| First Violin, The | | Grand-Asher |
| Flames of Romance | Special Cast | |
| Flattery | Special Cast | C. B. C. |
| Fool, The | Special Cast | Fox |
| Forbidden Lover, The | Special Cast | Selznick |
| Forgive and Forget | Special Cast | C. B. C. (S. R.) |
| Forty-Horse Hawkins | Hoot Gibson | Universal |
| Furnace of Life, The | | Grand-Asher |
| Getting Her Man | Special Cast | Gerson Pic |
| Girl in the Limousine | Larry Semon | Truart |
| Good Bad Boy, The | | Principal Pic. |
| Good Men and Bad | Special Cast | F. W. Kraemer |
| Goof, The | Special Cast | First National |
| Guilty One, The | Agnes Ayres | Paramount |
| Haunted Hours | Olive Hammerstein | Fred Welhl Prod |
| Hearts of Oak | | Fox |
| Helen's Babies | Baby Peggy | Principal Pic. |
| Hill Billy, The | Jack Pickford | Allied P. & D. |
| Hook and Ladder | Hoot Gibson | Universal |
| Hoosier Schoolmaster | Henry Hull | Whitman-Bennett. |
| How to Educate a Wife | Special Cast | Warner Bros. |
| Human Mill, The | Special Cast | Metro |
| Hunted Woman, The | | Fox |
| Icebound | Dix-Wilson | Paramount |
| In Fast Company | Richard Talmadge | Truart |
| In The First Degree | Special Cast | Paramount |
| Inner Sight, The | Kirkwood-Lee | Hodkinson |
| Innocence | Anna Q. Nilsson | C. B. C.-S. R. |
| Innocent | Special Cast | Universal |
| Inside Story, The | | Paramount |
| It Is the Law | Special Cast | Fox |
| It's a Boy | Special Cast | Weber and North |
| Jack O' Clubs | Herbert Rawlinson | Universal |
| Janice Meredith | Marion Davies | Goldwyn-Cos. |
| King, The | Adolph Menjou | Paramount |
| King of Wild Horses | "Rex" | Pathe |
| Last Frontier, The | Special Cast | First National |
| Leave It to Gerry | Special Cast | C. C. Burr |
| Lend Me Your Husband | Doris Kenyon | Grand-Asher |
| Let's Go | | F. B. O. |
| Listen Lester | Special Cast | Phil Goldstone |
| Lone Fighter, The | J B. Warner | Sunset Prod. |
| Lost | Special Cast | F. B. O. |
| Love Pirate, The | Carmel Myers | F. B. O. |
| Lover's Lane | Special Cast | Warner Bros. |
| Love Trap, The | Special Cast | Grand-Asher |
| Loyalties | Special Cast | Fox |
| Man Who Came Back, The | | Fox |
| Madame Satan | Theda Bara | |
| Mademoiselle Midnight | Mae Murray | Metro |
| Man From Wyoming, The | Jack Hoxie | Universal |
| Manhandled | Gloria Swanson | Paramount |
| Mansion of Aching Hearts | Special Cast | Preferred Pic. |
| Man Who Sold Himself | Richard Dix | Paramount |
| Mark of Cain | John Gilbert | Fox |
| Mary Anne | | Pathe |
| Mary the Third | Eleanor Boardman | Goldwyn-Coc. |
| Men | Pola Negri | Paramount |
| Montmarte | Pola Negri | Paramount |
| Merton of the Movies | Glenn Hunter | Paramount |
| Miami | Betty Composn | Hodkinson |
| Missourian, The | Reginald Denny | Universal |
| Misunderstood | Special Cast | First National |
| Monsieur Beaucaire | Rudolph Valentino | |
| Mountebank, The | Torrence-Nilsson | Paramount |
| Moral Sinner, The | Dorothy Dalton | Paramount |
| My Ladies' Lips | | Preferred |
| My Man | Special Cast | Vitagraph |
| Never Say Die | Douglas McLean | Asso. Exhib. |
| Next Corner, The | Tearle-Mackail | Paramount |
| No More Women | M. Moore-Bellamy | Allied P. & D. |
| North of 36 | Special Cast | Paramount |
| One Law For the Woman | Harris-Landis | Vitagraph |
| One Night in Rome | Laurette Taylor | Metro |
| Open Places | John Lowell | John Lowell |
| Other Men's Daughters | Special Cast | Grand-Asher |
| Out of the Dark | Special Cast | Goldwyn-Cosmo. |
| Outline of History | | J. R. Bray |
| Painted Woman, The | Kirkwood-Lee | Hodkinson |
| Passionate Adventurer | Alice Joyce | Selznick |
| Peter Pan | Pauline Garon | Paramount |
| Plugger, The | Special Cast | Fox |
| Pony Express | Special Cast | Universal |
| Potash and Perlmutter in Hollyw'd | Bernard-Carr | First National |
| Racing Luck | Monte Banks | Grand-Asher |
| Relativity | Alma Rubens | Goldwyn-Cosmo. |
| Restless Wives | Doris Kenyon | Mastodon |
| Ridgeway of Montana | Jack Hoxie | Universal |
| Roles | Agnes Ayres | Paramount |
| Romola | Gish Sisters | Inspiration |
| Rose of the Ghetto | Marie Prevost | Warner Bros. |
| Rough Ridin' | Buddy Roosevelt | Approved Pictures |
| Sands of Time | Special Cast | First National |
| Secrets | Norma Talmadge | First National |
| Sheriff of Tombstone | Fred Thomson | Monogram Pic. |
| Signal Tower, The | Special Cast | Universal |
| Singer Jim McKee | William S. Hart | Paramount |
| Sinners in Heaven | Special Cast | Paramount |
| Skyline of Spruce, The | Special Cast | Universal |
| Slow as Lightning | Kenneth McDonald | Sunset Prod. |
| Southern Love | Betty Blythe | |
| Stepping Lively | Richard Talmadge | Truart |
| Stolen Hearts | Herbert Rawlinson | Universal |
| Strange Woman, The | Shirley Mason | Fox |
| Stranger, The | Special Cast | Paramount |
| Strathmore | | Fox |
| Superstition | De la Motte-Bowers | Creative Prod. |
| Take It or Leave It | Leatrice Joy | Paramount |
| Taming of The Shrew | Bebe Daniels | Principal Pic. |
| Tarnish | May McAvoy | Paramount |
| Tarzan and the Golden Lion | Elmo Lincoln | Grand-Asher |
| Tenth Woman, The | Special Cast | Warner Bros. |
| Tess of the D'Urbervilles | Special Cast | Goldwyn-Cosmo. |
| Ten Commandments | Special Cast | Paramount |
| The Plunderer | Mayo-Brent | Fox |
| Thief of Bagdad, The | Douglas Fairbanks | United Artists |
| Three O'Clock in the Morning | Constance Binney. | C. C. Burr |
| Trouble Shooter, The | Tom Mix | Fox |
| Throwback, The | Pat O'Malley | Universal |
| Treasure Canyon | J. B. Warner | Sunset Prod. |
| Tree in the Garden | Special Cast | Goldwyn-Cosmo. |
| Triflers, The | Special Cast | Preferred Pic. |
| Triumph | Special Cast | Paramount |
| Trouble Shooter, The | Tom Mix | Fox |
| Virtuous Crooks | H. Rawlinson | Universal |
| Virtuous Laws | Special Cast | |
| Visions | | United P. & D. |
| Wanted by the Law | J. B. Warner | Sunset Prod. |
| Wanderer of the Wasteland | | Paramount |
| Wandering Husbands | Kirkwood-Lee | Hodkinson |
| Wanted by the Law | J. B. Warner | Sunset Prod. |
| Warrens of Virginia | | Fox |
| Way of All Flesh | | Grand-Asher |
| Way of a Man | Special Cast | Pathe |
| Weavers, The | | Goldwyn-Cosmo. |
| Week End Husbands | A. Rubens-M. Love | Equity |
| Welcome Stranger | Special Cast | |
| Westbound | J. B. Warner | Sunset Prod. |
| Western Vengeance | Franklyn Farnum | Indep Pict. |
| What Shall I Do | Dorothy Mackail | Hodkinson |
| When Johnny Comes Marching Home | Special Cast | Universal |
| When a Woman Reaches Forty | | Preferred |
| Whipping Boss, The | Special Cast | Monogram |
| Wildcat, The | | Paramount |
| Wise Son, The | Special Cast | Universal |
| Women Who Give | Frank Keenan | Metro |
| Woman Between Friends, A | Special Cast | Vitagraph |
| Worldly Goods | Leatrice Joy | Paramount |
| Write Your Own Ticket | Thomas Meighan | Paramount |
| Women Who Give | Special Cast | Metro |
| Yoke, The | Special Cast | Warner Bros. |
| You Can't Live on Love | Reginald Denny | Universal |
| Youth to Sell | | C. C. Burr |

# THE MODERN THEATRE

SEATTLE'S GREY GOOSE THEATRE, DESIGNED BY E. W. HOUGHTON

# The Modern Laboratory and its Problems

***A Common Sense Talk by an Expert in Film Work, from the Making of the Raw Stock to the Finished Product on the Screen***

*By* BERT WARD

*General Manager Claremont Laboratories, Inc.*

THERE is distinct individuality in motion picture laboratory work, and the work of a producer can be enhanced or depreciated by the laboratory doing the release work.

While the cost of everything in motion picture production has increased many times in the last five years, the price of laboratory work has been consistently hammered down, and at present the trend seems to be to turn out the cheapest product possible. In figuring on printing, laboratories will cut prices until one has to split into hundredths of a cent. Cheapness is the outstanding cry, and it stands to reason that quality must suffer in this mad endeavor to cut—cut, and cut.

The Eastman Kodak Company recently made a radical cut in the price of film, making the price of raw stock the cheapest in the history of the industry. This cut makes it possible to produce film so cheaply that quality should not be sacrificed.

The slogan of the Claremont Laboratories is quality. An efficient technical staff is maintained to give individual attention to production. There is nothing in the way of tinting or toning that we will not do. We do not use developing machines. Developing machines cut down expense tremendously. Personally, I cannot see how a developing machine can compete with the hand work of artists in their profession. Technically, I can see as much difference as exists between a beautiful, hand painted picture and a lithographic reproduction. The lithograph may be well made, but still it is a lithograph—turned out by machine.

Artistry and individuality must exist in photography, in motion pictures as well as in still plates. In still work you can go to famous photographers and pay $100 per dozen for pictures, and you know they are well worth it and you can find any number of photographers who will make photographs for five dollars per dozen.

Toning cannot be done on a developing machine, and for this reason tones that would greatly enhance the beauty of a picture are very often omitted. In addition, the film is pulled through a developing machine in thousand foot lengths over hundreds of sprockets, which, in my opinion, stretches the film and weakens it so it will not stand up as long in service.

Every time film goes through a bath it weakens the bath a little. The developer working with his eye balances his racks and in this way gets uniform quality. He may start developing in four minutes and by night time be developing in nearly five minutes. Furthermore, with a rack and tank, every rack going out carries with it a quantity of developer which is replaced with fresh developer.

In a rank and tank there is constant agitation of the developer. The ingredients of a developer bath differ greatly in gravity, and in a compartment without agitation have a tendency to stratify. I think it will be found that producers giving attention to the quality of the photography of their pictures are having their work done in laboratories that do it by hand, and not by machine.

It seems a pity that today when the cost of pictures runs up into the millions that producers will try to save a few dollars on a print. The average number of prints used today in the United States is one hundred. A producer naturally will not look at one hundred prints. Instead, a sample print is submitted by the laboratory, is O. K.'d by the producer, and then ninety-nine more are shipped out all over the country. The producer, of course, assumes that all the prints will look like his sample print, when as a matter of fact the sample has been very carefully developed by hand, and more carefully inspected, and the ninety-nine prints will not be so printed and handled.

I THINK it would be a good thing if laboratories were compelled to put their trademark on every print. Credit is given to the camera-man for the photography, and this is justly so. But many times the work of a high-class, competent camera-man is spoiled by a laboratory. A photographer will work out a beautiful light effect, which must be printed and toned and tinted just right to make it effective, and then will be broken-hearted when he sees a print in a theatre which has very effectively spoiled his work.

There are some producers who still say: "I want the best work in the world. How cheap can you do the best work?" This makes fair competition. But when a laboratory is asked to meet an arbitrary price for film, based on machine quality alone, that is not competition, when one is equipped to turn out film on a quality basis.

The Claremont Laboratories will meet any competition in America, based on quality, service and price. We number among our

customers producers who demand quality first. There are still a number of such producers who have not lost their heads, and who recognize quality as the paramount issue in having their work done.

If every laborator succumbed to the trend of producing cheaper photograph it would be but a short time before a real technical laboratories would pass out of existence, and then motion picture photography, instead of advancing continually, as it should, would retrograde. Cut out the human element in an art and do the work by machine and it ceases to be an art but merely a method of manufacturing. The individual touch would be lacking, and experimentation and research would be laid to rest.

Consider how it can be possible to take a picture, on which several hundred thousand feet of negative has been exposed, taken through all seasons, under various conditions, and including lighting effects and night scenes, and make that picture conform to the limitations of a machine. As a matter of fact, some scenes should be developed in a slow bath, and others in a faster bath. I have yet to see a machine which will take all these scenes, join them in sequence in thousand foot rolls, and run them through mechanically and bring forth on the screen the best there is in that negative. When such a machine is invented I will take my hat off to it very reverentially and acknowledge that I am licked.

* * *

# Theatre Equipment and Construction News

J. C. PATRICK, Crescent, Okla., has changed the name of his theatre from the Duncan Theatre to the Patrick's Theatre. He reports that business is very pleasing with him.

P. O. Jones has leased the Royal Theatre at Carrollton, Mo.

The new Moon Theatre at Tecumseh, Neb., has recently been leased by L. M. Green who will conduct same as a first class motion picture theatre.

The old Pastime Theatre, Primrose, Neb., has been re-opened under new management and policy after being closed over three months.

S. Sokols has leased the Opera House at Schuyler, Neb., for a long period of time and will present pictures as the policy.

J. G. Fountain has leased a motion picture theatre at Dunning, Neb. It will be renamed at an early date. Pictures will be the policy.

The Palace Theatre, Thomasville, N. C., owned and operated by the Thomasville Theatre Co., Inc., opened recently to a very pleasing business with pictures as the present policy. J. W. Prevo is the manager of the Palace.

The Liberty Theatre, Bellingham, Wash., is being re-modelled at a cost of $10,000. Pictures will be the new policy.

The City Council of Durham, N. C., recently was authorized to proceed with plans and to call bids for a theatre to cost around $200,000.

* * *

## CLEVELAND CONCERN BUYS FOUR WURLITZERS

The Ohio Amusement Company of Cleveland, Ohio, closed a hundred thousand dollar organ contract with G. A. Levy, District Manager of The Rudolph Wurlitzer Company. This contract includes four organs for installation in the Savoy, Knickerbocker, Denison Square and New Theatres, all located in Cleveland. The Wurlitzer (Hope-Jones) organs purchased will give the Cleveland public the finest in organ music and enable the Ohio Amusement Company to render not only high grade concerts, but to interpret to the minutest detail the action upon the screen.

ATMOSPHERIC PROLOGUE FOR 'FOOL'S HIGHWAY'

When Universal's "Fool's Highway" played the Granada Theatre of San Francisco, this appropriate and unique prologue was made part of the program. To say that it put the patrons in the proper kind of mood to appreciate the picture is merely to repeat the obvious. It offers an idea to other exhibitors

# GREY GOOSE THEATRE IS SEATTLE'S ADDITION TO SUBURBAN FIELD

***Stippled Walls and Velour Drapes Give Soft Effective Color Harmony to House***

SEATTLE'S latest addition to the suburban field, is the highly attractive Grey Goose Theatre, recently opened in the Beacon Hill district by Barrows and La Vigne. Beacon Hill has never previously had a theatre, and its residents are responding with full attendance, to the efforts made for them.

The house seats 500 persons, and is built on the ground floor plan, with rest rooms and projection booth on a mezzanine floor, reached by carpeted stairs from either end of the broad foyer. The building is of concrete construction, with brick trim across the front. It is lighted by the most modern system, with indirect fixtures on dimmers controlled from the box office, and is heated with a modern plant, giving ventilation and an even temperature.

The color scheme, as suggested by the title of the house, is of warm gray and old blue. Walls have been stippled, giving a soft color harmony that is very effective. Velour drapes at exits, across the foyer, and the stage curtain, are of old blue. Carpets are gray. Foyer and stars are being carpeted. The aisles of the auditorium are carpeted with a cork carpet. The ceiling of the auditorium is slightly arched and finished in beam effect. Four large lighting fixtures, and bracket wall fixtures give ample light and decoration. Rest rooms are furnished with wicker furniture in gray, and are finished with paneled glass windows for viewing the screen, while enjoying a smoke or rocking the baby. This is an additional feature for the comfort of patrons, that is not always found in the neighborhood house.

Projection booth is equipped with two Powers 6-B projectors with mazda equipment, Brenckert spotlight and Spencer stereoptican, furnished by the Theatre Equipment Co., also Superlite Screen. The Heywood-Wakefield chairs were installed by B. F. Shearer, Inc. E. W. Houghton was the architect and Hans Pederson the contractor.

The house was opened with a snappy program of music and brief speeches. Mayor Brown made the speech of dedication before a capacity audience. Messrs. Barrows and LaVigne issue a Grey Goose weekly bulletin of news and advertising. They began the establishment of friendly relations and a spirit of cooperation with the residents of their district, well in advance of their opening, and are justifying the splendid patronage with which they have started.

The Grey Goose Theatre, with its unmistakable atmosphere of the rural, and its suggestiveness of the English Cottage style, may well stand as a fitting model for the house that is located on the outskirts of the big city or its suburbs.

* * *

## SIXTEEN YEARS OF LENS IMPROVEMENT

An announcement from the Gundlach Manhattan Optical Company of Rochester, N. Y., throws some interesting light on the evolution of modern progress in lenses, with particular emphasis on the part this concern has played in the striving for better projection through improved lenses.

In its published brochure, the concern has this to say:

Back in 1908 when we first turned our attention to Projection Lenses most of them were imported and we found that they were uniformly poor in quality. There was only one size of small diameter with an aperture of F:4. We at once saw the possibility of a good market for better Projection Lenses which would transmit more light and we also realized the necessity for grading the focal lengths more closely so a lens could be obtained to fit the picture to the screen and also that the focal length engraved upon the mount should be accurate within a reasonable limit. Our first lenses increased the working aperture from F:4 to F:3 an improvement in illumination of 66% and in a short time we made lenses working at F:2, giving 4 times the illumination compared with F:4. Not stopping here we then introduced our No 2 size Projection Lenses at 2½ in. diameter to supply lenses of longer focal lengths giving equally good illumination and both our No. and No. 2 sizes have become standard.

While these were remarkably fine lenses we later on made another improvement in the optical quality by producing lenses with a flatter field, giving better marginal definition and these are known by trade name of Gundlach Radiant Projection Lenses.

# The Modern Operator

## ON OILING THE FILM

RECENT happenings have convinced me that the unclean state of much of the film that is returned to exchanges is for the most part due to the indiscriminate use of oil by operators.

True, every projector requires frequent oiling, but as previously pointed out in these columns, there is a vast difference between oiling and saturating. That it is practically impossible to avoid having the oil run into parts of the machine where it has no business is generally agreed, and if operators would only take the trouble to wipe the projector over after each oiling process, there would be little chance of the film coming in contact with it.

Though I have not actually seen them at it, I know that some have gone as far as to dip their fingers into oil or vaseline and apply to new film when the emulsion begins to "drag" on the runners. It is a practice for which there is no necessity, and one that should be immediately discontinued. When trouble is encountered with new film, a safe and easy remedy is to cut down a candle, and apply it to the film as it runs through the machine. In the event of emulsion sticking to the runners, it can easily be scraped off with a copper coin. Besides, most film, is waxed in the proper manner before going out.

For the protection of film against the ravages of oil and attendant grit, all that is required is a little reasonable care. Hereunder are a few rules that if faithfully observed, will do away with a whole heap of trouble.

To be properly cleaned, a machine should be dismantled. This allows the oil to penetrate properly, and, for adequate wiping before the parts are re-assembled. Even after the machine is pieced together, it should again be carefully wiped with a clean cloth. Always see too, that the projector stand is clean, and that there is no oil or grease on the floor of the box. And once more, don't bathe the machine in oil. Remember the one drop is sufficient to carry a projector through one session.

Where two machines are in use, the mechanism should be wiped over after each reel. If one machine, spare a few moments during interval to wipe it down.

Essential as oil is to the projector when used in proper quantities, it causes serious damage to film if allowed contact with it. Oil will shorten its life, for it tends to attract dust and grit, which is responsible for the scratches that cause so many of the careful operators unwarranted trouble.

Never commence oiling up after the show has commenced. It is impossible to watch the screen and at the same time direct the spout of the oil-can to its proper place. Oiling is therefore a procedure that should be performed before screening commences.

ELECTRIC SEAT FINDER

No more groping in the dark for seats when this new device, invented by Wilfred L. Guerin of New Orleans, comes into general use in theatres

## ADVERTISING VIA THE RADIO MAT SLIDE

A very clever and efficient slide service that is attracting a great deal of notice, is being distributed for Radio Mat Slide Co., by Sidney Cohen. In conjunction with the Motion Pictures Theatre Owners of America, the postal authorities have arranged for the use of the slides to put over their "shop early, mail your packages early" campaign.

This advertising method has been adopted for this purpose because of its speed and efficiency in reaching everybody. The service is so established that any desired message will be sent out in slide form within twenty-four hours after they are ordered.

This great speed and the simplicity of the arrangement (the slides are just ordinary strips with the message typewritten) suggests the possibility of a wide field of advertising through this medium in which town officials, merchants and so forth, can play a prominent part.


CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

POWERS, EDISON, MOTIOGRAPH and SIMPLEX INTERMITTENT SPROCKETS, Brand NEW, Fully Guaranteed for ONE YEAR. Each ..... $3.75

Take-up and Feed Sprockets, Powers, Simplex, Motiograph and Edison machines, New, GUARANTEED, each ..... $2.75

Plano Convex Condensers, any focus, any brand, each ..... $1.10

Menicus or Bi-Convex, any focus, any make, each ..... $2.10

Get MY PRICES ON: CINEPHOR LENSES, Film Menders, Oil Drip Pans, Heavy Duty Lugs, Projectionist Tool Sets, MAZDA EQUIPMENTS, Carbon Adapters and Savers, Radio Mat Slides, Admission Signs, Machine Oil.

10% & 15% From Regular List Prices on Parts

15 per cent discount on POWERS and Edison Parts and 10 per cent discount on Simplex and Motiograph PARTS. Every part is regular factory made parts and guaranteed for one year. Everything is sent postage PAID to any part of the United States or Canada. TERMS ARE STRICTLY CASH WITH ORDER or C. O. D.

WESLEY TROUT

P. O. Box No. 499 ENID, OKLAHOMA

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AUSTIN BRAND LAMP COLORING

Weatherproof and Waterproof

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Put up in oversized cans to permit dipping directly into the can

The Austin Chemical Company has perfected a new type of LAMP COLORING which has stood all tests and is in many ways superior to the various other lamp colorings on the market. Keith, Moss and Loew Theatres are using this coloring. The following colors are in stock; Transparent Colors: Red, Light Blue, Violet, Deep Blue, Yellow, Green, Amber. Opaque Colors: Red, Green, Blue, Orange, Canary, Sunset Glow, Milk White, Golden Glow, Amber.

EQUIPMENT DEALERS ARE INVITED TO WRITE FOR JOBBER'S PRICES.

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LOUIS SEEL, INC.
ARTISTIC ANIMATED FILMS
LEADERS — TRAILERS
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WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE
THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
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ROLL (RESERVED COUPON) FOLDED TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

# EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

# BIRDS OF PASSAGE

**Three Reels**

## *The most remarkable nature picture ever made*

*See the air dark with millions of birds; see a river fairly choked with wading water birds; see huge crocodiles living with big birds in perfect friendship; see the land of the Pharaohs as a huge Winter resort for every kind of bird you can think of!*

Bengt Berg, the celebrated Scandinavian scientist, has made a life study of the migrations of birds. Now you may see in one marvellous picture the results of years of patience. Not a person in your audiences but who will marvel at these surprising scenes.

One of the greatest mysteries in Nature is the migration of birds.

Every Spring the air is filled with feathered travellers, who, as though at word of command, start flight through space over thousands of miles and may end their journey at the Arctic Circle. In the Fall they turn back over the long and dangerous journey, heading for the sunny and welcoming South.

Pathépicture

TRADE MARK

*Prologue And Presentation Number*

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*


Cecil B. DeMille's

A modern romance bigger than "Manslaughter"—

WITH LEATRICE JOY ROD LA ROCQUE
Victor Varconi, Charles Ogle, Theodore Kosloff
Robert Edeson, Julia Faye, George Fawcett
Zasu Pitts, Raymond Hatton

SCREEN PLAY BY
JEANIE MACPHERSON
from the Saturday Evening Post
serial and novel by May Edginton

What do You get from a Real Laboratory?

The Three Features of
a Perfect Laboratory are:

SCREEN BRILLIANCY
LONG LIVED PRINTS
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*Does Your Money Get You These?*

The Standard Way
in Hollywood

# Standard Film Laboratories

*John M. Nickolaus* *S. M. Tompkins*

*Seward and Romaine Streets*
*Holly 4366*
*Hollywood, California*

Service Standard Standard Prints

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New
Entered as second-class matter Aug. 25, 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1879.

# Mary Pickford in "Dorothy Vernon of Haddon Hall"

From the romantic novel by Charles Major
Adapted by Waldemar Young

A MARSHALL NEILAN Production

Photography by Charles Rosher

## *Opens in New York May 5 at the Criterion Theatre*

**Mary Pickford's greatest and most beautiful picture, "DOROTHY VERNON OF HADDON HALL," will begin an indefinite engagement May 5 at the Criterion theatre, New York, at $1.50 top. This tremendous box-office attraction is now being booked at advanced prices for indefinite runs at leading theatres in many of the larger cities throughout the country.**

# THEY

EASTERN PRODUCTIONS, INC. PRESENT

## "The MASKED DANCER"

## "DARING YOUTH"

SACRAMENTO PICTURES CORPORATION PRESENTS
JOHN CORT'S FAMOUS STAGE SUCCESS
DIRECTED BY WILLIAM A. SEITER

## "LISTEN

B.F. ZEIDMAN PRESENTS

## "DAUGHTERS OF PLEAS

DIRECTED BY EDDIE CLINE (DIRECTOR OF "CIRCUS DAYS")
THE CAST INCLUDES
JOE BUTTERWORTH
MARY JANE IRVING
AND BROWNIE THE GREAT DOG.

B.F. ZEIDMAN

## "The GOOD

*Available now through the leading territorial distributors in your locality.*

# SPELL

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HELENE CHADWICK AND LOWELL SHERMAN

ADAPTED FROM "THE WOMAN WITH THE MASK" BY RODOLPH LOTHAR

DIRECTED BY BURTON KING

B.F.ZEIDMAN PRESENTS THE STORY OF AN UNTAMED WIFE AND A KNOWING HUSBAND

WITH BEBE DANIELS SUPPORTED BY

NORMAN KERRY - LEE MORAN - LILIAN LANGDON AND ARTHUR HOYT

DIRECTED BY WILLIAM BEAUDINE

# LESTER"

WITH

LOUISE FAZENDA EVA NOVAK

HARRY MYERS LEE MORAN

GEORGE O'HARA ALEC FRANCIS

AND DOT FARLEY

# UR E"

STARRING

MARIE PREVOST

AND MONTE BLUE

DIRECTED BY WILLIAM BEAUDINE

PRESENTS

# BAD BO Y"!

***Released through Principal Pictures Corporation***

In Production!

# Priscilla Dean

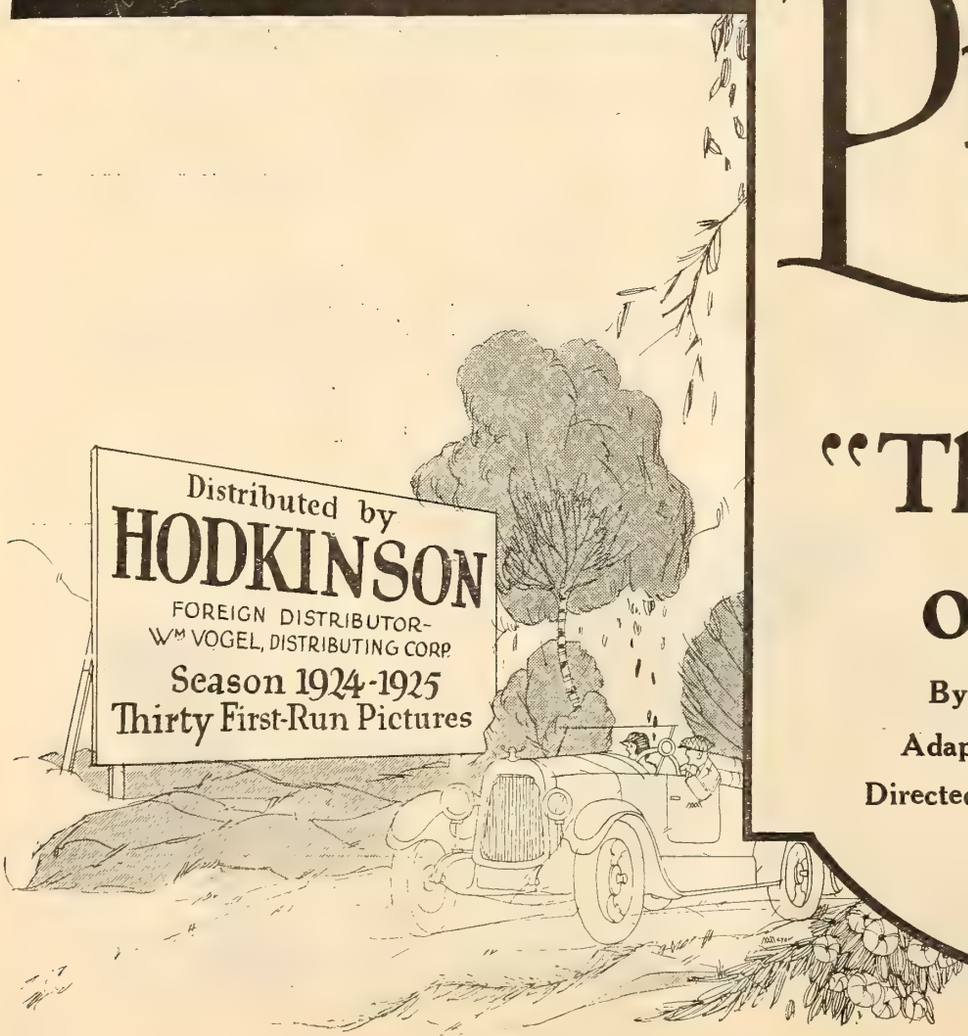
*in*

## "The Siren of Seville"

By H. H. VAN LOAN

Adapted by PAUL BERN

Directed by JEROME STORM



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Season 1924-1925
Thirty First-Run Pictures

# "Three Miles Out"

*An Irvin Willat Production*

Form 1201

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Day Message | Blue |
| Day Letter | Nite |
| Night Message | N L |
| Night Letter | |

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT  GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

| CLASS OF SERVICE | SYMBOL |
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| Day Letter | Nite |
| Night Message | N L |
| Night Letter | |

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

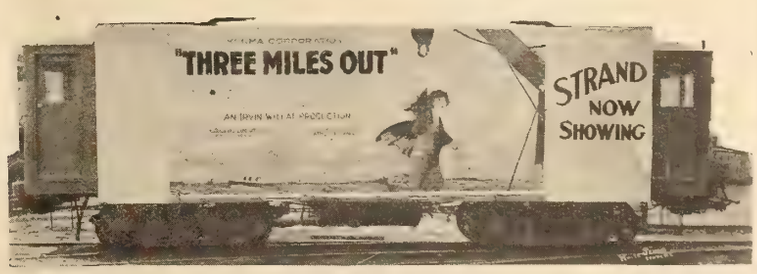
RECEIVED AT 54 WEST 45TH STREET NEWYORK  SCHENECTADY NY APR 4 1924

J S WOODY GENERAL MANAGER
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK
WHEN I BOUGHT THREE MILES OUT I HAD AN IDEA THAT IT WAS A TIMELY PICTURE ESPECIALLY
WITH ALL THE FREE PUBLICITY THAT WE ARE GETTING ABOUT BOOTLEGGING BUT I NEVER THOUGHT
I WOULD JAM THEM AS WE DID HERE AT STRAND TONIGHT STOP ITS EXPLOITATION POSSIBILITIES
ARE UNLIMITED BUT ONLY USED TWO IDEAS AND RESULTS WERE OVERWHELMING STOP ITS ANOTHER
FREAK AND ITS NO USE DENYING THAT THE TITLE IS A BOX OFFICE MAGNET GO OUT AND SHOUT
ABOUT IT AND ANY EXHIBITOR WHO GETS BEHIND IT WILL CLEAN UP
WM SHIRLEY

Encore Pictures

Shirley "used only two ideas" but he cleaned up. With a title that was a "box-office magnet" and which had "unlimited exploitation possibilities" he gained "overwhelming results."

*And you can do the same!*

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# *A Command Performance!*

!

## supreme tribute

**When President Harding was in Alaska he witnessed The CHECHAHCOS in the making. He requested the first showing be for official Washington, making it a command performance.**

Last week, *under the auspices of the Department of the Interior,* the premiere was held for 500 distinguished American and foreign officials.

Almost an unheard of thing, but as Washington admits, a tribute that this scenic masterpiece fully merits.

**Associated Exhibitors**
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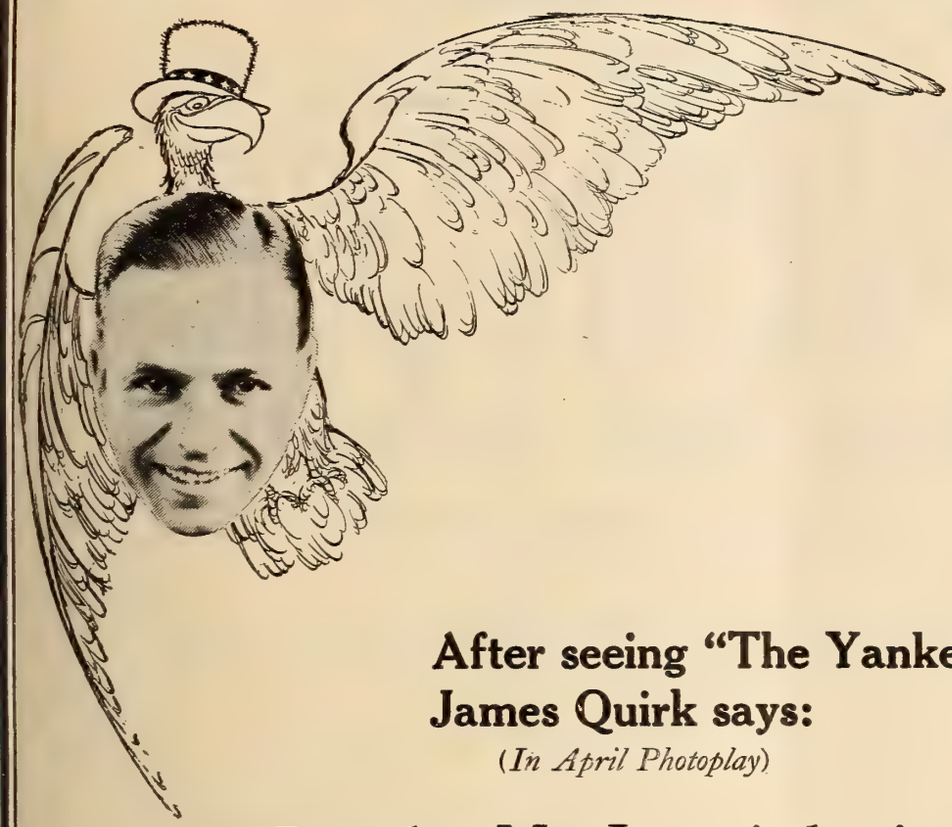


# You Know

## *Geo. M. Cohan*

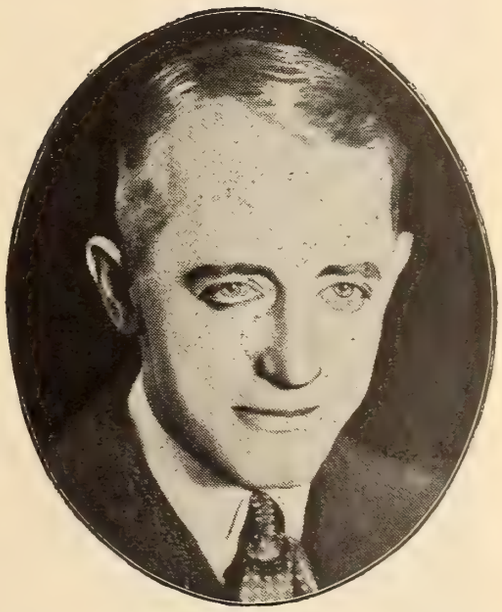
*is*

## *A Million Dollar Box-Office Bet!*

**After seeing "The Yankee Consul" James Quirk says:**
(*In April Photoplay*)

***"Douglas MacLean is beginning to be, to the screen, what Geo. M. Cohan is to the stage— He might be called an all American Comedian"***

**Kenneth Taylor says:**
(*In Los Angeles Times*)
***"Douglas MacLean is now rated as one of the sure-fire hits of the screen"***



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**"Going Up" and "The Yankee Cousul"**
**In preparation—"Never Say Die"**
***Starring Douglas MacLean***
*"The George M. Cohan of the screen"*

**Sidney Garrett**
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*Thrills! Speed! Stunts! Action! Romance! Adventure!*

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## "HURRICANE HUTCH"

*"THE DARE-DEVIL" THRILL CREATOR*

*In a Series of Six Super Features*

SENSATIONAL FEATURE ATTRACTIONS

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The First "HURRICANE HUTCH" Presentation

# "SURGING SEAS"

*To Be Followed by*

**"HUTCH OF THE U. S. A."**

*Now in Production*

**"THE CRASH"**

**NOT REISSUES**

Distributed by

THE NEW-CAL-FILM CORPORATION

For Territorial Franchises

220 West 42nd Street New York, N. Y.

# Make a date with

# Nellie

## THE BEAUTIFUL CLOAK MODEL

*An* Emmett Flynn *Production*

*By* Owen Davis. *Written for the screen by* Carey Wilson. *Adapted by* H. H. Van Loan. June Mathis *Editorial Director.*

"I got a terrible kick out of seeing Nellie tied on the elevated tracks with the 'L' train thundering down upon her. I also found Lew Cody the last word in villains. 'Nellie, the Beautiful Cloak Model' is a melodrama of the first water. Claire Windsor is just as beautiful as Owen Davis described her in the original play and has everything happen to her that any heroine ever had."

—Louella Parsons, N. Y. American

"There is a perfectly grand picture at the Capitol Theatre called 'Nellie the Beautiful Cloak Model.' If we were you we should not miss Nellie for anything."

—Harriette Underhill,
N. Y. Herald-Tribune

"The screen has certainly done right by our Nell! 'Nellie, the Beautiful Cloak Model' has all the laughs and thrills of the ten-twenty-thirty and, best of all is played that way. The producers have made a frank, unashamed melodrama and the result is that they are 'eating it up' at the Capitol Theatre this week. There is a real thrill in the train wreck and the audience shrieks with delight. The cast is just what it should be."

—Aileen Brenon, Morning Telegraph

"When Owen Davis mapped out the thrills for his old melodrama 'Nellie, the Beautiful Cloak Model' little did he think that people long afterward would shake their sides with laughter in a theatre like the Capitol at the sight of Nellie's hairbreadth escape in film form. Anybody can have an enjoyable time watching this picturization of the old fashioned melodrama."

—F. W. M. Hall, in the N. Y. Times

Claire Windsor

*With*

**Claire Windsor, Raymond Griffith**
**Mae Busch, Lew Cody, Edmund Lowe**
**Hobart Bosworth**

A Goldwyn Picture

Goldwyn-Cosmopolitan

**The Melodrama of 1000 Thrills**

*A CHALLENGE*

*We dare any exhibitor to say that his patrons do not like real, high-tension melodrama*

*We are proud to announce that one of the greatest melodramas ever filmed is now available for immediate bookings*

ZENITH PICTURES CORPORATION

*Presents*

# E.K. LINCOLN

*in*

# "THE RIGHT OF THE STRONGEST"

*by*

FRANCES NIMMO GREEN

*Directed by* EDGAR LEWIS

SELZNICK DISTRIBUTING CORPORATION

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

APR 21 1924

# Industry Too Big To Be Monopolized, Declares Zukor

By GEORGE BLAISDELL

ADOLPH ZUKOR, president of Famous Players, declared on Tuesday the motion picture business is too big for any individual or any group to monopolize it. The remark was made at a luncheon given by President J. D. Williams of Ritz Pictures in honor of Hugh D. McIntosh of Australia, both of whom were sailing the following day for England in the interest of a company which will make pictures utilizing American skill and equipment but under a British brand.

In the motion picture business, Mr. Zukor said, it is gray matter that counts, and that is something that cannot be controlled by any group or individual.

In opening Mr. Zukor took his cue from Dr. A. H. Giannini, president of the Commercial Trust Company, who declined to sit down until he had briefly paid his respects to the bonus men, qualifying and restricting his characterizations to the "vicious" type.

The Paramount chief, while declaring he personally had had no contact with them, referred to the men who charged illegal rates as "parasites of the industry, the men who have given the industry a black eye," and paid his respects to the man who enters the industry only to "fleece it and grab everything when he thinks it is time to get out and run."

Mr. Williams in introducing Mr. Zukor aroused keen interest among the score of men seated around a luncheon table at the Ritz-Carlton when he referred to the Paramount executive as the biggest man the industry had ever known and as one whom he had learned to know better in the last six months.

### To Foster British Spirit

"The fact that Mr. Zukor recognizes you can't monopolize this industry is the reasen why he is the biggest man in it," said Mr. Williams as the Paramount chief concluded his talk.

The speakers other than those mentioned were Robert E. Welsh, of the *Moving Picture World,* who on behalf of the press of the industry welcomed the guest of honor, and Mr. McIntosh. Mr. Williams referred to Mr. McIntosh as "an international sportsman, a newspaper proprietor and a theatrical manager, a man who always had been a sincere friend of Americans, and incidentally one who always had given his players and all employes a square deal."

The guest of honor said it was his ambition to create a company that would carry the British spirit throughout the world. He believed the English-speaking race should work as a unit in picturemaking even as in the future if it came to fighting they probably would have to fight together.

J. D. WILLIAMS
President of Ritz Pictures, who has gone to England in the interest of a company to make American pictures for Britons and under a British brand

Besides those named, those present at the luncheon were George Kleine, William Vogel, Elmer Pearsons, F. C. Munroe, Raymond Pawley, John Ragland, William A. Johnston, John Spargo, George Blaisdell, Thomas Hanly, Joe Dannenberg, S. George Ullman, Harry J. Cohen, Harry W. Cooper, Hawley Turner, Pete Henderson, Spyros P. Skouras and Philip E. Rosen.

### A Square Shooter

"I am very glad to be here today to meet Mr. McIntosh," said Mr. Zukor. "I had the same pleasure fifteen years ago when I was introduced to the guest of honor by William Brady. I recall what Mr. Brady said to me at that time, that Mr. McIntosh was a 'square shooter.'"

Mr. Zukor remarked that in view of that first introduction he was very glad to welcome Mr. McIntosh, adding he was doubly glad to greet a man of Mr. McIntosh's reputation.

"At no time in my career in this industry," continued the speaker, "did I ever shirk meeting any one coming into it who meant to help the industry and to further its interests, whether financially, morally or with his brains, to aid in so conducting this business as to put it squarely before the public.

"I am not aware of any plans Mr. McIntosh may have in coming among us, but we will welcome any man with a safe and sound policy."

### Industry Needs Finances

Mr. Zukor then paid his respects to the men who demanded 30 per cent for loans. Saying he could not speak from personal experience he characterized them as parasites.

"I would a thousand times rather say to any one, 'If you have reason to believe you can make money in this industry, if your undertaking is sound and your analysis is also, and you can do business at 6 per cent or whatever the legal rate may be, whether you are private individual or banker you are loyal to this industry, because this industry needs finances, and finances must come from sources where finances are controlled.'"

For those who encouraged the making of pictures by men illy equipped for that purpose until the latter were "up to the neck" and there was no alternative but to submit to demands for exorbitant rates of interest the speaker

declared "They are the parasites of the industry, they are the men who give the industry a black eye."

### Monopoly Impossible

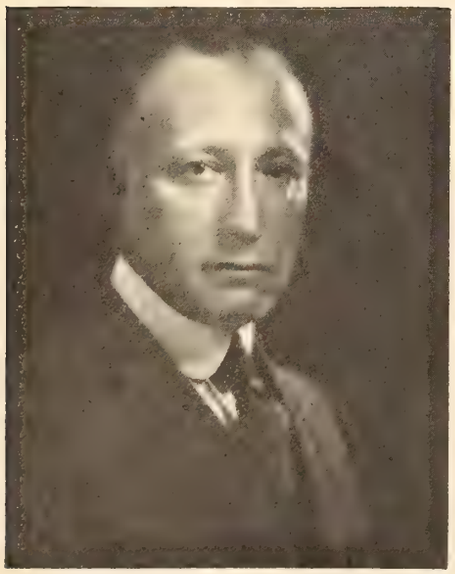
"The moving picture industry is big enough to embrace every constructive individual or group willing to step into it and help to develop it," declared Mr. Zukor, "but the industry does not welcome any one who is just stepping in to fleece it and grab everything when he thinks it is time to get out and run.

"We sometimes hear it said that there are men in this industry of monopolistic tendencies. I want to say to you that any such thought on the part of an individual or an organization can only be developed in a mind which has not made a study of the magnitude of this industry, because if that were done it soon would be realized that it is something that is impossible.

"This industry is too big. Besides it does not deal with things material. The thought may be justified in the case of a group that desires to control the steel or oil or potash of the world, but the moving picture industry deals with brains. It is gray matter in our industry that counts, that is the most valuable. And the gray matter in our industry can't be under the control of any group or individual.

"You may convert dollars into pounds or francs or marks, and it remains the same thing. But where you deal in brains you can't centralize the control. If you do try to do it you are retarding, not advancing. There is plenty of opportunity in this industry for brains. Its destiny is more dependent on brains than on any material form.

"So we must encourage brains to come in as well as finances. The two must synchronize. It is as important to have financial genius among us, too, as it is mental. It is not necessary for me to assure you how anxious I am to extend a welcome to any one willing to come among us and lend a helping hand.



ADOLPH ZUKOR
Who aroused interest at the luncheon in honor of Hugh McIntosh when he declared the motion picture industry is too big to be monopolized by any individual or group—that it is brains that count.

### Competition Wholesome

"But we should resist at all times the entrance of parasites into our industry. We have had enough of them, and now we want to encourage wholesome efforts to put the industry before the world in its right light. I don't care whether they are in opposite camps or otherwise, because competition is wholesome, and because without it I don't think the industry would have made the strides it has made.

"I welcome them as well as any force that will help to put the industry where it belongs."

Dr. Giannini, speaking as a former San Franciscan, said Australia always had seemed near to him. He said he believed Mr. McIntosh would make a very substantial addition to the industry, that he is a man who will be well worth receiving, and that what he will do will be in the nature of a constructive contribution.

"You know I have said before I will only stand for clean doings," said the banker. "There are only a few fellows left that we have to fight, men who do no good to the industry. Join with me in smashing the bonus men in the business—and I am speaking of the vicious ones. Within the last two weeks and following my recent public remarks I have had some very threatening words said and written to me, but that is not worrying me."

### Putting England on Map

"Our idea is to put England on the map as a producing center," said Mr. McIntosh. "The great empire of Britain is today smothered with American pictures. It may not be pleasant to listen to this, but in justice to the empire it should be represented rightly.

"For England there should be portrayed to the world her own ideals and policy. At the present time she is governed by American ideals.

"My idea is to be competitive as between the nations, to make British pictures with American stars and American brains, productions which will represent England and her colonies in the light they should be.

"If we can induce the men I have in mind—and they are among the best and the most patriotic in England—to come in, using your brains and our facilities we will make pictures for the United States and the empire at large.

"Motion pictures are going to be more indispensable than ever. Pictures will preserve the English language, will make the boy grow up with high ideals.

"As you know Australia is surrounded by practically—almost—billions of colored people. San Francisco is our nearest port, nineteen days by boat. Then you realize how far Australia is away from England. There always has been an affinity of thought between the western coast of the United States and our own people.

"I would not have the temerity to enter against your organizations, but instinctively I feel that we can do a great deal together if we can work in harmony and show the rest of the world that the English-speaking division of humanity can hold its own.

### Sees England Belittled

"I have never seen an Englishman in the pictures portrayed as a human being, but always with an eyeglass and as a damned fool generally. When these pictures are shown to the races that are governed by whites they look upon their governors as damned fools. You can understand why we think the British people should be put on a proper basis.

"We want pictures that show proper respect for the English race, and we believe they can do much to bring about a right feeling in the world. It is the nation that can fight the best that will have the longest run.

"I have known Mr. Williams for fifteen years and always liked him. He has never made a failure in any undertaking. If Mr. Williams will put in the same work with us that he has put in here we will make pictures at a profit—we will make pictures that people will look at, anyway. There is no other man I know who could have induced me to go into this business.

"Mr. Zukor may rely on this: I have never been a parasite. I have made money, but never have I gone into a business with the sole idea of profits.

"I have been very much interested in observing and listening to Mr. Zukor. Out in Australia I had gained the impression he was some sort of an octopus, not the quiet, sincere gentleman I find him."

HUGH D. McINTOSH
Famous Australian promoter of boxing contests who with J. D. Williams has gone abroad to interest Britishers in making pictures breathing the spirit of England, using American skill to gain world market.

A TYPICAL EXAMPLE OF MR. ROTHAFEL'S TABLOID OPERA PRESENTATION

# The Prologue As a Basis For Atmosphere, Relaxation and Entertainment

*By* S. L. ROTHAFEL

*Director of Presentations of the Capitol Theatre, New York*

THE evolution of motion picture entertainment since the crude, early days, has brought us to the present day development wherein the prologue has become an integral part of the picture presentation. So it has come to pass that prologues are now pretty much taken for granted.

I do not know of any general rules for prologues. Only one thing is certain. Each picture requires a different preliminary treatment, and the proper atmosphere cannot be attained unless real thought and study is given to the subject. A song or a dance preceding a production, connected by the mere superficial link of a title or a locale, does not constitute a prologue in the fullest sense of the word. Atmosphere is a delicate thing and it must be carefully developed and ingeniously sustained. Let us consider the various ways in which atmosphere may be introduced.

ONE method is to build a program around the picture. From the first number, the desired note or color is introduced. By the musical selections, the incidental film numbers—even the lighting—we introduce and sustain the atmosphere in which the audience is to find itself at the beginning of the picture.

The most usual form of prologue is that by which the picture is introduced. The magnitude or proporitons of such a prologue must be gauged according to the magnitude or character of the picture. A so-called special production, with massive settings, colorful backgrounds and a wide scope, requires a prologue built along appropriate lines. An example of this is to be had in the prologue to "Rosita," which was presented at the Capitol several months ago. The scene on the stage was an exact replica of one in the picture—the public square in the Spanish city of Toledo. On a raised dais, Rosita danced for the crowd. The performance of the dancer was an individual achievement in itself, and with the singing of the ensemble, the Spanish setting and brilliant color effects, we had succeeded in the short period of seven minutes in creating a stage picture of such color and appeal that it wove its spell over the spectator and carried him at once into the atmosphere of the screen picture which followed.

Another instance of the same nature was the prologue to "The Green Goddess." We had an elaborate setting—approximating the actual setting of the temple of the "Green Goddess" in the picture. The weird chanting of the Hindu priests, the ecstatic and frenzied dancing of the temple dancers, the mystic effect of the lighting—all of these carried the audience into the atmosphere of India; there was a portent of the drama that was to be enacted.

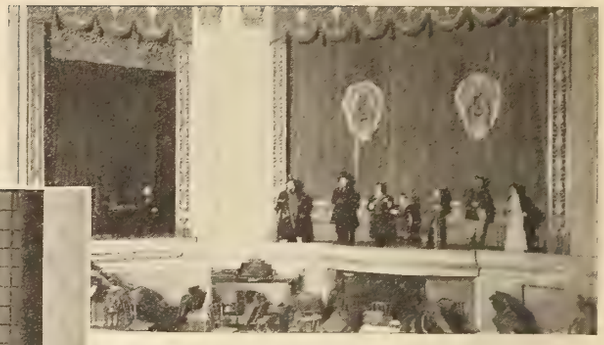
OF course this type of prologue would be entirely too heavy for a production of the drawing room type, or a simple "program" picture. For these, a single number of milder entertainment value fills the need.

There is still another type of picture which requires more delicate handling. A production of this kind was "The Unknown Purple." Here an ordinary prologue would have been entirely out of place. The motivating feature in the picture was the unknown purple light—an intangible element of mystery. The way we introduced this atmosphere was by a special orchestral prelude in which the music conveyed a sense of the supernatural and mystic. At the same time the entire stage and proscenium was bathed in a purple light, developing with the climax of the music.

Other pictures require no prologue at all. By that I mean that if the pic-

(*Continued on page* 24.)

FINAL scene of "The Festival of the Arts", a ballet of symbolism created and staged at Crandall's New Tivoli Theatre, Washington, D. C., by S. Barrett McCormick for the inaugural bill at this 2500 seat temple of the arts dedicated as an exclusive presentation house.



AT the left, characters in an Oriental prelude to First National's "Brass Bottle." Above —side-tab and stage proper for the "Dicken's Reverie" prologue presented in conjunction with Metro's production of "Oliver Twist". Both presented at Crandall's Metropolitan Theatre.

# 'The World Do Move'

## *And So Does the Caliber of Presentations at the Artistic Crandall Theatres*

*By* HARRY M. CRANDALL
*President Crandall Theatres, Washington*

THE "prologue" and the "special presentation" are becoming matters of greater and greater concern to the progressive exhibitor of motion pictures. The public more and more is demanding them. This attitude on the part of those who buy tickets at the box office is a perfectly normal development and only another manifestation of the speed with which pictures are establishing themselves as essential elements of entertainment in the amusement lives of the most discriminating audiences.

A few years ago it was our belief—upon which our policy was based—that the public attended motion picture theatres to see motion pictures. Prologues then, usually, were spotty spectacle, denatured drama or vacuous vaudeville. The special presentation had not yet been developed. It was our theory in these earlier days that the public would rather view a good picture than endure inferior, or at best mediocre, articulate stage offerings. So we bent our energies toward securing the best pictures on the market and the resultant public response seemed to corroborate our judgment.

AS the standard of pictures gradually elevated itself and the genuinely big, artistic productions became more and more frequently available, it seemed desirable from time to time to augment their appeal by introducing the screen subject with perhaps a vocal prelude in character and costume, or possibly a pantomimic prologue of very short duration. No picture has ever been prologued in a Crandall house otherwise than to add to the effectiveness of the subject's entertainment appeal and place the audience in a receptive mood for the silent scenes to follow.

For purposes of specific description, the prologue arranged by John J. Payette, assistant general manager of the Crandall Theatres, in charge of presentations at our downtown first run house, the Metropolitan, for Tourneur's "The Brass Bottle" may be cited as providing a typical example of our method. It was a fantastic picture, based on an extravagant premise and it was necessary early to get the spectator into the proper mood. This we accomplished by placing a singer in Oriental costume, such as Harry Myers affected on the screen, in the side-tab, adjoining the stage proper, from which he sang one of Woodford-Finden's "East Indian Love Lyrics," immediately following which he had the vision of the Oriental dance done in the picture. This was visuolized by an imported classic dancer. The entire prologue required less than five minutes and yet served its purpose as well as a fifteen minute "act."

Again for "Oliver Twist" we utilized both side-tab and stage to acquaint the audience with the characters they were later to see on the silver sheet. This prologue was slightly longer and took the form of Dickens creating the characters for his story in his own mind before beginning the task of writing the book. The entire "Dickens Reverie," as we call it, was in pantomime, not a word being spoken.

These widely separated and individually brief experiments with public preference brought to us the growing conviction that the picture-goers taste slowly was undergoing a process of expansion. The picture alone, unless it be unusually fine, was not so apt to pack the house as the picture with a touch or two of interpretative embellishment.

To make clear to what a complete extent the Tivoli has been made a special presentation house, the dedicatory program is herewith reproduced.

### Program

**Promenade Concert**
Arthur Flagel at the console
Wurlitzer Grand Organ

1. **Orchestral Feature**
   Finale of the Fourth Symphony
   (Tschaikowsky)
   Bailey F. Alart, Conducting
2. **"The Festival of the Arts"**
   A Ballet of Symbolism
   *On this festive day come the Symbols of the Arts to this shrine that marks their new abiding place.*
   *Come POETRY and DRAMA, to stir men's souls, and COLOR, like a gay Bacchante, to tint Life's Highway from her glorious palette, while MUSIC, with her reeds and strings, lifts one on enchanted wings in the temple reared from SCULPTURE'S dreams and ARCHITECTURE'S fancies and LIGHT, with her sorcery, is hand maiden to the DANCE.*
   *Thus come the ARTS with all their gifts to join the Argosy of that glorious Daughter of the Sun we know as SHADOWLAND.*
3. **The Tivoli's Mirror of the Living World.**
4. **Charles E. Galagher.**
   *American basso, presenting a vocal visualization of*
   "THE TWO GRENADIERS"
5. **Tivoli Wanderings**
   *A glimpse or two of Nature's beauties.*
6. **Waring's Pennsylvanians**
   *The orchestra incomparable in a new program of syncopated symphonics of musical modernism.*
7. **First National presents**
   **COLLEEN MOORE**

(*Continued on page 22.*)

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led people to think that a certain picture was risque, stirred up the townspeople to get the production banned in that city. There was absolutely nothing in that particular production in bad taste or censorable, but the picture never was allowed a

pas check for $1,000, given for use in Los Angeles, from the proceeds of the recent Wampas ball in San Francisco. Mr. Woods made a plea for other organizations to do the same thing, and asked that motion picture people, when they contribute their

Francisco after dispensing money from the Wampas funds to charitable organizations there, brought a report from the Bay City welcoming the Wampas and all of the motion picture fraternity to San Francisco at any time.

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*cal modernism.*

7. **First National presents**
**COLLEEN MOORE**

(*Continued on page 22.*)

# Elmer Pearson Outlines Pathe's Comedy Schedule for Coming Year

ELMER PEARSON, vice-president and general manager of Pathe Exchanges, Inc., in a statement issued this week from the Pathe home office outlined Pathe's production schedule for the coming season. By the terms of contracts closed with the Hal Roach and Mack Sennett producing companies during Mr. Pearson's recent trip to the West Coast, Pathe will acquire for distribution during the new season a volume of short subject comedies and feature pictures in excess of any quantity of product ever handled before by the Pathe organization. The statement leaves no doubt that Pathe will continue to maintain its leadership in the short subject field as well as advancing materially its standing in the feature department of distribution.

"In view of the ever increasing demand for the standard of short subject and feature entertainment distributed by Pathe and the ever-widening circle of our exhibitor customers, we believe that Pathe faces the biggest year in its career," declares Mr. Pearson. "We say this with the full realization that Pathe has found the current season to be a wonderfully successful one in every way. This situation we believe is an eloquent tribute by the showmen of the country to the quality of product being distributed by Pathe and to the business methods and brand of service that accompanies the sale of our pictures.

### Pictures Improve

"However, nothing seems to stand still in this business—there is a constant demand for better, better, better. As a series gets going a little, the producer feels he must make his sets a little better, better stories, better players, better direction, better photography. Our branches call for better pictures, the exhibitors demand better pictures and the public tutored to expect better screen entertainment insist upon a program measuring up to their

ELMER PEARSON

expectations. This is undoubtedly a healthy condition of affairs, but it entails greater expenditures and calls for greater reciprocity between the various elements that go to make up the industry's financial triangle of producer, distributor, and exhibitor.

"The Pathe producers are as alive to the demands of the market for this 'better and better' quality of entertainment as we are, and have completed ambitious plans to supply Pathe during the coming season with a greater and better volume of product than ever before. While in California recently we renewed contracts with the Hal Roach Studios for fifty-two two-reel comedies per year, one series of which will include a new comedy find that we sincerely believe will prove a spectacular success in this line. We will continue to release a Hal Roach single-reel comedy every week as heretofore. Roach's feature plans for Pathe are especially noteworthy. The sensational success of his 'The King of Wild Horses' has inspired him to repeat with another novelty feature some time in the future, and in addition he will deliver two or three feature-length comedies of the standard of 'The Fighting Tylers.'

### Sennett Contract

"We renewed contracts with Mack Sennett that calls for four series, numbering about forty-two two-reel comedies per year. The Sennett comedies have proved very successful box-office attractions during the past year, and we are happy to be able to inform the trade that Sennett's comedies will appear more frequently than ever before on the Pathe program, present arrangements providing for about three such comedy releases each month. The Sennett schedule provides for some especially ambitious plans for Harry Langdon. The Sennett-Langdon comedies have won decided favor with the fans, and before another year rolls around you are going to see Harry Langdon standing next to Harold Lloyd in the public's esteem.

"Pathe has provided for sufficient comedy product in addition to the Hal Roach and Mack Sennett output to supply its release program with two two-reel comedies a week. This schedule of one hundred and four two-reel comedies a year, taken in conjunction with Pathe's extensive array of single-reel comedies, short subject dramas, 'Chronicles of America' series, and novelty, cartoon, and topical releases, provides ample material to meet the demands of the short subject market for diversified entertainment during the coming season."

# Sol Lesser Against 'Unprincipled Publicity'

UNPRINCIPLED publicity was denounced in a stirring address made last week by Sol Lesser, before the Western Motion Picture Advertisers, the studio publicity men who originate most of the publicity copy which goes out through the newspapers and magazines all over the world.

Mr. Lesser said "More editorials against motion pictures have been written from what editorial writers have read in the papers than from what they have seen on the screen. More fanatical crusades against pictures and picture people have been stirred up by thoughtless publicity than by the actual doings of picture people or indecencies or examples of bad taste on the screen. The time has come when 'publicity at any price' must be banned, when theatre publicity men as well as studio writers must consider carefully the reaction which might be aroused in the public mind by harmful copy, which misrepresents the pictures or the people written about.

"A striking example occurred recently in an Arizona city which I visited. A small item, written in press sheet copy, which led people to think that a certain picture was risque, stirred up the townspeople to get the production banned in that city. There was absolutely nothing in that particular production in bad taste or censorable, but the picture never was allowed a showing. All that trouble could have been avoided by careful editing of press book copy."

Hal E. Roach, also speaking before the Wampas, declared that since moving picture production is so firmly rooted in Los Angeles, the people of the industry must convince local political and governmental elements in that community of the desire of the motion picture people to make Los Angeles an ideal community in which to live. Motion picture people, he said, "are taking a greater interest and pride in their homes and their community than ever before. It is doubtful if ever more than twenty-five percent of the pictures will be made away from Los Angeles, Hollywood and Culver City. Producing companies are cooperating with each other as they never have before along mechanical lines, in the use of players and other factors. All of these forces are at work to solidify the picture production in this community and making the possibility of large numbers of companies moving away, more and more remote as the days go by."

Frank E. Woods, representing the Actors' Fund of America, accepted the Wampas check for $1,000, given for use in Los Angeles, from the proceeds of the recent Wampas ball in San Francisco. Mr. Woods made a plea for other organizations to do the same thing, and asked that motion picture people, when they contribute their services for the benefits and affairs outside the industry, insist upon the giving of the usual ten percent of the receipts for the Actors' Fund. Mr. Woods states that the Actors' Fund now spending about $25,000 per year in the west in dispensing funds to absolutely needy cases in the profession. Hal Roach declared that it is only fair that outside organizations give a part of their proceeds to the Actors' Fund. The case is similar to that of the Assistance League in Los Angeles, which numbers in its membership many local people who exact a toll from motion picture producers for the use of their homes and grounds for locations, giving the proceeds to the League's charity fund.

Fred W. Beetson, western representative of the Hays Organization and Secretary of the Association of Motion Picture Producers, was chairman of the Advertisers meeting at which Mr. and Mrs. Fred Niblo, Bryant Washburn and Wanda Hawley, who assisted in staging the Wampas Frolic, were honored guests. All were given fitting gifts as remembrances of their services to the organization. Garrett Graham, who returned from San Francisco after dispensing money from the Wampas funds to charitable organizations there, brought a report from the Bay City welcoming the Wampas and all of the motion picture fraternity to San Francisco at any time.

# PATHE ENTERS BIG DEAL FOR 'GIRL SHY'

### *West Coast Theatres Pay Huge Sum for Chain Theatre Rights*

WHAT is considered nationally as the biggest individual deal ever entered into between the producers and distributors of motion pictures and a chain of theatres was consummated recently in the offices of West Coast Theatres, Inc.

By this deal Harold Lloyd's new seven-reel comedy feature "Girl Shy," the first independent picture to be produced by the Harold Lloyd Corporation, will be shown over the entire Southern and Northern divisions of the West Coast chain, including all affiliations in the state of California.

An advance payment of $100,000, the biggest sum ever paid for the rights to show a motion picture exclusively over one chain of motion picture theatres, makes the deal of national prominence. This sum, however, does not constitute the entire revenue which the Pathe organization, as distributors of "Girl Shy" will derive from the showings. It is estimated that the accrued rentals, following first run presentation in California cities, will exceed $250,000.

By virtue of the contract Harold Lloyd transcends every competitive star or feature as a theatrical drawing card. So impressed were executives of West Coast Theatres with the production and entertainment qualities of "Girl Shy" that they unanimously voted upon the huge $100,000 advance guarantee in order to cinch the picture for every one of their theatres.

The producers and distributors were represented by William R. Fraser, general manager of the Harold Lloyd Corporation; William Jenner, manager of the Los Angeles Pathe exchange; W. W. Kofeldt, San Francisco Pathe exchange; L. E. Kennedy and Ben F. Simpson, managers of the Los Angeles and San Francisco exchanges of Associated Exhibitors. West Coast Theatres, Inc., were represented by Michael Gore, president; Sol Lesser, vice-president; A. L. Gore, secretary, David Bershon; executive; Harry C. Arthur, general manager; and Joe Goldberg, booking manager.

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## TRUART FOREIGN SALES

Two important deals have been consummated by Truart Film Corporation whereby the South American territory was entirely closed on all their available product.

## Notice of Removal

During the latter part of the week, beginning April 21, the publication offices of EXHIBITORS TRADE REVIEW will be removed to 45 West Forty-fifth Street, New York, where on the tenth floor it will be glad to greet its friends.

In its new home this journal will have increased facilities for making the Business Paper of the Motion Picture Industry.

## MADGE KENNEDY PLEASES

"Three Miles Out," with Madge Kennedy, has just had a run at the Alhambra, Ogden, Utah, and the manager of the theatre, the townsfolk and the newspapers were all enthusiastic about it, according to reports to Associated Exhibitors. The Ogden Standard-Examiner's reviewer said:

"All you picture lovers of realism, thrills and the kind of story that makes you grip the seat tighter, hoping that the rescuers of the pretty heroine in great peril make haste, will receive more than you bargained for by seeing Madge Kennedy in 'Three Miles Out,' the feature attraction which held the Alhambra patrons spellbound last night. Not only is it jammed, crammed and chockful of exciting adventures, but it has Miss Kennedy in the most irresistible role she has ever enacted before the camera."

* * *

## PRAISE FOR 'YANKEE CONSUL'

The opening of a run of Douglas MacLean's "The Yankee Consul" at the Victory Theatre, Salt Lake City, brought this enthusiastic telegram from Manager Carl Porter to J. S. Woody, general manager of Associated Exhibitors:

"Congratulations on Douglas MacLean in 'The Yankee Consul.' It's a fine story and a clean comedy. Audience was in uproar all through picture. Everyone is talking about it. It opened to big business. It was impossible to take care of the crowd, despite such strong competition as 'The Hunchback of Notre Dame,' 'Girl Shy' and 'When a Man's a Man.' There is no doubt that 'The Yankee Consul' is MacLean's best picture. As a comedian Douglas MacLean ranks ace high."

A RECORD BREAKING DEAL

Signing the biggest booking deal ever negotiated. The contract involves the presentation of Pathe's "Girl Shy" over the circuit of the West Coast Theatres Inc. The signatories were representatives of the Harold Lloyd Corporation, Pathe Exchange Inc., and the West Coast Theatres Inc. It looks like business.

# EXPECT RECORD CROWD AT CONVENTION

### *New York Will Send 250 Delegates to M.P.T.O. Gathering*

NEW YORK STATE and Greater New York will be represented by a delegation of exhibitors aggregating close to 250 at the Boston convention of the Motion Picture Theatre Owners of America on May 27, 28 and 29.

Action assuring this large representation was taken by the members of the Greater New York division of the organization, following a meeting of the Theatre Owners Chamber of Commerce in Hotel Astor, April 15.

A committee on convention arrangements was then named consisting of Samuel Sonin, chairman; Sol Raives, Sam Moross and Clarence Cohen. This committee will arrange transportation for all theatre owners going to Boston and also fix all other details of the trip.

Word has been received at National headquarters by letter and telegram indicating that there will be large delegations of Theatre Owners at Boston from Colorado, Montana, Missouri, Illinois, Indiana, Washington, California, Oregon and Utah as well as from states previously mentioned in preconvention reports.

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## 'The World Do Move'

(*Continued from page* 18.)

In a Clarence Badger Production
**"PAINTED PEOPLE"**

**8. Exit March**

The program musically interpreted by the conductor
BAILEY F. ALART

Choreography by Mlle. Desiree Lubovska
The complete presentation by
S. BARRET McCORMICK.

This program is not in any sense an extraordinary compilation of program units designed to catch the public fancy for the first week only to be curtailed and emasculated until the third week nothing much of the first week's glory remains. It is, on the contrary, honestly indicative of the character of bill the Tivoli will offer fifty-two weeks a year.

To insure as great a measure of success as possible for the new undertaking, S. Barret McCormick has been retained as director of presentations; Mlle. Desiree Lubovska, internationally famous interpreter of ancient, modern and futuristic arts, as director of choreography and the Tivoli Corps De Ballet; Gene to design and execute the costumes. In other words, we are so convinced of the timeliness of the new program policy in our own territory that we have gone to great expense and devoted time, thought and effort to the perfection of an organization of artists and artisans of sufficient size to build our productions without the aid of imported help.

It may be of interest to the industry to know that 52 persons participated in the Tivoli program reproduced in this article in addition to those pictures on the screen. A ballet of 25 took part in "The Festival of the Arts," created and staged by Mr. McCormick.

Ten years ago, we would have scoffed at the idea of prologues and special presentations. Today—well, perhaps I have made our position clear.

The times move!

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## MOONEY WITH HODKINSON

J. J. Mooney formerly with Fox has been appointed manager of Hodkinsons' Cleveland branch to fill the vacancy caused by the resignation of S. S. Webster.

# Arkansas M. P. T. O. Convention Greatest In Organization's History

ANOTHER brilliant Arkansas convention went into history at Little Rock on April sixth and seventh when the Motion Picture Theatre Owners of Arkansas concluded the seventh semi-annual get-together with a banquet at the Hotel Marion which completely eclipsed all previous affairs of the organization.

Many talented and prominent speakers helped in making this the outstanding event of the organization's history. Most prominent of these was the eloquent Charles Hillman Brough, twice Governor of Arkansas and a leading Chautauqua figure. Dr. Brough was in magnificent form and charmed his hearers with a well chosen address on the undeveloped opportunities of the screen.

Virgil C. Pettie, another prominent Arkansan, delivered a timely talk. Several Senators and Congressmen, including the only Exhibitor-Senator in the state, Walter Rainey of McCrory, were present and made short talks.

The Arkansas convention of this year was conspicuous for the complete harmony which prevailed. A number of St. Louis, Dallas, Memphis and Little Rock exchange managers were present, as well as a host of salesmen, and all voiced their praise for the manner in which the convention was conducted.

This being a mid-year convention, there was no election of officers.

Resolutions were passed endorsing the administration of Sydney S. Cohen; thanking Will Hays for his assistance on the Admission Tax fight and urging his aid in the music tax matter; condemning the renting of film to non-theatrical institutions; and extending the good will of the Arkansas unit and its officers in ironing out the differences that have arisen between various state units and the national body.

A. S. Hill, superintendent of public instruction in Arkansas, addressed the convention in the afternoon. He has pledged the full support of the screens of the state in his educational programme and expressed extreme pleasure at securing so valuable an ally.

The effective work of the M.P.T.O. of Arkansas prevented the imposition of a five percent admission tax by the State Legislature. This was largely accomplished through the effective work of Eli Whitney Collins, the president, and Senator Walter Rainey. Collins, Hauber and Lick were appointed delegates to the National Convention in Boston.

Colonel Harry Cole, of the M.P.T.O. of Texas and Gideon Howell, were visitors.

## CHANGES IN WARNER WESTERN FRANCHISE HOLDERS

A slight re-alignment in the franchise holders for Warner Brothers' Classics of the Screen took place last week when a deal was consummated whereby Frank Barmettler, a prominent Denver publisher, took over the Denver office at Kwality Pictures, distributors of the Warner product.

The Denver office, under the new arrangement, becomes an individual exchange covering the territory consisting of Colorado, Utah, Wyoming and New Mexico.

L. T. Fidler, a well known Middle West exchange executive, has been installed as manager and by thus concentrating on this particular territory more efficient results should be obtained.

L. K. Brin who formerly operated the Denver branch of Kwality pictures in conjunction with his main office in Seattle, will continue to handle the Warner franchise for the states of Washington, Oregon, Idaho and Montana and the new arrangement will enable Mr. Brin to devote his personal attention to these four states.

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## PAINE FOR MIDDLE WEST

President W. C. J. Doolittle of the Selznick Distributing Corporation announces that John F. Paine has been appointed district sales manager in charge of the Middle West, acting as special representative out of the home office. His appointment is the second announced in a program of expansion of the organization's selling force. Other announcements will be made shortly.

Mr. Paine will supervise the Selznick forces working out of Minneapolis, Omaha, Milwaukee, St. Louis, Chicago, Indianapolis and Kansas City.

AIN'T NATURE GRAND

Marjorie Marcel, of Century Comedies, is about to take a plunge in the briny deep. When she isn't swimming she plays the lead in comedy pictures with Buddy Messinger and Harry McCoy.

## NO KANSAS DELEGATES TO CONVENTION

### *Sunflower Exhibitors Say They Are Not Interested in Convention*

NO delegates to the national convention of the M. P. T. O. A. have been named by the Kansas state organization and, according to a consensus of leading exhibitors, none will be.

Since the break between the Kansas association and the national body Kansas has been devoting its interests solely to building up its own organization and cooperating with officials of other state organizations. The general attitude along Kansas City's movie row is: "We are not interested in the Boston convention or Cohen."

It is doubtful if preliminary reorganization work of the M. P. T. O. Western Missouri unit is completed in time for the naming of national delegates, leaving both Western Missouri and Kansas not represented at a national convention for the first time in several years.

At a meeting of the board of directors of the Kansas body in Kansas City, April 21, plans for a membership drive will be arranged and recommendations of the ways and means committee discussed. The membership goal is 350 managers of six and seven-day a week houses. According to C. E. Cook, business manager, the association now is in better financial condition than ever before in the history of the organization.

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## BRISBANE'S EDITORIALS WILL APPEAR ON SCREEN

Arthur Brisbane, whose editorials in the Hearst newspapers are known to millions of readers, is now interested in the production of motion pictures. The highlights of Brisbane's "Today" editorials will be put on the screen by Robert Thornby, well known director, and Arthur Shaughnessy. The text will be accompanied by plastic illustrations to add force to the cryptic saying of the famous writer.

Efforts have been made for some time to interest Mr. Brisbane in motion pictures for it was felt that his support back of the motion picture industry will add extra dignity and strength. When it is known that he reaches millions of readers daily the power of his pen can be understood.

Release will be made weekly by the new company and later it is likely there will be two releases each week. Preparations are being made for a showing of the first film.

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## 'LINCOLN' TO BE DISTRIBUTED BY FIRST NATIONAL

"Abraham Lincoln," the picture which has been the sensation of the trade for several months, is announced as a First National picture. Speculation as to its distribution channel was set at rest on April 11, when the contract was signed between Al and Ray Rockett, the producers, and Associated First National Pictures, Inc.

The production has been hailed as an artistic and dramatic sensation by the entire trade and daily press and is generally conceded to be one of the most important pictures ever brought to the screen.

First National's decision to distribute "Abraham Lincoln" is in keeping with its policy to handle productions of only the highest grade, according to Richard Rowland, production manager, who said that the release date has not as yet been determined. The picture will be backed by an expensive exploitation campaign in all parts of the country.

# M. P. T. O. A. OFFICERS SEE PRESIDENT COOLIDGE

### *Sydney Cohen Extends Invitation to Attend Boston Convention*

EVERY ounce of official energy in the Motion Picture Theatre Owners of America is now being excited in a definite and decisive way to make the big national convention of the organization in Boston, May 27, 28 and 29, the crowning event in motion picture history.

To consummate this high purpose, national president Sydney S. Cohen and members of the national convention committee called on President Calvin Coolidge at the White House in Washington, April 10, and extended to him a formal invitation to attend the Boston convention.

President Coolidge received the members of the committee in a very cordial way and was introduced to each one by Congressman Homer P. Snyder, of Little Falls, N. Y., a firm friend of the theatre owners and one of the President's official intimates.

The scene was one long to be remembered as the official head of the greatest nation in the world met with the representatives of one of the most potent publicity and demonstration mediums known—the motion picture screen.

Mr. Cohen thanked the President for the courtesy extended to the theatre owners, the favor shown them in a definite way before and since he assumed the chief magistracy of the nation.

The President was favorably impressed with the situation. He expressed his gratification over the advances made by the motion picture business, said he was aware of the screen service being so freely and patriotically tendered to the government by the theatre owners and hoped that this would be extended as far as practicable so that every form of official effort would experience the advantage of its progressive influence.

Speaking specifically in the matter the President said: "Mr. Cohen and gentlemen of the Motion Picture Theatre Owners of America, I thank you for the courtesy of this invitation to attend your convention in Boston. I wish I could assure you now that I would be able to attend. I know you will find much to interest you there and prove of advantage to you in many ways. I will give this matter consideration with reference to my engagements and will be pleased to advise you soon of my decision. The motion picture is a real necessity now in American life. It is one of the greatest service mediums in the world and you are doing great work for the American people. Your very generous offer to the government of the use of your theatre screens to advance constructive public programs is indeed very much appreciated and you have done much along these lines."

After the meeting with the committee in the White House offices the President and theatre owners were filmed on the White House grounds by the different screen weeklies during which time President Cohen rededicated the screens of the Motion Picture Theatre Owners of America to the service of government and people.

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## Prologue as Atmosphere

(*Continued from page* 17.)

ture itself suggests no outstanding atmosphere, it is far better not to attempt any by forcing a prologue. In that case, the other units of the program can help to share the entertainment value. On such programs we have had elaborate presentations of a ten to fifteen minute duration. The light operate and comic operas—such as "The Fortune Teller," offer a wealth of material to choose from, with a result that is wholly satisfying and entertaining.

It is not necessary, however, to rely on presentations of such an elaborate nature. An orchestral or a dance interlude, followed by one of the excellent short subjects which are now available can be made to round out a splendid program.

I have said there are no general rules which I can lay down. We move on from year to year and I find we are strong to do better things and actually doing better work. Two things, however, are essential contributions on the part of the exhibitor. They are thought and imagination. Audiences have come to expect better things. And they expect the program which is offered them to be carefully thought out in every particular—not haphazardly thrown together in whatever way circumstance will permit. Perhaps the audience will not know just why they are not satisfied, but they will know they have not been treated in good faith. Imagination is one of the most important factors in the success of a program. Excite the imagination of your audience—by suggestion, a snatch of melody, a flash of a picture—and you have given them what they have come to seek—rest, relaxation and entertainment.

Photo by News Picture Service

M. P. T. O. COMMITTEE AT WASHINGTON

The Committee of Motion Picture Theatre Owners who journeyed to Washington to protest against the music tax. They are shown on the lawn of the White House with President Calvin Coolidge.

# INDEPENDENTS' DAY HERE SAYS ARTHUR KANE

### *Producers Can Devote Their Attention to Better Productions*

WEIGHING less than when he went to the Pacific coast, five months ago, and glad of it, Arthur S. Kane, president of Associated Exhibitors, returned to New York last week. Besides passing several months in Los Angeles., Mr. Kane paid brief visits to Chicago, Kansas City, Omaha and other cities in the Middle West and he is chockful of enthusiasm over the business situation as he found it everywhere.

"Theatres both on the Pacific coast and in the Middle West are having a very good season indeed," said Mr. Kane. "Production in all studios in Los Angeles has been put on a much firmer foundation in the last six months than during the previous year. Profiting by the experiences which practically all the producers had with the high cost of pictures for this season's market, they are now controlling expenditures much better and have been for the last few months.

"This makes very certainly for stability in the whole industry. It does not mean a cessation or even a lapse in fine product for the market, but rather, for less of a burden upon the distributive and exhibition ends of the business, and with logically improving results to exhibitors themselves.

"The position of the independent producer is distinctly favorable," Mr. Kane continued. "He is making most of the outstanding hits that are being registered today. The cause of this is not hard to find. In controlling only a few productions each season, and as a rule working on only one picture at a time, the producer, is able to devote intensive, individual attention to each and every particular attraction. The result is that the aid and assistance which he gives even to skilled directors and actors, when he is a showman and knows the business of showmanship, counts heavily in the finished product.

"The day of the skilled producer who centralizes his time on one picture is rapidly approaching, if not already here. No matter how competent stars and actors may be, most of them need the show sense of a practised producer to guide, restrain or enlarge upon their conceptions, as the case may be.

"Such picture makers as Douglas MacLean, who is a producer thoroughly understanding the business of production, as well as a fine actor; Harry Rapf, J. K. McDonald and others who might be named, show in their product the marked advantage of concentrated individual application of the particular attraction in hand, and with only one picture at a time to think, scheme and plan for."

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## 'FLOODGATES' IS BOOKED IN MANY KEY CITIES

Lowell Film Production, Inc., announce the closing of what is said to be one of the largest and most important booking contracts ever negotiated in the Independent field for their production "Floodgates." This contract calls for indefinite runs in six of the important key cities and according to John L. Rupssell, President of Lowell Productions, demonstrates that the Independent market is in a healthy state and can support good independent productions which come up to the standard set by the first run houses.

The contracts, which were negotiated by J. Charles Davis, 2d, for Lowell Productions call for early runs in the Randolph Theatre, Chicago; Kinema Theatre, Salt Lake City; Rivoli Theatre, St. Louis; Olympic Theatre, Buffalo; Cameo Theatre, Pittsburgh, and Cameo, San Francisco.

As already announced contracts were closed for showings in Aschers Merrill, Milwaukee, and the Strand Theatre, Louisville and the Kentucky Theatre, Lexington, Ky. All of these contracts bear early dates and the bulk of them will open in the first week in May.

# WALKER REPEAL BILL KILLED 67 TO 64

### *Many Motion Picture Bills Defeated During Legislative Session*

Albany, N. Y.—Of the eight or nine motion picture bills of various sorts and descriptions ranging all the way from those calling for the repeal of the present censorship law, to those relating to minature motion picture machines, just one bill managed to survive and is now in the hands of Governor Alfred E. Smith for consideration during the usual thirty-day period that follows each session of the legislature.

This bill, which is a Murphy measure, is included in the 700 or more bills which were passed by the Legislature during its final hours. The bill seeks to amend the general business law of the state in so far as it relates to the manufacture and use of film of a nitro-cellulose base, and removing present restrictions on its manufacture and use.

The censorship repeal bills were defeated in one, two, three order, on April 14 and 15.

In the Senate, the Walker repeal bill was passed by a vote of 26 to 24, and then sent over to the Assembly, where it was defeated at 5 o'clock the next morning by a vote of 67 to 64, three Republicans voting for the bill and two Democrats against it.

The four bills relating to the admission of unaccompanied children to the motion picture theatres were also defeated. All in all, it was not a successful session in so far as motion picture measures were concerned.

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# THEATRE OWNERS OBJECT TO SCHOOL OPPOSITION

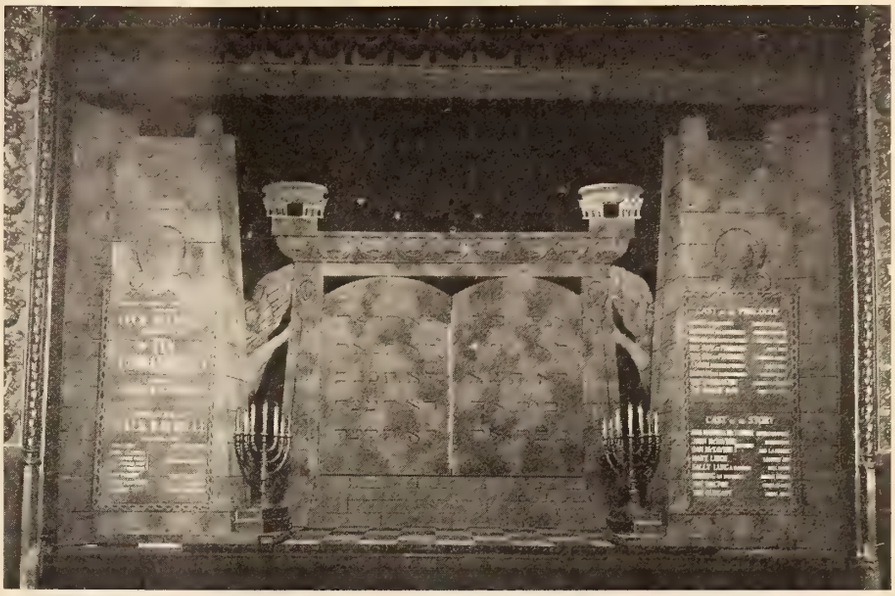
### *Kansas Exhibitors Claim School Showings Hurt Business*

TWO meetings between representatives of the Kansas City Motion Picture Theatre Owners Association and a committee of the Parent-Teacher Association, concerning the showing of pictures in public schools, have brought no definite agreement.

Many of the schools are equipped with projection machines and have been giving regular Friday night performances and, having no taxation, have been proving a nuisance to exhibitors in neighborhood districts.

Headed by A. M. Eisner, president, members of the Kansas City exhibitor organization appeared Monday before the board of education and requested that Friday night performances be limited to three a year. D. M. Pinkerton, president of the school board, did not favor the plan, saying the schools were equipped with projection machines which, if not used, would be worthless. Mr. Eisner pointed out that Parent-Teacher associations in the various schools could better co-operate with his association in planning benefit showings of pictures at neighborhood theatres.

A meeting of the exhibitors then was held with a Parent-Teacher committee but no agreement was reached, despite the fact that several members of the Parent-Teacher body asserted they could plainly see the viewpoint of the exhibitors. Because of studies, Friday night is the only possible night for shows at the schools. It also is the big business night for suburban theatres, but school performances have been "cutting in" on the attendance. Another meeting probably will be held soon.



ARTISTIC PRESENTATION

For artistic design and effect the presentation of Famous Players "The Ten Commandments" at the Cohan Theatre, on Broadway, ranks near the top. The cast and billing are stencilled on the pillars with strong illumination behind instead of projected. The presentation is both novel and beautiful.

# THEATRE OWNERS FORM ALLIED BODY

### *Insurgents Will Work Independent of National Organization*

A MEETING of the theatre owners special committee, which was formed recently at French Lick, Ind., was called by Chairman W. A. Steffes at the Congress Hotel in Chicago on April 8 and 9. The meeting resulted in a decision on the part of state presidents present to recommend to their respective organizations the formation of the "Allied State Organizations."

The jurisdiction represented were Minnesota, Michigan, Kansas, Indiana, Texas, Illinois, North Carolina, Virginia, District of Columbia and North and South Dakota.

The organization is to be an association of states. The state presidents will select a chairman at each meeting, which will be held every sixty days. W. A. Steffes was selected first chairman and H. M. Richey secretary. The next meeting will be held in Morehead City, North Carolina, on June 11.

The organization sent S. A. Handy, of Kansas, to Washington to represent it on the copyright amendment.

Will H. Hays has been requested to call a conference on the uniform contract and a resolution of thanks was voted for his assistance in putting forth his efforts in the admission tax campaign.

Those present at the meeting were H. A. Cole, of Texas; W. A. Steffes of Minnesota, North and South Dakota; J. R. Deniston, J. C. Ritter and H. M. Richey, of Michigan; R. R. Beichele and S. A. Handy, of Kansas; Frank Rembusch and William Connors, of Indiana; Glen Reynolds and Ludwig Seigel, of Illinois.

The new organization will operate independent of the M.P.T.O.A., as the organizers feel that the method of frequent meetings between presidents of state motion picture theatre owners associations can accomplish more and keep in closer touch with the theatre owners' needs than can a national organization operating as an independent unit.

The formation of the Allied State Organizations, coming as it does just prior to the annual convention of the M.P.T.O.A., presents possibilities for some interesting results.

# WARNER SALES CHIEF ENDS LONG TRIP

### *Sees Marked Improvement in Picture Prospects for 1924*

SAM E. MORRIS, general sales manager for Warner Brothers, returned last week to the home office after a quick trip which however, covered the entire country from coast to coast in the north and middle West sections.

Mr. Morris's trip was made primarily to take up immediate releasing plans for the latest and greatest production from the Warner studios, "Beau Brummel," and his task was not so much the problem of securing first runs as deciding which first run house to select in each territory.

This visit out into the "territory" afforded Mr. Morris a good opportunity to renew old acquaintances among exhibitors and also to pick up some first-hand information on general business conditions and particularly the manner in which the product of the Warner organization was being received and handled.

"I found," said Mr. Morris, "many direct indications as to the trend of the exhibitor and public in what was most desired in screen entertainment, obtained some invaluable constructive criticism, and noted a general spirit of optimism for the future. With all due modesty I can confidentially state that never before have I known of a product which has so consistently met with the approval of every type of exhibitor, from the owners of the biggest circuits down to the man in the little cross-roads village, as the eighteen Warner Brothers' Classics of the Screen.

An important straw in showing which way the wind blows was the unanimous opinion, especially in the smaller communities, that too much emphasis on the sex angle of any production is detrimental."

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## VITAGRAPH MANAGER VISITS EXCHANGE CENTERS

John B. Rock, general manager of Vitagraph, left April 13 for the West. His first stop was at Chicago where he attended a preshowing of "Between Friends" at Aryan Grotto auditorium, to which the trade was invited, and from there he will visit other Vitagraph branches. Splendid reports from the Hollywood studios of uninterrupted production and the purchase of world rights to new stories is the message of inspiration which Mr. Rock will deliver to his sales forces.

## 'ETERNAL CITY' IN DEMAND

"The Eternal City" proved to be a production that was much sought after by Canadian exhibitors around Easter time. This feature was the attraction during Holy Week at the Hippodrome, Toronto, the home theatre of the Famous Players chain in Canada which is managed by Clarence Robson. The picture was next secured by Harry Brouse, owner of the Imperial Theatre, Ottawa, and a director of Associated First National, for the Easter Week

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## KERMAN FILMS MOVE

Kerman Films, Inc., Independent Exchanges in the New York territory, have removed to offices in 729 7th Avenue.

Their new setting and their greatly enlarged product bespeak a growing business.

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## GREENE GOES TO PARIS

Fred V. Greene, Jr., well known exploiteer, sailed April 12, on the Veendam for Paris to take up his new work as exploitation manager for the Paramount organization in France, under Adolphe Osso, managing director, who is now in New York.

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## NEW OKLAHOMA EXCHANGES

Arthur Bromberg, President of Progress Pictures, Inc., Atlanta, Ga., distributor of Arrow Film Corporation productions, has opened an office in Oklahoma City, in addition to his exchanges already well established in Atlanta, Charlotte, New Orleans and Dallas, Tex.

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## ARROW SELLS WESTERNS

Arrow Film Corporation has just sold "The Lone Horseman" and "Western Justice" starring Jack Perrin and Josephine Hill to Fontenelle Feature Film Company, Omaha, for their territory.

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## GREY STORY FOR MIX

Fox Film Corporation announced this week that production will start immediately at the William Fox West Coast Studios on "The Last of the Duanes," one of the best known of the Western stories written by Zane Grey. Tom Mix will have the lead.

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## 'WHAT SHALL I DO?' COMPLETED

"What Shall I Do?" the first of the Frank Woods productions for release through Hodkinson has been fully completed and the first print is now on its way to the home office.

"What Shall I Do?" is from an original story by Mr. Woods dealing with the intensely human problem of a child-wife and mother suddenly thrown upon her own resources.

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## NEW ONE FOR BLACKTON

"A Woman of Hollywood" has been selected as the next J. Stuart Blackton production for Vitagraph. It is a striking drama of life in the film colony among the studios and will include intimate shots of pictures in the making.

Irene Rich has been engaged for one of the three principal roles. Production will begin at the Hollywood studios of Vitagraph soon.

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## 'SANDRA' FOR BARBARA LAMARR

"Sandra," a current novel by Pearl Doles Bell, has been selected as the story for Barbara La Marr's initial starring picture for First National release. The production will be made in New York under the auspices of Sawyer and Lubin.

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## FISH-SCHURMAN MOVE

Fish-Schurman Corporation announces they have moved their office from 33 West 60th street to more spacious quarters at 45 West 45th street.

## ARTCLASS PICTURE FOR ORIENT

Weiss Brothers' Artclass Pictures Corporation this week disposed of "After Six Days," the biblical photoplay spectacle, to the Globe Theatres, Ltd. for Burmah, Ceylon and India.

Globe Theatres, Ltd., will road show the production in real American showmanship fashion, arranging for extended runs in all the principal cities of their territory.

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## PHIL ROSEN WITH WARNER

Phil Rosen, who sprang into the limelight through his masterful direction of "The Dramatic Life of Abraham Lincoln" has been engaged by Warner Brothers to direct "Being Respectable"—the Grace Flandrau novel which is to be the next picture to start production on their lot.

* * *

## MUST RETURN CUTS

The Film Classics Company brought suit against Martin Printz of the Circle, for cutting "The Marriage Circle." Printz was ordered by Judge Ruhl to restore all parts of the picture except those that had been previously ordered cut by the Ohio State censors.

* * *

## PRISCILLA DEAN AT WORK

Hunt Stromberg will start work this week on the first of the Priscilla Dean productions to be released through Hodkinson according to advices from Los Angeles but the title of the production has been with-held pending the final O. K. of the script.

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## 'SUNDOWN' DIRECTOR ILL

Laurence Trimble has withdrawn as the director of "Sundown" because of a serious illness which now confines him to a hospital bed in El Paso

It was at first hoped and expected that the director would recover in time to witness the completion of the big picture, but his illness was of such seriousness that it was considered by his physicians advisable to force his stay in the hospital.

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## NEW STORY FOR INCE

Thomas H. Ince has bought the motion picture rights to "Christine of the Hungry Heart," by Kathleen Norris, for a price said to exceed that paid by the same producer for "Anna Christie."

## TWO FOR VITAGRAPH

Continuities are now being written on the West Coast under the personal supervision of Albert E. Smith, president of Vitagraph for "The Road That Led Home," and "The Garden of Charity." They will go into production during the early summer. Mr. Smith has not yet selected the directors for these two productions. A motion picture star who is one of the three biggest box office attractions of the day has been tentatively engaged for "The Garden of Charity."

* * *

## BENNY LEONARD TO STAR

Benny Leonard, lightweight champion boxer of the world, has signed a contract with the Reputable Pictures Corporation, at 220 West Forty-second Street, to appear as the star in a series of twelve two-reel films written by Sam Hellman, sports writer and humorist, whose stories have been appearing in the Saturday Evening Post and other periodicals and newspapers. The series will be known as "Flying Fists."

* * *

## 'MEDDLING WOMEN' COMPLETED

The last click of the camera has clicked on the final scene of Lionel Barrymore's latest screen vehicle "Meddling Women," a Chadwick Pictures Production. "Meddling Women" was both written and directed by Ivan Abramson. In the supporting cast are Dagmar Godowsky, Sigrid Holmquist, Hugh Thompson, Ida Darling and others.

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## BROCKWELL RESIGNS FROM F. N.

F. M. Brockwell has resigned as manager of the New Jersey Exchange of Associated First National Pictures, Inc., and his duties have been assumed by J. C. Vergesslich.

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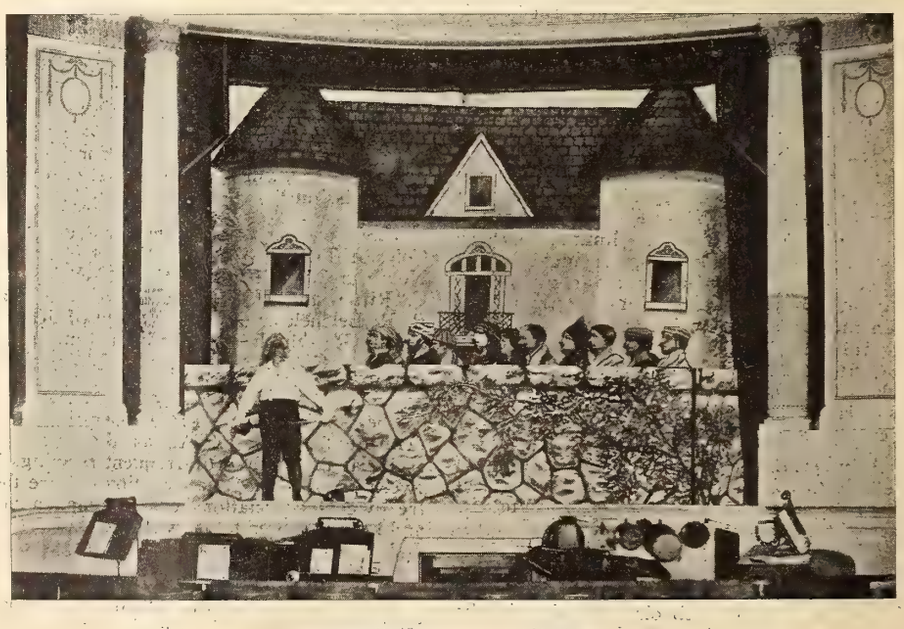
## GRIFFITH SIGNS NEWCOMBE

Warren A. Newcombe, Artist Designer for D. W. Griffith's "America," has been signed under contract for a year by Mr. Griffith as his Art Director. Mr. Newcombe has produced two of his own pictures, "Sea of Dreams" and "City of Enchantment," notable for their painted sets.

* * *

## NEW THEATRE FOR FLORIDA

C. C. Liddon has let contract for the erection of a seven hundred seat house at Marianna, Florida.



'SCARAMOUCHE' PROLOGUE

This striking prologue was arranged by the management of the Imperial Theatre, Asheville, North Carolina, for the engagement of Metro's "Scaramouche." An actor, dressed in the period of the French Revolution sang French songs and gave a brief outline of the French history of the time action of picture takes place.

# Old Lady Astor Says

LLOYD INGRAHAM has been engaged by Metro to direct Viola Dana in "The Beauty Prize." The story is described as fast moving and of a type that Mr. Ingraham has directed with unvarying success. As to the latter part of the statement we are in full sympathy. We believe it absolutely from our knowledge of him and our acquaintance with him. We would disbelieve anything that is suggested to the contrary. Mr. Ingraham is of the real human sort, most companionable and with a wide understanding of the ways of the world.

HARRY CHARNAS of Cleveland, Pittsburgh, Detroit and the Ohio territory generally, dropped into New York for a week-end April 12. If anyone has an idea the Independents are down in the mouth they should converse with this exchangeman. He radiates optimism. It is not difficult to understand why he succeeds.

WORD comes from the Ufa-Decla Company in Berlin that Emil Jannings will not come to the United States. He has closed a contract with Ufa for a series of pictures. preparations for the making of which are now under way. The appearance of Mr. Jannings in an American picture would have been something to look forward to. Nevertheless it is a matter for congratulation all around that he is to play in pictures regardless of where they are made. He is an actor of unusual personality and has created a place for himself which is unique.

JOHN LOWELL RUSSELL, the star and producer of "Lost in a Big City," went over to Reading, Pa., last week to sit in on the opening of his picture in the Carr & Schad Theatre, The Arcadia. Mr. Lowell also made a personal appearance at the Alhambra in Reading, taking along Baby Ivy Ward. The attendance, which was heavy the first night, increased on the second and third with the result of a hundred-foot line-up in the rain.

J. E. STOREY, general sales manager of Pathe Exchange, Inc., is off on a tour of the middle west. He is taking along his field glasses and will make a careful examination of conditions. Also he will visit many theatre owners. The expansion of Pathe business has made necessary the securing of larger quarters for various branch offices. One of Mr. Storey's tasks will be establishing these new exchange quarters.

EDWIN MILES FADMAN, president of Red Seal, is leaving New York for a trip to the coast, visiting some twenty independent exchange centers during the course of his journey.

ARTHUR S. KANE, president of Associated Exhibitors, is back in New York after an absence of several months in Los Angeles. In fact he remained away so long that we were beginning to think we had lost him. This son of Kansas is too good a New Yorker and citizen generally to be spared to the west coast. That particular spot in the map already has taken from this side of the country quite a sufficient number of regular fellows. Mr. Kane reports that producers in Los Angeles are now controlling expenditures and profiting by past experiences with high costs. He reports that this action makes for stability and he is right.

ELMER PEARSON, the v. p. and g. m. of Pathe, is back from a flying visit to the coast, bringing with him a contract for fifty-two two-reel comedies a year with Hal Roach and at the Mack Sennett shop the Pathe chief signed for four series of two-reelers totaling forty-two for the year. Mr. Pearson is strong for Harry Langdon, the new comedian. There's a lot of others of the same mind.

DAVID WARFIELD, who as yet has held aloof from the screen, was a recent visitor in Hollywood, where he was the guest of honor at a special presentation of Jackie Coogan's Metro picture, "A Boy of Flanders." It was in an imitation of Warfield that the boy Coogan attracted the attention of Charles Chaplin. He then was forming in his own mind the story of "The Kid." You know the rest.

THOMAS MEIGHAN, accompanied by Booth Tarkington, Victor Heerman and Paul Sloane, have been spending a few days at Sing Sing. Somewhat unnecessarily we have been assured that the call was of a purely social character. In the same breath we are told that the visit was in connection with the filming of Tarkington's story, "Whispering Men," which is a screen original. The purpose of the visit was the absorbtion of atmosphere. Sing Sing is said to be one of those places where a little of that goes a long way.

SYD. WALKER, known as "Old Bill" in moving picture circles, stopped off in Canada, April 8, on his way to the United States. It is said Mr. Walker will take up work in this country. He was accompanied by Jack Harding, the well known stunt man of the English picture industry. The former first came to the attention of American picturegoers as "Old Bill," a character created by Bruce Bairnsfather.

ED A. SCHILLER, general representative of Loews' Inc., is now a father-in-law. His daughter, Elizabeth Mae, was married April 14, at the Biltmore to J. Byron Akins of Atlanta. Following a honeymoon at Atlantic City the couple will go to Atlanta, where they will make their home.

HARRY REICHENBACH is back from abroad. He has had a most pleasant trip visiting many of the European countries and crossing the Mediterranean into Africa. He missed the T. N. T. dinner, but says there are a number of things he saw which must have been fully as funny.

LOUIS V. BROCK, well known in the export division of the industry and now connected with the foreign department of Associated First National Pictures, will be married in June to Helen V. Starr of 370 Riverside Drive, New York.

PLAYING with Colleen Moore in "The Perfect Flapper," which is now being photographed at the First National Studios under John Francis Dillon, will be her brother, Cleve. It is the youngster's first appearance before the camera.

WILLIAM A. ("BILL") JOHNSTON, sitting in at a recent trade luncheon, responded to a suggestion that the industry was one of shifting bedfellows by passing on one that had come to him: "Publicity makes strange bedfellows and strange bedfellows make publicity." Tom Hanley butted in to inquire if we had heard it said there must be a good showman over at the Broadway, where "The Galloping Fish" was playing Holy Week.

# The Editorial Page

## Screen and Monopoly

WHEN Adolph Zukor said on Tuesday that the motion picture business is too big for any individual of group to monopolize it he touched a subject that for several weeks has been more or less in the minds of exhibitors and producers alike.

The president of Paramount has sensed the feeling the same as have other men in the industry, and possibly felt that his name was not entirely unconnected with an impression which if more or less intangible nevertheless was present.

Mr. Zukor was a showman before he was a producer. He realized that if he would address the industry as a whole no better stage could be set than one which contained "among those present" representatives of the motion picture business press.

While Mr. Zukor spoke extemporaneously nevertheless his remarks indicated that the whole subject had been much in his mind and that he had given it careful consideration.

It was only last week one of the prominent independent distributors declared the situation confronting the industry was really serious because of the first run embarrassment, due to the fact that "three companies now practically control the trade."

"Give me the first runs and I will snap my fingers at the others," declared this film man. "Three companies now control so many theatres in so many cities that other companies can get a booking only when one of the others has a picture so rotten that while it will be paid for it will be put on the shelf and an outside production will be used but will not be paid for, regardless of how good it may be."

Another independent distributor, discussing the coming amalgamation or merger of Metro and Goldwyn, took an exactly opposite position from his competitor. His viewpoint was that with a narrowing circle of distributors the exhibitor would give an increasing "break" to the independents as an offset to any tendency to centralize.

Mr. Zukor in his address did not indicate any particular department of motion picture activity in which by reason of the dominance of gray matter it would be impossible for a monopoly to be created—his language showed that he was thinking of all of them.

With the distributor who said if given the first runs he would snap his fingers at all the others there will be many who will take strong issue. There are those who will say if given the others they will sign over to any one the first runs.

Whether or not Mr. Zukor's remarks tend to allay any concern that may prevail in the trade nevertheless it is assuring to many to be told that in the picture business "gray matter is the big thing."

## School and Theatre

THE controversy between the Motion Picture Theatre Owners and the Parent Teachers Association of Kansas City again brings into the limelight a condition which long has been a source of irritation to exhibitors in many places.

The obstacle to an agreement between the two bodies in Kansas City following two conferences is that Friday night is the time most available for pupils to attend the theatres. Also it is the night or one of the nights when business is good.

A. M. Eisner, head of the theatre owners of the city, has urged upon the Parent-Teachers body that much may be gained through co-operation in planning benefit showings of pictures at neighborhood houses.

In some sections success has followed the plan of inviting the local body interested in what we may describe as "non-theatrical" entertainment to assist in the selection of a program for one night a week at the local theatre.

The idea is worth a sincere trial. It well may follow that once the "outsiders" get accustomed to a theatre, even once a week, the practice may become permanent and new patrons will result.

## British Pictures

IN his talk to his fellow-diners Tuesday, Hugh D. McIntosh of Australia uncovered in his interesting way one of the dominating reasons for the concern with which Britishers everywhere view the dominance of American pictures.

American films, Mr. McIntosh declared, make of the Englishman an object of derision, with the result that races other than white under the rule of Britain look upon their governing nation as one to be belittled.

For the extending of motion picture studios under the control of Englishmen there could be no stronger incentive than this. The complaint of Mr. McIntosh should be given careful attention by American producers. We believe the situation to be overstated by him, as could be demonstrated by allusion to definite titles and characters, but there is a distinct basis for it.

At the same time it may not be forgotten that Americans have been justly and unjustly lampooned and harpooned by Britishers, before the days of the beloved Charles Dickens—who wielded something of an "axe" himself—as well as after.

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Whether or not Mr. Zukor's remarks tend to days of the beloved Charles Dickens—who wielded something of an "axe" himself—as well as after.

# The Exhibitors' Round Table

### A Small Man in a Big Way

The old slogan, "Know your patrons," has been more than casually observed by W. Paul Bowlin, manager of the Missouri Theatre, Mountain Grove, Mo. Few small motion picture houses in towns of 2,000 inhabitants can boast of a fifteen-piece orchestra. Yet, that is exactly what theatregoers of Mountain Grove are enjoying. Little more than a year ago Mr. Bowlin became manager of the theatre and it did not take him long to discover that his patrons liked music. Hence, an orchestra of eight pieces was increased to fifteen, including a piano, two cornets, three saxaphones, a base horn, two alto horns, a marimbaphone, three violins, a cello, drums, and bells.

But, wisely enough, Mr. Bowlin did not take money from his pictures and transfer it to the orchestra, much as his patrons desired good music. Which boils down to the question; "How does he do it?" The musicians, although capable enough, are not an expensive lot. Unnecessary overhead expenses have been eliminated and enough additional patronage is attracted by the orchestra to make the theatre a paying proposition. That is the answer.

* * *

### Koch Makes Successful Trip

Stanley Koch, Kansas representative for United Artists, does little talking about "big business," but last week, after mentioning that the Beacon Theatre, Dodge City, Kas., one of the largest houses between Kansas City and Denver, had closed, he confided that his trip through the Sunflower state has been the most successful one in several months.

* * *

### Kansas Branch Manager Honored

As a tribute to E. C. Rhoden, Kansas City branch manager of the First National office, the office force has designated the month of May as "Rhoden Month." Mr. Rhoden not only was born and married in May, but it was four years ago in May that he came to Kansas City. To make next month a record breaker in sales is the goal of the office force.

* * *

### Quits Universal to Join Hodkinson

L. W. Wier has resigned as manager of the Kansas City Universal office to accept a position as Hodkinson district manager on the Pacific coast. Mr. Wier recently came to Kansas City from the Pacific coast. Until a new branch manager is named, Gerald Akers, Middle Western district manager for Universal, is in charge of the office. Sam Stoll, city salesman for Universal, has been promoted to manager of the Universal Des Moines, Ia., office, being succeeded in Kansas City by W. P. Bernfield, former Universal city salesman.

* * *

### Big Summer Ahead

Eddie Bonns, head of the Goldwyn exploitation department, was in Kansas City last week on a tour of the Goldwyn-Cosmopolitan exchanges, remaining two days. "King Tut" says that spring business is indicative of a big summer season.

## Round Table Briefs

John Ragland, personal representative for Harold Lloyd, was in Seattle for two days last week, with Mrs. Ragland They are on their way East through Canada. Mr. Ragland met a number of prominent exhibitors while here.

* * *

Dick Charles, of Vader, Wash., who with Mr. Bowen, operates a circuit of several small towns, will be taken home this week from the hospital, where he has been confined by illness for several months.

* * *

Dana Hayes, who has been managing the Strand in Seattle for a number of months, has returned to California. He is succeeded here by A. Barry, of the Greater Theatres Company.

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Goldwyn - Cosmopolitan announces that "Three Weeks" will be roadshowed out of Seattle, having its Northwest premiere at the Blue Mouse Theatre here, at advanced prices.

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John Mraz expects to open his Mraz Theatre, Colton, Wash., April 20. "When Knighthood Was in Flower" will be his opening feature.

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F. E. Wesp has resigned the management of the Liberty Theatre, Kelso, Wash. He is succeeded by Mr. Turner, an exhibitor from Astoria, Oregon.

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Mr. Charles, first vice-president of the Robert Morton Organ Company, is in Seattle on business.

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The Texas M. P. T. O. will convene in annual convention at Dallas, Texas, May 6-7.

* * *

Raymond Willie, house manager for the Palace Theatre at Dallas, Texas, has resigned to enter private business.

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The management of the Odeon Theatre at Bartlesville, Okla., has closed a part of its balcony, until the same can be made safe, by order of the City Inspection Bureau.

### New Hodkinson Manager

L. W. Alexander arrived in Kansas City last Monday to assume his new duties as branch manager of the Kansas City Hodkinson office. Mr. Alexander, who formerly was branch manager of the Kansas City Universal office, left last October to become manager of the Chicago Universal office. The last few months he has been in Los Angeles.

* * *

### Congratulations on the New Arrival

A "bouncing baby boy" found the way to the home of Raymond Gear, manager of the Mayflower Theatre, Florence, Kas., last week. All week a proud father has been distributing cigars.

* * *

### Buys Fox Kansas City Building

The Fox Film building, Nineteenth and Wyandotte Streets, Kansas City, was purchased last week by Morris A. Friedman from Ray T. Bowling for $45,000, including a vacant lot on Main Street, north of Fifty-first Street. The building is 50x105 feet.

* * *

### Norma Schinke Writes Novel

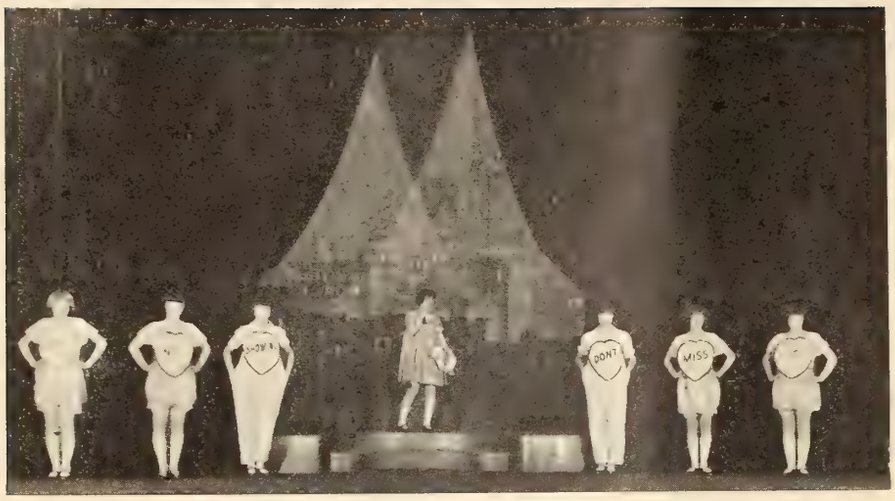
Memories of other film days in Kansas City have been revived by the announcement of the fact that Miss Norma Schinke, formerly with the Pathe and Standard exchanges of Kansas City, now a resident of Moscow, Mo., has written a novel, "The Devol Wolf."

MUSIC HATH CHARMS

Believes Managing Director Edward Hyman of the Brooklyn Mark Strand and so he presents a condensed opera Here is Cavalleria Rusticana.

PROLOGUES AND PRESENTATIONS

An elaborate musical prologue staged by Managing Director Edward Hyman to accompany the screening of First National's "Flowing Gold" at the Brooklyn Mark Strand Theatre,, and a setting of an exterior of a fashionable country home which made an attractive background for Warner's "The Marriage Circle."



THE FRUITS OF A LIVELY SHOWMAN'S EFFORTS
This attractive and unusual prologue for "The Darling of New York" was conceived and executed by George V. Holloway manager of the Hamilton Theatre, one of the Keith chain of theatres in New York.

### Educational Merits a Scoop

What looks very much like a scoop for the Educational Film exchange, was the record hung up last week by Manager J. A. Gage, of having an Educational subject in every theatre in Seattle where motion pictures are shown, with but one exception. There's no drive on, either! This is a strong argument in favor of the short subjects, being so widely discussed today. Gage is a real hustler. Through his own efforts he secured a full page, with photographs and interesting text, in the magazine section of the leading Sunday paper, on the first of the "Secrets of Life" series, which he tied up with the advertising of the Strand Theatre, where the subject was being played, in a 15-inch one column block letter ad, directing the readers' attention to the article in the other section of the paper.

* * *

### Butterfield Returns from Coast

Mr. and Mrs. W. S. Butterfield returned on March 29 from a two months trip to California. They found theatrical conditions very good on the Coast. While in Chicago, Mr. Butterfield O. K.'d the plans for the new million dollar theatre in Flint. He also announces the leasing of the Orpheum Theatre at Fort Wayne, Indiana, and will take possession of same for next season. This house will be remodeled, with new stage, seats, scenery, dressing rooms and equipment, at an expense of $40,000. It will be renamed the Capitol and placed in the Michigan Circuit of Theatres.

* * *

### 'To the Victor Belong the Spoils'

Eric Mayell, staff cameraman for Fox news in Seattle, won the first merit bonus for his beautiful photographed subject on "Sheep." Mr. Mayell has exemplified the manner in which a simple event with no sensational news angle can make an item of remarkable interest, in the hands of an enterprising and able cameraman.

* * *

### Two Theatres Combine

L. P. Perry and Collier Brothers, owners respectively of the Palace and Collier Brothers' Theatres, at Stephens, Ark., have combined. The Collier will be closed while the Palace will continue operation under the joint management of the interested parties.

* * *

### John McGraw Take Notice

A ragged newsboy, madly chasing a baseball down Eighteenth Street, the heart of Kansas City's film colony, last week was the cause of an "inspirational" idea, simultaneously, in the minds of several exchange representatives and exhibitors. The result is the organization of the Pathe-Crescent baseball team, a city-wide challenge to other film clubs and the proposed organization of a Film League in Kansas City this season.

All ambitious candidates have been requested to call "Rube" Melcher of the Selznich branch, telephone Harrison 9180, for tryouts.

* * *

### Dinner for New Universal Manager

William Sherry, who has just been named as district manager for Universal, with supervision over New Haven, Albany and Buffalo, was tendered a dinner in Albany the other night by exhibitors and exchange managers. George Wright, Samuel Suckno, Samuel Friedman, Charles Walder, James W. Holden, Harry Thompson, C. R. Halligan and James Speer were among those present.

* * *

### Promotion to First Run Successful

The first week of the Apollo Theatre, a suburban house of Kansas City, as a first run theatre has convinced Martin Finkelstein, manager, that the move was a wise one. Although about three miles from the downtown section, the theatre is located in a thickly populated residential district and the new venture appears destined to be profitable.

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### To Install New Cooling System

A permit has been issued to the Majestic Theatre at Dallas, Texas, to install a cooling system to cost $40,000. This system will be of the refrigerator type using carbon dioxide as the cooling medium. It will be built in two duplicate units, and will be the largest cooling system in any Southwest theatre.

* * *

### Now He's Here—Now He's There

H. E. Corbyn, manager of the A. H. Blank Enterprises, Kansas City office, has proved himself a "marathon" salesman. No sooner did he return from an extended trip over the territory, in behalf of some of his features, than he was gone again last week.

* * *

### Gets New Appointment as Manager

J. P. Scates, who has been manager of the Paramount Theatre, Okanogan, Wash., for some time, has been appointed manager of the Rialto Theatre, Bremerton, Wash., succeeding Albert Finkelstein, resigned. Mr. Finkelstein has not yet announced his plans.

* * *

### Resigns His Post

A. F. (Jack) Cowland retires from the Phil A. Pierce Company, at Dallas, Texas, and is succeeded by J. Lee Zumwalt, an attorney and counselor for the Company. Phil A. Pierce and M. M. Newcombe are equal shareholders of the reorganized Company.

### Gives Luncheon and Reception

Mr. and Mrs. Willard C. Patterson, the former manager of the Atlanta Metropolitan Theatre, and the latter, owner and editor of the Atlanta "Weekly Film Review" were tendered a luncheon and reception last Wednesday night in the Blue Room of the Ansley Hotel upon the eve of their departure from Atlanta on a five weeks trip to the Pacific coast.

Altogether it was a very charming and brilliant affair, fostered and attended by prominent Atlantans, leaders in the civic and club life of the city and the film fraternity en masse, together with the editors of the Atlanta newspapers.

* * *

## Exchange News

E. L. Walton, Butte manager of Greater Features, Inc., has been transferred to Denver, as manager of the branch exchange there. E. E. Harris, assistant manager at Butte, has been promoted to manager.

* * *

Joe Brandt, President of C. B. C. Film Corporation, was called home ahead of schedule, from a business trip, while in Seattle, owing to the sudden serious illness of his wife's father.

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Greater Features, Inc., of Seattle announces the purchase of "The Santa Fe Trail" 15-episode Arrow serial, for the eight Pacific Northwest states. It is scheduled for immediate release.

* * *

District manager Walter Wessling, of Pathe, came up from Portland, with Mr. Samuelson, Portland Pathe manager, to attend the combined Film Board of Trade and "Naked Truth" dinner, at which Portland board members were guests of the Seattle organization. The local dinner was held at the Hotel Gowman, and the event was a huge success.

* * *

"Dorothy Vernon of Haddon Hall" has been booked by managers of the Seattle Strand and the Portland People's Theatre, for day and date showings April 26. It will play at $1 top matinees, and $1.50 top nights. It has also been booked at the Spokane Casino where it will play at the same prices.

* * *

Seattle Goldwyn has transferred a number of Washington towns to the Portland exchange. Service will therefore be supplied out of Portland hereafter to: Woodland, Kalama, Kelso, Vader, Tenino, Napavine, Castle Rock, Bucoda, Winlock and Onalaska. effective April first.

* * *

L. B. Metzger, manager of the Portland office of F. B. O., has resigned, to return to the middle West, where he contemplates locating permanently. He is succeeded in Portland by Milt Hosfelt, formerly on the staff of the Los Angeles F. B. O.

* * *

Following several trips into the territory, E. C. Rhoden, manager of the Kansas City First National branch, is convinced that rumors of "better business" are not "pep" stories, but realities. Mr. Rhoden returned from the key centers last Saturday and remained only long enough to take a glance at some large pictures of First National stars, which were received by the local office last week, framed and hung on the walls.

* * *

Four new faces are among the personnel of the Kansas City Vitagraph branch force this week. W. M. Miller, salesman; Miss Catherine Scott, assistant cashier; Miss Jeanette Conant, stenographer, and Miss Clara Ragland, inspector.

* * *

A new sales system is being installed in the Kansas City First National branch. J. C. McGowen of the home office is in town assisting in the installation.

# The Big Little Feature

## CONSIDER THE SHORTS

DO you, Mr. Exhibitor, choose your program with care or do you resort to the catch-as-catch-can method? Do you try to arrange your program with an eye to perfect balance or do you trust to luck that your feature and short subjects will blend? It will pay you to consider your short subjects and give them the consideration they deserve.

A few years ago there was little to choose in the short subject field. There was the slap-stick comedy and the blood curdling serial but times have changed and the short subject now offers a variety of entertainment that is worthy of your study.

For instance, if you have a heavy melodramatic feature you can break the strain with a polite comedy. If you are showing a comedy feature, such as "The Yankee Consul," "Safety Last" or "His Darker Self," a short subject drama or educational short should be shown to give balance. With a tragic picture as "Beau Brummel," a fast moving comedy can be used to good advantage. The newsreel, of course, is never out of place in any program.

There is not an exhibitor who has not, at one time or another, seen a sickly feature saved by a strong, red blooded short subject. The short picture is not to be treated as a poor relation. It is a full fledged member of the family and is entitled to be treated as such. Many times it will save anaemic members of the family and keep father from bankruptcy through too many funerals.

If a short subject is good enough to show your patrons, it is good enough to be given your consideration. It is no longer a filler. It is entertainment just as much as is your feature. Don't neglect it because it is short. Napoleon wasn't much for size!

## 'REALM OF SPORT'

Educational 1 reel

This picture is a Lyman H. Howe Hodge Podge and contains a little of everything It shows water in various flowing forms from the garden hose to Niagara Falls. The study is interesting.

The marines come in for their share by showing them at drill and signal practice with the heliograph instruments.

In the realm of Sportville is shown push-ball, skiing, aquaplaning and boxing.

There is nothing to make this subject stand out prominently. It is quite ordinary and should be used with short comedy to fill out a program. It will not stand alone.

A WONDER HORSE
In Pathe's "King of Wild Horses," this intelligent animal takes the leading part. He jumps a wide chasm and swims the rapids. He defies capture.

## 'GREEN GROCERS'

Universal 1 reel

Slim Summerville and Bobby Dunn furnish the amusement in this one reel comedy. The action takes place in a grocery store and although there is no plot, there is plenty of action and several new stunts are injected which add life to the picture.

The picture deals with the trials and tribulations of grocery clerks in a small town. The delivery of a sack of flour to the home of a beautiful damsel furnishes the theme, and a wild auto ride is the climax.

The picture is an average comedy.

## 'GOING EAST'

Educational 2 reels

This is one of Lloyd Hamilton's best short comedies and that is saying something. It shows as much care in preparation and directing as the average feature. A sleeping car is the scene of the greatest action and many of the stunts are side-splitting.

Lloyd decides to leave home and travel east. As he is about to get into his berth, a woman in the next berth asks him to permit several of her children to sleep with him. Five youngsters crawl into the berth and start eating crackers. Lloyds expressions during the party are good. At last the children go to sleep and a detective boards the train with two convicts on their way to Sing-Sing. Lloyd is deputized to help guard them and more action ensues. Finally he finds a skunk along the track and brings it into the car, under the impression that it is a silver fox. The trainmen cut his car from the train and leave him on a siding in sole possession of the sleeper.

You can book this picture and give it good advertising.

* * *

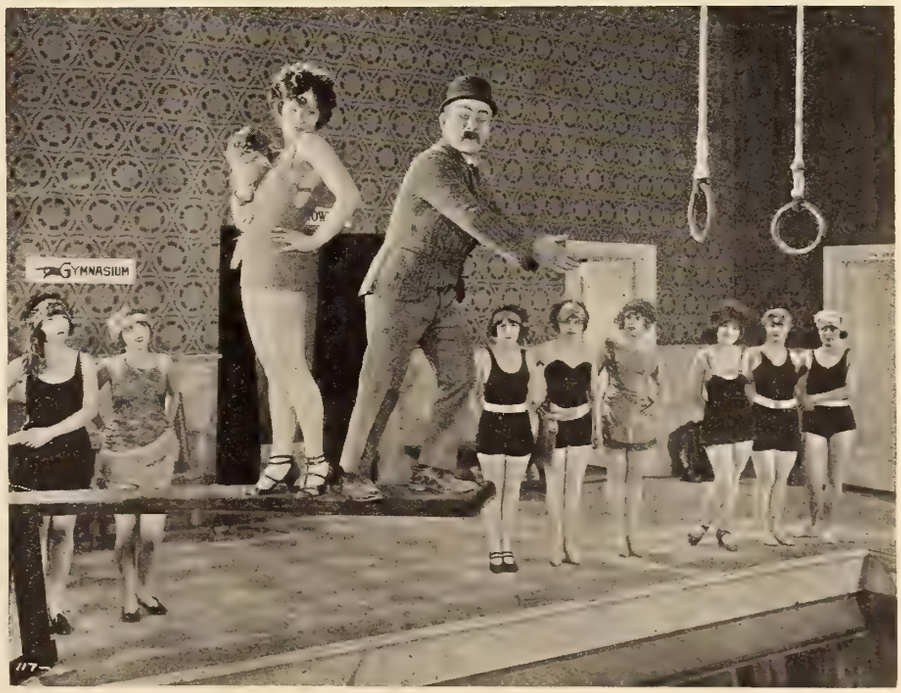
## 'OUT BOUND'

Educational 1 reel

There is no lost motion in this picture. Sid Smith and Cliff Bowes keep the action running from the first click to the last. The action is started by Smith who becomes a truck driver. He backs the truck against a house and timbers projecting from the truck enter a window and pick up a bed upon which Bowes is sleeping. The truck backs to the edge of a high cliff and leaves the bed suspended in a perilous manner.

Most of the action centers around the cliff scene and the comedy is fast moving and funny. The truck is a self dumping type and faulty mechanism raises and lowers the bed over the cliff. Smith and Bowes are finally dumped over the bluff and land in a water hole.

This is a good comedy and will find favor.




LOOK WHO'S HERE
If you like bathing beauties and that sort of thing, Pathe's "The Hollywood Kid" will interest you. Mack Sennett turns all his tricks loose in this roaring comedy. There is not one dull moment.

## 'THE LADY BIRD'

Educational 1 reel

This is one of the "Secrets of Life" series of microscopic pictures by Louis Tolhurst. "The Lady Bird," which is not a bird, but an armoured insect that devours orchard pests, is the subject of this chapter. Mr. Tolhurst puts his microscope into play and reveals the habits of this strange insect.

The Lady Bird feeds upon scale in orchards and it is through the untiring work of this insect that scale has been kept under control. The Lady Bird, in the caterpiller stage, consumes 40 orchard pests each hour and the microscope shows the caterpiller at work.

The winter quarters of the Lady Bird are shown. They hide beneath twigs in a canyon in the mountains and freeze solid during the cold weather and come to life with the first rays of the summer sun.

The "Secrets of Life" series are proving very popular and this latest of the series is among the best.

* * *

## 'PRETTY PLUNGERS'

Universal 2 reels

If your patrons are partial to bathing beauty comedies this one will please. There is hardly a scene in which there is not a girl in a bathing suit. The scenes in the swimming tank are excellent, not only in regards to feminine beauty, but by the use of slow moving pictures which show high divers and stunt swimmers in action. The camera catches the action with wonderful clearness and will prove instructive to swimmers and divers.

This is one of the few pictures of bathing beauties wherein the beauties actually get wet. The cast is made up of aquatic experts and their tricks are a revelation.

This comedy is far above the average and shows time and care in the preparation. Many novel stunts are introduced and it really hits high water mark.

You will make no mistake in booking this one.

## 'GET BUSY'

Pathe 1 reel

"Snub" Pollard has discovered a new way to make money. He, with his friend, are members of the army of unemployed. They land in a small town and are given a half hour to find work or they will make little stones out of big ones at the city jail. "Snub" becomes a life guard and his friend creates business by pushing innocent bystanders off the pier and "Snub" saves them.

It is not a bed of roses for the fun-makers, however, as much of their time is wasted in pulling non-paying victims from the briney deep. After an exceptional rescue in which they receive no credit, they end their careers by jumping into the ocean.

"Snub" Pollard is funny in this one. There are many original angles to the picture and clever titles help put it over. It is a good comedy for any program.

## 'FLICKERING YOUTH'

Pathe 2 reels

Harry Langdon, Sennett's comedian, never had a better vehicle than "Flickering Youth." It is one of the funniest short pictures in months. There is a well defined plot and plenty of action.

Harry is engaged to a sweet young thing and buys a ring for her. Before going to her home to present the ring he stops in a barber shop where he shows the ring to a rough female barber. He permits the barberess to try the ring on her finger and she then claims him as her own. A party is held at Harry's home to celebrate the occasion and all the lady's barber friends attend. It ends in a rough house and a ride in the patrol.

Harry is arrested for breach of promise and in court the disappointed barberess relates some fanciful scenes which she claims were enacted. They show Harry as a city slicker who deserts the poor young farm girl. However, it ends happily and Harry marries his sweetie.

This picture is exceptionally good. The titles are funny and the situations are excellent. Your patrons will like this one.

*PATHE'S historical series is proving a great success. The scenes are enacted as nearly as possible to the actual happenings of events. The scene at the left is from "The Gateway to the West"*

*THE Pathe Historical serial "Leatherstockings" has set a new standard for chapter pictures. It is a frontier picture of rare beauty and great care has been used in making the events accurate reproductions*

## 'ALICE'S WILD WEST SHOW'

Winkler Productions 1 reel

This is a new combination cartoon and live character feature arranged by Walt Dinsey and is a very clever arrangement for producing unusual situations. The character, a little girl, fits into the cartoon surroundings and acts with cartoon characters. There is very good proportion and great possibilities.

"Alice's Wild West Show" opens with a scene wherein all the characters are real and switches to Alice's adventures in the West, where the cartoon background and characters are introduced. It shows the child chased by pen and ink Indians and the many narrow escapes before she finally makes her escape.

In "Alice's Day at Sea." This portrays water scenes in which the youngster mingles with the denizons of the deep, and the whole arrangement seems very real.

## 'HIGHBROW STUFF'

Pathe 2 reels

If you don't laugh at Will Rogers in this one there is something wrong. In "Highbrow Stuff" he certainly scores big. This picture is one of the satirical series being made on actors of renown. In this he takes the part of an English actor who has been playing Russian stuff in a highbrow theatre. His work as a Russian is good but when he signs up to play in the movies he reaches the heights.

His acting before the camera is so bad the director attempts to make the scenes rough enough to cause him to break his contract but he resigns himself to everything and finally wins out.

The picture opens with a Russian family scene in which cubists have been at work. The tables and chairs all have peculiar angles and the walls are done in crazy fashion. Rogers creates a laugh the minute he appears, dressed as a Russian peasant, with a flowing beard.

In the studio scenes he is a scream. He goes through his scenes in a mechanical manner which arouses the wrath of the director. A few huskies are brought into play to beat up Rogers but he handles the situation nicely.

The picture ends in a wild horseback ride through the studio in which Rogers clings frantically to the horse until dismounted in a pool of mud.

Everyone will like this picture. It is safe booking for any theatre.

* * *

## 'ONE AT A TIME'

Pathe 1 reel

This is an average single reel funster. There is nothing in the picture to make it stand out. The usual slap-stick is used to insert action, yet there are some good laughs when Earl Mohan gets into action.

The picture deals with a prize fight in which Mohan's manager offers $100 to anyone who can last two rounds with the demon. There are plenty of ambitious mitt artists willing to swap punches. Mohan's manager uses the old mallet soaking stunt to good advantage and it is good for a few laughs.

There is nothing original in the picture. It is rough and tumble from start to finish but it will make a good program filler.

* * *

## 'AN IDEAL FARM'

Pathe 1 reel

There is little of interest to this. There are flashes of flocks of ducks and chickens being attended by farmerettes. Other subjects in this reel are: "The Secrets of Soft Coal," "How the American Flag Is Made," and "When Winter Comes." Each subject is too short to be of interest.

It is a very ordinary.

# BOX OFFICE REVIEWS

## ARLISS MAKES HIT IN COMEDY DRAMA

### *Distinguished Star's Fine Work a Sure Lure for 'Twenty Dollars a Week'*

*TWENTY DOLLARS A WEEK. Selznick Photoplay. Adapted from Edgar Franklin's Novel, "The Adopted Father." Director, Harmon Wright. Length* 5,990 *Feet.*

CAST AND SYNOPSIS

John Reeves ..... George Arliss
Muriel Hart ..... Edith Roberts
William Hart ..... Taylor Holmes
Chester Reeves ..... Rondlad Colman
James Pattison ..... Ivan Simpson
Little Arthur ..... Joseph Donohue
John Blair ..... Redfield Clarke
John Sloane ..... Walter Howe
Clancy ..... William Sellery

John Reeves, steel magnate, wagers with his son Chester that he can earn twenty dollars a week and live on it. He procures work in the office of William Hart's steel plant. Against her brother's wish Hart's sister adopts a little boy. Hart evens up by adopting John Reeves as his father. Reeves foils James Pattison's plot to ruin Hart. Chester also makes good as a workman and wins Hart's sister. The father reveals his identity and takes Hart as a partner.

*By* George T. Pardy

A NOTABLE example of what brilliant results can be achieved with a plot of light construction, when skilled direction and clever acting are combined in equal proportions! For here is a simple story turned into comedy-drama of A1 quality, fit for the screen of any theatre, big or little, and warranted to run up a winning box office score.

In his last film vehicle, "The Green Goddess," George Arliss made an undeniable artistic hit. But one may confidently predict that "Twenty Dollars a Week" will enjoy greater popularity than its predecessor because of its simplicity, its freedom from alien atmosphere, its delicious humor and that crowning touch of human interest which appeals so eloquently to a majority of motion picture patrons.

As might be expected when two such distinguished artists as George Arliss and Taylor Holmes join forces, there is an abundance of really delightful character sketching in evidence and an air of everyday realism pervading the whole production which convinces while it charms. Common sense tells you that it would be a most unlikely thing for a wealthy magnate of established reputation and discreet age to indulge in such a freak as John Reeves is represented as doing. But it seems quite all right on the screen, thanks to the fine art of the players and the able manner in which Director Harmon Wright handles his subject.

The problem of living on a small salary is one of surpassing interest to the average man or woman and it follows that the film's title will draw like the proverbial sticking plaster. Old man John Reeves solves it to his own satisfaction on a weekly stipend of twenty iron men and incidentally discovers a plot to ruin his easy-going employer, brings his financial knowledge and worldly wisdom to bear on the situation, saves the day for William Hart and incidentally works matters into a most exciting climax.

There's a lot of fun injected into the march of events by the frolicsome antics of the energetic kid, Arthur, which drive the impressionable William Hart nigh to the verge of nervous prostration, and Taylor Holmes' interpretation of the latter character stands out as the very acme of natural, side-splitting comedy. As to George Arliss' work, all that is necessary to say is that it registers as a genuine Arliss treat, 100 per cent amusing and rich in those subtle bits of side-play which are so artistically effective and impossible of imitation by the average actor.

Edith Roberts wears a number of exquisite gowns which are sure to arouse the envious admiration of the women folks and registers as a very sweet and fascinating heroine. Little Joseph Donohue, a most promising juvenile, does extremely well as the boy Arthur. The support has been carefully selected and is in every way worthy of the principals.

You will make no mistake in booking this feature and exploiting it as a comedy-drama of unusual merit. Play up George Arliss and Taylor Holmes, two names to conjure with in the amusement world. Also make it plain that "Twenty Dollars a Week" differs altogether from any other picture in which Mr. Arliss has appeared and offers a new and delightful contrast to his other film roles. The title ought to draw, especially if you start a newspaper discussion as to whether it is possible to exist on such a slender sum per week as twenty dollars.

* * *

## LIVES UP TO ITS TITLE

### *'Pagan Passions' Colorful Melodrama of Emotional Fury, With Oriental Settings*

*PAGAN PASSIONS. Rellimeo Photoplay. Released by Selznick. Author, Grace S. Michie. Director, Colin Campbell. Length,* 5,600 *Feet.*

CAST AND SYNOPSIS

John Dangerfield ..... Wyndham Standing
Mrs. Dangerfield ..... June Elvidge
Shirley Dangerfield ..... Barbara Bedford
Billy Dangerfield ..... Raymond McKee
Frank Langley ..... Sam De Grasse
Dreka Langley ..... Rosemary Theby
Dr. Trask ..... Tully Marshall

When her husband commits suicide Dreka Langley leaves her new-born baby with a family in China and falls in love with John Dangerfield, a married man. The two live in the Chinese underworld and Mrs. Dangerfield obtains a divorce. Years later, Dangerfield reforms and adopts Billy, the boy deserted by Dreka. Billy is sent to an American college, meets and loves Dangerfield's daughter. His supposed half-caste nationality is a bar to their marriage, which is removed when Dreka, before dying, identifies Billy as her son. Dangerfield wins back his wife and all ends well.

*By* George T. Pardy

THERE is a wealth of barbaric coloring in this picture, which more than lives up to its title in depicting a riot of unleashed human passions swirling against Oriental backgrounds, is intensely melodramatic, well directed and presented by an exceedingly capable cast.

Its box office value depends on the exhibitor's knowledge of what his patrons want. Showmen catering principally to the family trade may possibly find it a trifle too strong for their patrons' taste, yet there certainly exists a demand for just such sensational productions in some localities, where it is pretty sure to reap a luscious financial harvest.

The theme isn't a particularly agreeable one and a morbid note is sounded at the very beginning of things, when Dreka's husband commits suicide, the echo of which continues through the entire six reels, until banished by a snappy climax. But there's no denying the strength of the emotional episodes, nor the artfully maintained suspense and these things go far in gripping and holding an audience's attention, although the moralist would be rather puzzled to dope out any shade of an instructive lesson from the story, unless it be that long continued residence amid Asiatic surroundings doesn't tend to improve white folks to any noticeable extent.

Among the big scenes are those in which Dreka stabs her lover and sets fire to the squalid dive in which they are living. Billy Dangerfield's horror when he is led to believe that he is a Chinaman and unworthy of the girl he loves, his rescue of his mother from a watery grave and the furious combat between the lad and the Chinese thugs during which Dreka is slain. All of these incidents are well filmed, skillfully staged and lead up to a finish in which the sun shines at last and the shadows are scattered for good.

The settings include many excellent Chinese interiors, that of the monastery where John Dangerfield seeks temporary seclusion from his stormy past, being especially effective. There are many fine exteriors, with bits of native life shown in neat long shots and close-ups and superb lighting prevails.

Dramatic honors go to Wyndham Standing for his sincere, appealing characterization of John Dangerfield, the man who yields to the lure of the tropics, but finally redeems himself.

It isn't a picture for children, but if your clients like this sort of thing, the film ought to make money for you. Where possible, a Chinese prologue should be staged. Wyndham Standing, Tully Marshall, June Elvidge and Barbara Bedford are names worth advertising.

* * *

## FILM OF MANY CONTRASTS

### *'The Breaking Point' Combines Western Atmosphere, Society Romance and Thrills*

*THE BREAKING POINT. Paramount Photoplay. Author, Mary Roberts Rinehart. Director, Herbert Brenon. Length,* 6,614 *Feet.*

CAST AND SYNOPSIS

Judson Clark (Richard Livingstone) .. Matt Moore
Beverly Carlysle ..... Nita Naldi
Elizabeth Wheeler ..... Patsy Ruth Miller
Dr. David Livingstone ..... George Fawcett
William Lucas ..... John Merkel

Believing that he has killed the husband of Beverly Carlysle, an actress with whom he is infatuated, Judson Clark flees, is taken ill and loses his memory. As Richard Livingstone, physician, he succeeds in New York and becomes engaged to Elizabeth Wheeler. Years later he is recognized from the stage by Beverly. The real culprit confesses the killing of Beverly's spouse. Judson finds happiness with Elizabeth.

*By* George T. Pardy.

THE oustanding quality of this film is the variety of contrasts it offers. You don't often get Western atmosphere, society backgrounds and a murder mystery served up in a feature, but "The Breaking Point" has 'em all, and Director Herbert Brenon has made a fairly entertaining picture out of these ingredients. This despite the fact that the plot hinges on what is getting to be a well-worn angle in scenario land, loss of memory and the assumption of another personality by the hero. The action moves swiftly and the chances are that the attraction will roll up a tolerably decent box office score in most theatres.

The action begins in New York, showing a theatre interior, and then switches abruptly to a little Western town. There, in the semi-darkness of a ranch house, two rivals for the love of a fascinating actress are brought together, a shooting occurs, and the hero flees, thinking that he has killed a man. His illness and loss of memory follows, and ten years later he is seen as Richard Livingstone, physician, where he is recognized by

## BOX OFFICE REVIEWS *(Continued)*

the woman whose beauty caused all the trouble in the first place. Then comes his return to Wyoming and the clearing up of the problem.

The shooting episode is uncommonly well staged and Judson Clark's flight through a snowstorm registers as a powerful bit of realism. His second escape from the sheriff is another situation alive with thrills and sensational appeal. Through it all a good deal of sympathy is aroused for the hero and the girl to whom he becomes engaged while yet unaware of his double life. Beverly's recognition of the man who is supposed to have murdered her husband and afterward perished in the snow, takes place while she is playing a leading part in a New York show, and this is also an effective dramatic touch, although of a very different kind from the blood and thunder nature of the Wyoming incidents.

Matt Moore portrays the chap with the mixed identities and does it extremely well.

Miss Naldi wears a number of gorgeous gowns which will win the envious admiration of feminine patrons, and looks haughtily handsome as the philandering actress, Beverly Carlysle. Patsy Ruth Miller is a sweetly charming Elizabeth, and smooth, evenly-balanced support is given the principals by the remainder of the company.

The photography is 100 per cent effective. The theatre shots are beautifully filmed and the Western locations offer some great out-of-doors views.

The name of the author should be played up in your advertising and tie-ups arranged with book stores on the strength of Mary Roberts Rinehart's story from which the picture is derived. Stress the double identity angle, due to the loss of memory, and draw attention to the fact that the film action includes both Eastern and Western settings. Matt Moore, Nita Naldi, Patsy Ruth Miller, George Fawcett and Edythe Chapman are all well known to the fans and should be mentioned.

* * *

### IS BULLY WESTERN FILM

#### *'The Silent Stranger' Brimful of Action and Thrilling Stunts*

*THE SILENT STRANGER. F. B. O. Photoplay. Author, Marion Jackson. Director, Albert Rogell. Length, 5,040 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Jack Taylor | Fred Thompson |
| Lillian Warner | Hazel Keener |
| Dad Warner | George Williams |
| Laddie Warner | Richard Headrick |
| The Horse | Silver King |
| Silas Norton | George Nichols |
| Law Sleeman | Bud Osborne |
| Sheriff | Horace Carpenter |
| Dick Blackwell | Frank Hagney |

Jack Taylor, supposed deaf mute, arrives in Valley City. Mail thefts have occurred and Dad Warner, postmaster, is threatened with discharge. Taylor suspects Sleeman, Warner's clerk, is captured by the gang, escapes, stops another robbery, saves Warner's daughter, Lillian, from the bandits, brings about their arrest and wins the girl.

*By* George T. Pardy

A BULLY good Westerner, which should prove a valuable box office asset in all theatres where pictures of this kind are popular. None of its contemporaries could boast of more zippy action, thrills and near neck-breaking stunts than "The Silent Stranger" offers, and few present such a compact, well developed plot, which moreover, gets off the beaten trail and has a spice of originality in it.

It is unquestionably the best vehicle yet utilized for the starring of Fred Thompson, who outdoes all his previous efforts in the athletic line, displays cat-like agility, rides like a champion and never spares himself throughout the entire five reels. Silver King, that singularly beautiful and sagacious steed, who has earned a front rank place among the screen's four-footed actors, shares drawing power honors with his master.

The hero makes his first appearance as a deaf and dumb chap snooping about in apparently aimless fashion, thereby winning recognition among the folk of Valley City as "The Silent Stranger." They never suspect that he is really a United States Secret Service man, engaged in running down the thieves who have been making free with Uncle Sam's mail bags, and the mystery which surrounds him is rather cleverly kept intact until he has achieved his purpose.

The story possesses a good many novel angles, not the least of which are the canny tricks played by Silver King, whose intelligence is something to marvel over. How the kids will enjoy this stuff, and for the matter of fact, grown-ups as well! It's all frank, straight-out melodrama, replete with dash and ginger, meant to entertain and succeeding admirably.

Fred Thompson's horsemanship is beyond hostile criticism, he rides as though he were a part of the animal he bestrides, indulges in perfectly miraculous jumping feats and fights with the joyous abandon of a Bengal tiger. His escape from the bandits and the scene in which he holds up the entire gang are episodes alive with vibrant action and as thrilling as they make 'em. The love interest is well maintained and a satisfactory climax attained.

Hazel Keener registers as a very charming heroine, George Williams provides a sympathetic character sketch of her dad, Bud Osborne plays the sinister Sleeman convincingly and the support as a whole is excellent. The photography is rich in impressive exteriors, there are many fine long shots and closeups, and the lighting is adequate.

You can safely exploit this as an unusually good Westerner. Play up Fred Thompson as appearing in the best picture of his career, stress the wonderful performances of Silver King and mention Hazel Keener's good work. If there is a demand by your patrons for lively melodrama "The Silent Stranger" will surely please them.

* * *

### 'TRUE AS STEEL' HAS POTENT LURE

#### *Offers Familiar but Interesting Theme, Convincingly Developed, Cleverly Acted and Well Directed*

*TRUE AS STEEL. Goldwyn-Cosmopolitan Photoplay. Author and Director, Rupert Hughes. Length, 6,244 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Mrs. Eva Boutelle | Aileen Pringle |
| Frank Parry | Huntley Gordon |
| Mrs. Frank Parry | Cleo Madison |
| Ethel Parry | Eleanor Boardman |
| Harry Boutelle | Norman Kerry |
| Gilbert Morse | William Haines |
| Miss Leeds | Louise Fazenda |
| Jake Leighton | Louis Paine |
| Commodore Fairfield | William H. Crane |
| Mr. Foote | Lucien Littlefield |

Frank Parry, middle-aged, successful manufacturer, goes to New York. There he becomes infatuated with Mrs. Eva Boutelle, a handsome business woman. He offers to secure a divorce, if she will do likewise, and marry her. The temptation is strong, for Mrs. Boutelle is fascinated by him. But she remains true to her marriage vows. Parry returns home, remorseful and determined to remain loyal to his faithful wife.

*By* George T. Pardy

THERE is every reason for believing that "True as Steel" will attain a high measure of popularity and prove a powerful box-office magnet for any exhibitor who books it. The theme isn't exactly new, lately we have become extremely familiar with the heroine whose success in the business world is only equalled by her ability to fascinate male contemporaries with physical charms of potent allure.

But ladies of the above mentioned type are still good drawing cards for the screen, especially when, as in the present case, utilized in conjunction with a story charged with melodramatic energy and yet outlining what impresses the spectators as a bit of actual life. Such pictures possess particular interest for most feminine patrons in view of the fact that so many of them play their own part in the business world. The reflection —"why that might happen to me, or somebody I know," naturally arises in such instances as an office romance develops in a film. And, of course, the men folks get interested in their side of the question.

So Rupert Hughes, in his double capacity of author and director, made a canny choice when he produced this love idyl with a commercial setting and hero and heroine who nearly, but not quite, tumble over the precipice of passion. The quality of suspense is well maintained, you are never able to guess just what is going to happen, at times it seems as though the sprightly Mrs. Eva Boutelle will yield to the fervid appeals of Frank Parry, who is perfectly willing to divorce his wife and wed her, provided she shakes her own husband loose. But she never shakes, her the final meeting between the pair, which results in the lady resolving to remain "true as steel" to her spouse, is a splendidly handled situation, sure to make an audience "sit up and take notice."

When Gordon returns home, determined to make the best of things and knows that he still retains his wife's affection, which by the way, will strike the average person as a whole lot more than he deserves, he finds that his daughter Ethel has taken up a business career and intends to stick to it, despite her parent's disapproval. So the tale ends with a certain amount of anxiety generated in his mind as to Ethel's future. It isn't a gloomy finish, nor a conventionally "happy" one, and in this, as well as other things, Hughes shows that he refuses to be bound by straight movie tradition.

Money has not been spared in the production of the feature. The mountings are elaborate, gorgeous interiors are in evidence, that of the New York cabaret being unusually striking, good photography and lighting complete the picture's artistic charm, the Gotham exterior shots deserving particular praise.

Aileen Pringle scores heavily in the role of Eva Boutelle, a part in which her emotional talents and beauty are displayed to the best advantage. Huntley Gordon plays Frank Parry, the middle-aged husband and erstwhile lover with convincing sincerity, Cleo Madison is an appealing figure as the neglected wife, and smooth, well balanced support is given the principals by other members of the cast.

When exploiting the feature play up Aileen Pringle and refer to her recent sensational hit in the leading feminine role of "Three Weeks." Other worth-while names are Cleo Madison, Huntley Gordon, Eleanor Boardmann, Norman Kerry, Louise Fazenda and Lucien Littlefield. Stress the angle of the woman in business and the temptations to which she may be subjected from the personal standpoint. And remember that Rupert Hughes is an author of international reputation and has a big following.

Such catch phrases as—"Good steel may bend, but won't break"—"Loyal in the Face of Temptation"—can be used advantageously in conjunction with the film's title, to provoke public curiosity and draw patrons theatreward.

## BOX OFFICE REVIEWS *(Continued)*

# 'HURRICANE HUTCH' IN STUNTS GALORE

### *William Steiner's 'Surging Seas' Abounds in Daring Deeds*

*SURGING SEAS. Produced by William Steiner. Distributed by New-Cal Film Corporation. Directed by William Steiner. Length,* 4,800 *Feet.*

CAST AND SYNOPSIS

Bob Sinclair .....Charles Hutchison
Edith Stafford .....Edith Thornton
Charles Stafford .....George Hackathorne
Lionel Sinclair .....David Torrence
Edwin Sinclair .....Earl Metcalf
Hansen, the Mate .....Pat Harmon

Bob Sinclair, resenting the stern domination of his father, had left home to make his own way in the world. His younger brother, Edwin, secretly inspired many of the misunderstandings and quarrels between Bob and his parent. Bob subsequently returns after making his fortune, only to find himself in a maze of difficulties, most of which rise out of Edwin's embezzlement of his father's funds. Edith Stafford, Bob's sweetheart and a ward of Lionel Sinclair, enters into the game to save her brother from the bad influence of Edwin, as also Bob's reputation, who is accused of burglary and attempt to kill in a subsequent fake robbery staged by Edwin to cover up his embezzlements. In the end, after a series of thrilling adventures and dare-devil stunts by Bob in order to escape the police until he can produce the proper evidence which would clear his name, the truth outs, and Edwin meets his just deserts, while Bob gets the girl.

*By* MICHAEL L. SIMMONS

FOLKS who enjoy a lively picture, where heart interest and a love theme are subordinated to the really amazing dare-devil exploits of a man who might best be described as one of nature's irrepressibles, will find "Surging Seas" particularly satisfying.

This photoplay finds Charles Hutchison, more familarly known to his admirers as "Hurricane Hutch," drawing on his full bag of acrobatic tricks, in which jumping from windows many feet above the ground, climbing telegraph poles, taking high dives into the briny without so much as a preliminary thought for the value of a brand new suit of clothes, and such like antics, figure prominently.

From the looks of him "Hutch" would seem to be more properly adapted to the brawn and muscle tussle of the mat rather than to the hair-raising leaps in midair for which he has a real predilection, but the spry, agile feats of the acrobat are no little part of his accomplishments.

"Hutch," as Bob Sinclair, the black sheep of the Sinclair family, who prefers the rigors of the tropics to continual dissension with his stern and exacting father, is the dominating force throughout the unraveling of the story. One feels things stir and take on new life the moment he edges into a scene.

Edith Thornton, as Edith Stafford, Bob's sweetheart and ward of his father, lends the sort of verve and charm to the tale which brings it into the realm of a love story. However, there is not much attempt at love-making or suspense from that angle, the picture depending on the dare-devil stunts and escapades of the smashing dashing "Hutch" for its appeal.

The scene in which our hero runs amuck a sloop manned by eight ruffians of a type modeled after man's general impression of the missing link, finds "Hutch" at the high pitch of his fistic accomplishments.

How he does give and take—mostly give. And how the red-blooded are going to pulsate with instictive primitive emotions to his flailing fists, his agile legs, and indomitable courage!

In this last is the showmen's cue for exploiting the picture. Rather than bill it as a love story, the exhibitor should elaborate on the fact that he has a picture which for downright action, mile-a-minute-thrills and ticklish situations has all the elements for which the thrill chaser craves. And what most emphatically should not be forgotten is the name of Charles Hutchison, or "Hurricane Hutch," the hero of many serials, which should be played up in prominent fashion.

* * *

# ENTERTAINMENT FOR ALL

### *'Between Friends' a Very Satisfactory Film Especially Suited to Neighborhood Houses and Small Town Theatres*

*BETWEEN FRIENDS. Vitagraph Production. Story by Robert W. Chambers. Directed by J. Stuart Blackton. Length,* 6,930 *Feet.*

CAST AND SYNOPSIS

David Drene .....Lou Tellegen
Jessica Drene .....Anna Q. Nilsson
Jack Greylock .....Norman Kerry
Cecile White .....Alice Calhoun
Quair .....Stuart Holmes
Builder .....Henry Barrows

Jack Greylock, the lifelong friend of David Drene, a sculptor, elopes with Jessica, David's wife. Remorse compels Jessica to end her life. David does not learn the name of the man and maintains his friendship. David becomes bitter and cold. Five years later Greylock falls in love with Cecil White, a model who loves David and poses for him. At this time Drene learns that Greylock was the man who ran away with his wife and plans revenge using the girl as a foil. Greylock agrees to kill himself to save the girl. At the hour of his death he feels David calling him and he goes to him. The friends are reunited and David and Cecile are left to their happiness.

*By* HENRIETTE SLOANE

ARMED with an unusually strong cast of noted stars and provided with a plausable and adequate story, J Stuart Blackton set about making "Between Friends" and accomplished, as a result, a very satisfactory and decidedly entertaining photoplay which should provide the average audience with a very pleasant matinee or evening. There is nothing remarkable about the picture but it hits the entertainment mark squarely and gives promise of being a box office attraction.

With a deft hand the director has added some unique touches which do much to elevate the picture. The opening shot does not reveal the wife and the friend in a loving embrace but much more subtly hints at the situation by showing the hands of the man seeking the woman's. Thus the story immediately hits its pace and without further elaboration, the couple are shown eloping together.

By a series of flashbacks, fade-ins and fade-outs the audience is gradually told the entire story—the devotion of the husband, his anguish at losing his wife, his trust in his friend, the unsatisfactory relationship between the wife and friend, and untimately the death of Jessica. The whole is briefly yet effectively told and the audience is in on the details.

The rest of the story is alive with romance, thrills and suspense. From the moment David pronounces the sentence on his friend and demands his life for that of his wife, the film moves with rapidity and suspense. Here again the director has resorted to a rather clever device. Instead of showing what happens during the ensuing two months he indicates the passage by the turning leaves of a day to day calendar, and foreshadows the approach of Christmas eve by outward signs.

The photography is good, the scenic effects are pleasing, and the interior shots excellent.

Moreover, the title suggests a wide field of exploitation. It can be used by merchants in tie-ups of all kinds. One merchant who should be particularly interested is the man handling statuary and paintings.

# PRESENTS ORDINARY STORY

### *'The Dancing Cheat' Is Lacking in Appeal to Critical Audiences*

*THE DANCING CHEAT. Universal Photoplay. Adapted from Calvin Johnson's Story: "Clay of Ca'Lina." Director, Irving Cummings. Length,* 4,727 *Feet.*

CAST AND SYNOPSIS

Brownlow Clay .....Herbert Rawlinson
Marie Andrews (Poppy) .....Alice Lake
Bobby Norton .....Robert Walker
Mose .....Jim Blackwell
Eddie Kane (Dender) .....Edwin J. Brady
Downs (Moron Mike) .....Harmon MacGregor

Brownlow Clay, member of an old Southern family, runs a square gambling house in Tia Juana. In a cafe he meets Poppy, dancer and wife of a crooked gambler named Kane. When Clay refuses to respond to her advances, Poppy, enraged, enters into a scheme with her husband to blackmail him. Kane finds her in Clay's apartments and demands hush money. Poppy, ashamed of the part she is playing and genuinely in love with Clay, turns on her spouse. With Kane out of the way Clay and Poppy face a happy future together.

*By* GEORGE T. PARDY

BOTH of the principals in this picture are well known to the fans and the prestige of their names invests "The Dancing Cheat" with a certain box office value. But the story is shaped along cut-and-dried, ancient lines and carries such a heavy burden of excess "hokum" that it registers as nothing better than an ordinary program attraction and will not appeal to critical audiences.

So far as atmosphere is concerned there's nothing to complain of. Heaps of colorful local backgrounds are in evidence, showing the whirl of adventurous life across the Mexican border, where gambling is in full swing and men and women carouse, fight, flirt and generally speaking, have a sufficiently hectic time of it. The settings are good and the photography attains a degree of uniform excellence.

It's a risky experiment to start a picture off with a heroine who doesn't catch the audience's sympathy right from the beginning of things. You can build up sympathy for a hero all right, moulding him from something pretty close to the villain mark into a regular fellow, but the fans insist on the woman in the case possessing at least a quality of magnetism which atones for whatever misdeeds she may be guilty.

Now Poppy, the girl whose trials and tribulations are set forth in "The Dancing Cheat," fails in the latter respect. In the picture's early stages she merely gives one the impression of a dame who is willing to go the limit in order to achieve her aims. Unable to ensnare Clay's affections at first, she deliberately chooses to play what police authorities term "the badger game" in conjunction with her wretch of a hubby, just for sweet revenge's sake.

It's an illustration of the old adage—"hell hath no fury like a woman scorned"—and doesn't show up the heroine in a particularly charming light. Of course she relents, suffers remorse and double-crosses her husband instead of Clay, and it all comes out happily at the finish. But it leaves you wondering whether the hero is altogether lucky in securing such a mate, or if it was worth while eliminating the husband.

Herbert Rawlinson plays Brownlow Clay fairly well. Alice Lake throws a lot of energy into her impersonation.

Your best plan in exploiting this film is to play up the names of Herbert Rawlinson and Alice Lake, as both have a large following. Tell your patrons that the action centers around the gambling resorts across the Mexican border and a tale of love, jealousy and attempted revenge follows. But don't go too strong in praising the story.

*THESE pictures, stills of scenes (above) "Courage" and (the one beneath) "Caliber 45," represent a new type of Franklin Western in which genuine heart interest, and character delineations are superseded by gunplay*

*IN "Crossed Trails" and "A Border Intrigue" interior sets and emotional acting as impressive as any seen in the regular society type of drama is a feature of these new Westerns*

# JESSE J. GOLDBURG 'HITTING ON HIGH' WITH NEW FILMS

***Independent Pictures Corporation Heads Broadcasts a Message of Co-operation With Exhibitors***

MOTIVATED by the kind ideals that have always won success for the executive in any business, Jesse Goldburg, skipper at the helm of the Independent Pictures Corporation enterprises, announces his new type of Westerns, in which Franklin Farnum figures properly.

The sudden popularity of the new series of Franklin Farnum pictures is undoubtedly due to the manner in which Mr. Goldburg has stipulated the elements be accorded their proper relationship to each story in hand. The essential elements of rapid and heroic action for example, interspersed with daring feats of horsemanship with a story whose locale is in the midst of beautiful and typical scenery of the west are all embraced in this series, but the change from the old order of things is the prime feature for which these screened stories are noted.

Mr. Goldburg, whose personal supervision of these stories involved everything from the choice of the stories, the writing of the scenario, the casting and direction, insisted that the steady diet of gunplay, murder and chases, to which the public has been fed since the beginning of western productions should be altered by a greater attention to the story and a portrayal of incidents that had some foundation in fact and a more detailed attention to the delineation of characters.

## Results Speak for Themselves

THE results have proven the wisdom and foresight of the producer for in five of the eight productions not a gun is fired and not an assault with weapons or a murder is committed, not a bed-room scene is embraced in any of these photoplays and yet they contain incidents of extreme suspense and physical combat such as was a daily incident of the old west rising out of conquests of either love or gold.

In the making of these attractions, wherever the story involved a period of early American history, the files of the public library were consulted and books recording the early trials and struggles of the pioneers of the west were committed to intense research in order to secure absolute fidelity to detail and fact.

## 'Hokum' Obliterated

THE results revealed upon the screen an altogether entrancing tale with "hokum" obliterated, a tale well calculated to enthrall and entertain and furnish its lesson in sacrifice, devotion and bravery, the three elements that have appealed to the men and women of the land, not forgetting the boys and girls, from the time America was in the making.

High enthusiasm is evinced at the Independent offices for the new Helen Holmes series, attractions which though containing stunts galore, hair-raising situations and unusual incidents, will revolve about stories of social life and society and which will be peopled with persons of fine clothes and manners.

These stories will be sensational only in so far as they deal with sensational incidents in life, and will adhere to the usual formula of popular photoplays with respect to love interest, heart interest, pathos and comedy.

It is promised that these productions will be more than just program features. J. P. McGowan, supervising director, is enthusiastic not alone over producing an unusual series of attractions, but also over the fact that he is permitted to once again direct Miss Holmes, who was under his personal supervision in the noteworthy railroad serials made by him for Universal.

# EXHIBITOR HELPS

## Through Trade Paper Advertising and Press Books

## The Slogan of Independent Pictures Corporation

IN keeping with the extensive plans of production of Independent Pictures Corporation, Jesse J. Goldburg, its president, has laid out a campaign of trade paper and newspaper advertising and publicity that is an unusual change from the policy heretofore pursued by most of the independent producers as well as by Mr. Goldburg's own company.

Mr. Goldburg expressed the opinion that advertising is as essential to the final returns to be realized from productions whether such returns are directed to the producer, the distributor or the theatre owner, as the very productions themselves.

MR. GOLDBURG stated—"In my travels throughout the country I was continuously met with statements from exhibitors, 'we want to play Independent productions but we don't know where to get them.' Statements from state right exchanges—'we want to buy your pictures but how do we know about them if you don't advertise them and besides that we cannot advertise in trade papers, and exhibitors expect their notifications through that source so in order that we might realize our just returns, it is necessary that the producer or national distributors include in either his negative cost or sales price, a sum sufficient to allow of his advertising in the trade publications.'

NOW, when the advertising cost is distributed among the various exchanges of the United States it is not as staggering a sum as it would otherwise appear to be. We cannot expect our goods to move unless we shout about them from the 'house tops.' The house tops in this instance are publications of every description (including trade papers), reaching into every little rural nook and cranny of America. Whatever we say about pictures in our advertisements, if true, establish a good will that cannot be measured in dollars and cents and if false, has its own detrimental reaction.

HENCE Independent Pictures Corporation, since it is in the state right production and distribution of motion pictures practically without limit, will, from henceforth, advertise fifty-two weeks in the year. When business is bad that is an additional reason to advertise; when it is good, then we certainly can afford to advertise."

WHICH in no unmistakable way explains the spirit behind the Goldburg intentions in so far as aiding the exhibitor by advertising is concerned. However, something more than mere intentions have already materialized, these being more or less concretely evidenced in the quality of press books that are issued with the late Independent Pictures Corporation productions. One has but to run briefly over the press book material to realize that they contain a wealth of data which comes under the head of "Advertising Aids."

A TWO FISTED TENDERFOOT" a Franklin Farnum western, pregnant with title-interest possibilities, is adequately covered in exploitation and advertising suggestions by its press sheet

THIS shows the particularly live eye-catching type of newspaper advertisements offered the exhibitor in conjunction with the showing of "In the Spider's Web." Exploitation suggestions are by no means missing.

IN "Crossed Trails," for example, a story by James Ormont, featuring Franklin Farnum and directed by J. P. McGowan, one is immediately impressed with the striking array of posters for lobby display, hand-colored title cards, a series of attention getting catch lines for teaser and other herald advertising. A list of accessories shows cuts all ready for shipment on single and double column newspaper ads, two 22x28 lobby cards, eight 11x14 lobby cards, an action trailor, two one-sheets, one three-sheet, one six-sheet, two slides, black and white stills, advance stories, prepared newspaper reviews, and last but not least an appropriate music cue sheet. Surely, utility and service personified.

THE press book on "In the Spider's Web" is particularly alive with striking newspaper ads, for which cuts are shipped exhibitors on request. Eight distinctive lobby cards, 11x14, comprise a set that appear "all to the mustard" so far lobby dress is concerned. A full page of exhibitor helps tells the showman how to "get behind this big thriller and reap a box-office harvest."

A TWO-FISTED TENDERFOOT," another Farnum Western, one needs little imagination to judge the far-reaching possibilities that the title interest in this picture can achieve. Jesse Goldburg, however, has left little to the imagination. It's all there in back and white, how to appeal to the public through the lure of printers' ink. In "A Desperate Adventure," featuring Farnum, we see again, through the press book, the far-reaching possibilities of lobby cards, slides, one-sheets, six-sheets, three-sheets, single column and double column ad cuts, oil paintings and a host of other things which help to put a picture over with the movie lovers.

ONE can more readily understand how Mr. Goldburg combines such high-power advertising material with definite exhibitor co-operation when one realizes that the firm-jawed executive is a pioneer in the industry, with an experience that has given him a deep and comprehensive grasp of every detail connected with the production, presentation and exploitation of films. And when, as in his case, an executive makes it his business to find time to personally supervise productions and to keep himself abreast of the ever varying and changing tastes of the public, such supervision will, in the end, result in a box-office attraction of merit that will show upon the screen at least the value of every dollar on the negative cost.

THE WILDCAT," starring Robert Gordon, has a quality of title interest which is not lost sight of in the press book on that picture. Valuable adverising aids are offered.

MR. GOLDBURG briefly outlined to the Advertising Aids Editor his method of procedure. He said: "I pick the story from the angle first, of literary merit and its adaptability to visual portrayal; second its exploitation value. I lay as much stress upon the story as I do upon any other operation of production work. I try to avoid the hackneyed, the commonplace and the palpable, and all too evident desire of some authors to adhere to what they term the fundamentals of dramatic production. Then in the cast; while of course I am guided to some little extent by the reputation of those who seek parts in the production, I look essentially first, for proven ability; second, for the physical make up of the actor with respect to type.

THE sets are constructed with an eye essential to its use to the scenes which are to be played in it and not with respect to how much money they will either cost or how much money can be saved. Then I stick by the camera and the director and in the cutting and titling, my nose is always to the grindstone. In the preparation of the advertising matter I give as much thought and labor to that as I do to the actual filming of the picture."

And there we have the business philosophy of Jesse J. Goldburg, as also the spirit which is behind his efforts for better films.

*EXHIBITOR co-operation is never so well manifested on the part of a producer as through the medium of the pages of his press sheets. In this respect Metro takes its position among the high, for without question the exhibitor helps it offers in the shape of accessories, ad cut and mat service and other sundries comprise the work of the ablest in the field.*

*Note the Distinctive Newspaper Ads to the Left and to the Right*

## A METRO BATTERY OF PRESS BOOK HELPS

*Single Column, Double Column and Three Column Ads; Attention-Getting Posters, Slides and Valuable Press Matter Are Offered the Showman in a Spirit of Co-operation and Service*

# SHOWMANSHIP

## Pipe Organs and Program Presentations

*The Reminiscences, Observations and Prophecies of One Whose Life Is Dedicated to the Improvement of the Pipe Organ as a Medium of Entertainment*

By RUDOLPH H. WURLITZER
*Vice-President of the Rudolph Wurlitzer Company, Cincinnati, Ohio.*

THE widespread continued use of the pipe organ and the wonderful success of this instrument as a theatre presentation aid, has established for it a place in the theatre equal in importance to that which it holds in the church. Although differing somewhat in tonal characteristics, the music of the theatre organ is just as beautiful and impressive as that emanating from an instrument designed for church worship. Moreover the master builders of these instruments have made wonderful strides in the improvement of their tonal characteristics, with the result that organs are particularly suitable for theatre presentations. They are more than ever before orchestral in tone, and equipped with many marvellous novelty effects.

A great many years have passed since the writer first discovered a theatre using an organ as a presentation aid. The theatre had just been opened in a store building on Madison Street between Dearborn and Clark Streets, Chicago. It was one of those pioneers which even in those far-off days was struggling toward "bigger and better" presentations. What a difference between the "moving pictures" then and the super-features of today! Then they were marvellous—but atrocious, absolutely mechanical. Many consisted merely of a group of Amazons marching about and somebody cracking a slap-stick as they changed the direction of their parade. There was no plot. Comedy was the vogue. It consisted, like as not, of two athletes working together and knocking off one another's heads, then picking them up and replacing them. The brave little theatre referred to had a big street sign reading: "The Home of the Organ," and inside was a pipe organ. The picture was one of the ocean surf. Waves rolling in one over the other. It was colored, and although one of the "flickerers" of the day, it was really attractive. Its presentation was enhanced a hundred-fold by that ancient organ which was playing "Over the Waves." It was so much better than the usual tin-pan piano, and the "movie" piano-player who pounded out whatever came to his finger-tips. To the writer this seemed the beginning of better music for motion pictures—the genesis of presentation.

From that day organ builders realized the opportunity to place their instruments in motion picture theatres. They recognized that the church type of organ specially constructed for religious work lacked the tone characteristics essential to theatre presentation. They labored. The fruit of this labor was an orchestral organ getting in the flutes, oboes, clarionets, strings and novelty effects.

The investment that the big theatre people have made in organs is little short of staggering. In most instances the money expended on the organ itself is four or five times greater than the cost of all the rest of the equipment put together. When Balaban & Katz opened their big Tivoli Theatre in Chicago, all of the staff personnel was furnished with books describing the different theatre equipment, enabling any employee to intelligently respond to any query made by the public during the first weeks of inspection. The greatest number of inquiries were in regard to the great Wurlitzer and the organist.

Pietro Yon, the famous organ virtuoso, relates an experience that occurred to him while playing in one of Stanley's theatres in Philadelphia. He had been engaged for several weeks to give an organ recital of fifteen or twenty minutes duration twice each day. The crowds at the theatre were astounding, and he asked the management whether they were brought by his playing or by current pictures. The response was that people came to hear him and his wonderful organ.

THE theatre organ of today produces a tone so similar to the real orchestra that it is sometimes almost impossible to tell when the orchestra leaves off and the organ begins. Music has been recognized as such a valuable feature in the presentation of pictures, that the larger and more affluent theatre men are using not only the organ, but also the very finest of symphony orchestras. The symphony orchestra will be playing and the organist will come in at the latter part of the program to relieve the musicians, and play right along with the orchestra. Using tone characteristics identical with those used by the orchestra, the organist continues to play the same theme, or in the same trend of music as the orchestra leaves the pit for its rest. Unless one watches closely, the substitution is often made without discovery. When the orchestra again returns to the pit, it picks up the theme where the organ leaves off, and thus the music goes on continuously without any apparent break.

DURING the last few years there have been developed several feature organists who have proven wonderful drawing cards. These men become most versatile in releasing melody from their instruments, and with the assistance of slides thrown upon the screen, they are capable of putting on a very interesting program. This example may be emulated by any organist possessing sufficient talent and interest in his vocation to give the matter of presentation real attention. We hear the word "genius" frequently mentioned and are as frequently reminded of the great man who defined it as an "infinite capacity for taking pains." If an organist of only average ability will take enough pains, he can evolve programs which will soon earn for him the title of genius.

The great orchestras are the musical aces of the palatial showhouses which dot the big cities of the world. These hippodromes are the frosting upon the cake of picture presentation, but the cake itself, the substance of the world of photo-play presentation, is the myriad of modest motion picture theatres providing enlightenment and entertainment to the millions who throng the by-ways. For these the symphony is beyond reach, but the music itself is the thing that counts, and this is attainable by every showman whose theatre boasts an organ. The grandeur of theme, the richness of tone, the capacity to play upon the emotions, the ability to beautify and augment the presentation of the program, are all within the grasp of any enterprising show-businessman. The day has dawned when the picture man must present a well rounded program, or receive the "thumbs down" sign by which the ancient Roman populace signified death for a gladiator in the arena.

The future of the motion picture theatre consists not alone in offering the public the best entertainment obtainable in the silent drama, but in presenting its attractions with musical background provided by symphony orchestras and pipe organs. The picture theatre must be the home of all that is finest on the screen, and the center of all that is best in music.

### Lobbyology

#### One Man Symphony

MUSIC is an important part of program presentation. Most picture theatres do not support orchestras. They rely on the pipe organ. The impressive grandeur of its music is unexcelled.

In the finger tips of your organist lies the ability to increase presentation effectiveness by the margin between just "getting by" and "going over big." Feature him and his instrument. Both will respond nobly.

Cue your music to the requirements of your attractions. Have your organist submit suggestions for organ recitals or novelty organ concerts. Sow the seed of better presentation and you will reap the harvest when you count the house.

WHEN a Man's a Man—he wears the trousers, might have been a caption for this Harlem window tie-up on the Principal Picture. But the display card reads: "When a Man's a Man He Dresses the Part."

PLENTY of Harlem windows helped to create a buying urge for "When a Man's a Man", when the Principal Picture played Loew's Victoria Theatre. This is a display in the big window of Harlem's largest department store.

# Teamwork Characterizes Successful Exploitation Campaign on 'When a Man's a Man' at the Victoria

AN exploitation campaign that was a "wow" made the showing of "When a Man's a Man" a record breaking event at Loew's Victoria Theatre which is located in the Harlem section of New York City.

The picture is presented by Sol Lesser, president of Principal Pictures Corporation, and released through First National. The campaign was a co-operative affair in which both Mr. Lesser and Marcus Loew, the famous showman who heads the Marcus Loew Enterprises, participated. Many unusual and effective tie-ups were originated which will be utilized in the various sections of the country where the picture is shown.

The initial step in the Victoria campaign was a prize essay contest in the New York Evening Journal on "When a Man's a Man." Thousands of efforts were submitted, and this and other newspaper tie-ups attracted widespread attention. The Harlem Home News, a local publication, asked girls of the section to describe their ideal men. Both descriptions and photographs of the ideals were printed in layouts.

Neither was the great value of civic co-operation overlooked. The Harlem Board of Commerce was hooked-up with the picture in a drive for both Board members and ticket purchasers, and both theatre and Board were thoroughly satisfied. In addition to the fifty foot banner shown in the picture above, two thousand cards stressing community spirit were distributed among Harlem's biggest businessmen.

Throughout West 125th Street, the Broadway of uptown, window displays were profuse. The largest department store in the section surrendered its windows, as did several of the Liggett Drug Stores, clothing stores and in fact all sorts of shops galore. The feminine angle was not neglected, for, as one women's apparel shop proclaimed, "When a Man's a Man, He Wants His Wife Well Dressed."

A touch of atmosphere was arranged when Captain Walter O'Grote, formerly a Texas Ranger, a member of the A. E. F., and one of the riders in the picture, was retained to parade through Harlem streets in full Western regalia, astride one bronco and leading another bearing one of the famous enlargements of Harold Bell Wright's book. The animated books that paraded Fifth Avenue and Broadway are too well known to need mention. They drew crowds promptly upon appearance.

The campaign proved tremendously successful, and decisively demonstrated the worth of widespread exploitation in augmenting the box-office value of any picture.

Although the picture has been exploited from every possible angle, the name of Harold Bell Wright, the widely read author of the book, is invariably featured. Wright has an enormous following, and as Principal Pictures holds the screen rights to his stories, it is important that this picture, and those to follow, be identified in the public mind with the name of the author.

When the picture opened practically simultaneously at the Cameo Theatre, New York, the State Theatre, Los Angeles, and the Warfield Theatre, San Francisco, there was absolute uniformity of exploitation action. In New York some five hundred window display tie-ups were effected, a large photo-play edition of the novel was placed on sale all over town, and thousands of sheets from ones to twenty-fours plastered the city.

The result was that the picture played to exceptional business from the beginning, and its popularity seems to wax rather than wane in all sections of the country. Which is as it should be in a case where the exhibitor is accorded such fine co-operation.

HEAVY rain failed to cut attendance at Loew's Victoria Theatre showing of the the Principal Picture based on Harold Bell Wright's novel. Note the elaborate marquee and lobby display.

AN EGYPTIAN PROLOGUE FOR 'THE SONG OF LOVE'

To the orchestral accompaniment of "The Egyptian Ballet," Manager Milton Feld, Newman's Theatre, Kansas City, Mo., staged a dance prologue in a harmonious setting when he played the First National picture featuring Norma Talmadge. The girls are all local talent from a neighboring dancing school.

# Effective Prologue to 'Hunchback'

THROUGH the courtesy of Manager Frank King, of the Community Playhouse, Meridan, Conn., we offer a prologue to "The Hunchback of Notre Dame," which was originated and effectively used when Mr. King played the great Universal. Any exhibitor may achieve the same pleasing effects by following instructions.

Drop in one, black, draping up each side of center. Large bronze bell, hung so that it will swing, hanging exact center in one and a half. Picture screen up stage with black curtain hanging in front and masking entirely. Prologue opens in profound silence and darkness. Every light in house including exits out at end of regular orchestral overture. Start of prologue. Bell heard tolling. Draped drop in one slowly opens showing bell slowly swinging. Green baby spot falls on bell very faintly. After about six tolls reciter enters through cut in the back draped drop, dressed in white Dominican monk's garb. Comes down center to edge of front drop and stops. Faint amber spot from above covers him. Bell stops tolling and reciter, with dramatic emphasis, recites the following lines.

This is a story of the long ago
Of Esmeralda, Clopin, Quasimodo,
A story of the time when sore oppressed,
Men nursed a spark of hate within each breast,
Till, fanned by rack and torture, into flame
This spark burst forth, in sight of Notre Dame.
This is the story of a human freak
Too deaf to hear, too wise, sometimes, to speak.
Deformed in body and bedwarfed in soul
He lived among the bells and made them toll
To call the folks to worship in God's name
Within the sanctuary of Notre Dame.
Rebelloin—ruin—death—are written there
Yet with each peal the bells sent up the prayer
That all the tyranny and hate should cease
And men should live as God intended them
In love with peace
So runs the story of the long ago—
But times have changed—Quasimodo
And all the other characters have passed
But joy and peace have come to reign at last.
So we present to you—kind Sir—Madame—
The story of the Hunchback of Notre Dame.

As reciter exits draped drop closes. Choral effects on victrola heard back of screen—singing Mozart's "Gloria" from "Twelfth Mass." Bell and draped drop are taken into flies. Picture opens with exterior of Cathedral shown on black background for a second. Black background is taken away leaving picture on proper screen. Victrola still continues to play during interior scene in Cathedral at end of which orchestra lights are thrown on—victrola stops—and the regular musical score follows.

* * *

## MOTION PICTURES SHOWN IN MOVING TRAIN

They put across another one in England—one which was read by every Britain, Scot and "West Britain" who saw a newspaper. There was not a paper from the London "Times," dignity personified, to the most picayune sheet in the Isles that failed to pay its tribute to an exceptional bit of "cinema" publicity work.

"The Flying Scotsman," England's most famous passenger train which occupies a niche corresponding to that held by our "Twentieth Century," hauled a special coach fitted up as a "Cinema de Luxe." "Black Oxen" was shown for the benefit of the travelers on the "out" trip, and coming back "Ashes of Vengeance" was screened for their delectation. Some twenty-five representatives of the London press made the journey to York, where the coach was detached from the "Scotsman" and hitched on to the return express.

The train was covered with posters and placards, and the cinema special probably enjoys the distinction of being the world's most photographed car. The feat of converting England's train into a motion picture theatre created wide comment among the trade and the public as well as in the press. It is now planned to run a motion picture coach attached to the special express trains at stated intervals. The attendant publicity has proved most beneficial to both the First National attractions shown, and the London and North Eastern Railroad states that the stunt was worth five thousand pounds to the road.

* * *

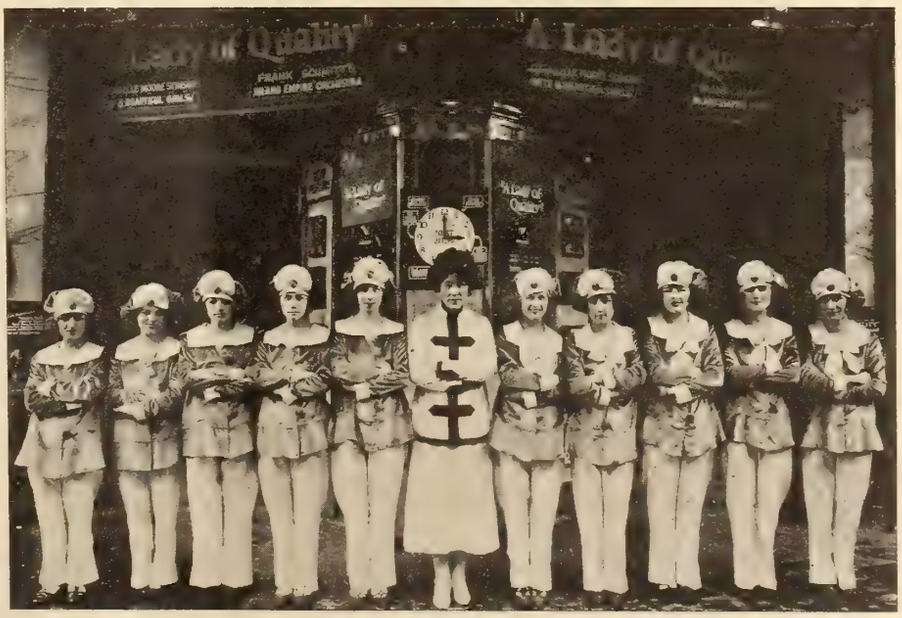
## 'THE WHITE SISTER' APPEALS TO ITALIAN POPULATION

Certain pictures hold more than usual appeal for particular classes of people, and occasionally there is an opportunity to arouse the interest of an entire group of Americans who are separated from the old world by but a few years, or at most a generation.

Such an idea suggested itself when Metro's "The White Sister" played the Majestic Theatre, Utica, New York. The city has a large Italian population and the film holds special attraction for that nationality. It was made easy for the sons and daughters of sunny Italy to understand that they would like the picture by telling them so in their own language. Circulars and cards in Italian were widely distributed where they would do the most good, and advertising copy was inserted in the Italian language paper.

The result was that fully thirty per cent of the big business to which the picture played was drawn from the Italian population of the city.

At each showing there was a gratifying demonstration. The number of Italians who have since become regular patrons indicates that the theatre has won many new friends by going to the trouble of meeting them half way.




GIRL USHERS PREFER TROUSERS TO SKIRTS

During the week usherettes at the Liberty Theatre, Spokane, Washington, wear black sateen trousers, but for Universal's "Lady of Quality" they wore white flannels as shown. Manager Ray Grombacher declares that four years' experience has shown that the girls prefer trousers for appearance and ease.

# EXPLOITATION IDEAS

### Fool Proof Cue Sheet

On another page the thought of Rudolph H. Wurlitzer, the famous manufacturer of the more famous organs, is made available to you. He speaks among other things of the great value of properly cueing the musical part of your program. A picture with a perfectly fitted musical background, is as much improved as the appearance of a man by well tailored clothing.

Inappropriate music can make a shot depicting heart-rending sorrow appear ridiculous—can change pathos to bathos. For instance, suppose the hero was dying, and the music struck up "Good-bye Girls I'm Through." Not so good, eh? Yet just as ridiculous things have happened.

The old cue sheets gave merely the names of suggested numbers, and, like as not, the desperate organist or orchestra leader found that his library contained about twelve of forty selections. The remainder may have been familiar to him by some other name, he may never have heard of them, or he may have known the air but could not for the life of him recall just how the darned thing "went." He was just out of luck, that's all.

These are a couple of the things that gave an old time "big time" leader and showman an idea which is proving invaluable as an aid to effective musical presentation. M. J. Mintz patented his brain-child prodigy under the name of the "Thematic Music Cue Sheet," and it met with instantaneous success. In addition to the name of the selection, several bars of the strain are given. Thus if the air itself is not in the library of the musician, at least the mood is cued, and if substitution is necessary a tune conveying similar atmosphere may be chosen without difficulty. Musical setting is rendered "miss-cue proof."

The "Thematic Music Cue Sheet" is a part of the press material on practically every picture, and is available at all exchanges. Your music man will thank you for making sure to get one on each attraction you present.

* * *

### Officer! Call a Cop!

What would you think if you saw a big truck touring about town loaded to the guards with cases bearing stencils of the old three stars, the XXX, and other almost forgotten insignia? What would you do if there was a sign on the rear of the conveyance reading: "Just Received a Big Shipment of Peter Dawson Scotch from Three Miles Out"?

You'd do just the same as we would—follow the truck. If you had dashed after the one that recently cruised the highways of Schenectady, New York, you would have ended up in front of Bill Shirley's Strand Theatre. There you would have found a dozen cases stacked up, and a real old-time barkeep pulling corks. Then just as you pranced toward him, wiping your lips in anticipation, you would have seen the twenty-four sheet announcing Associated Exhibitors' feature "Three Miles Out."

Well, that's all. Except of course, that the Strand had 'em standing at eight o'clock and jamming at eight forty-five on a Friday night.

* * *

### Baby as Prize

The St. Julien Theatre, Toronto, Canada, got in the papers and also in a bit of a jam when it offered a prize of a "real live male baby" in a guessing contest. The house was crowded with those wishing to take a chance on getting a baby, and on the final night the prize was delivered in a sack to the winning girl. It was a little pig—the kind from which they make those much advertised sausages.

Some sore-head, instigated a prosecution of the theatre on a charge of cruelty to animals, but the case was dismissed.

* * *

### Essay Contest Boosts Receipts

With the support of the school heads in the city, the Grand Theatre, Terre Haute, Ind., sent out notices of an essay to all its patrons, and advertised in the local papers that prizes totalling $50 were to be distributed to the first four winners on a "Scaramouche" essay. School children were particularly asked to participate and teachers were instructed to bring the contest to the attention of the pupils.

The only rule was that each contestant in submitting an essay was to enclose the ticket stub to the Grand stating when he had viewed the picture. The judges were the principals of the two high schools and George Jacobs of the Grand.

* * *

### Atmospheric Prologue

A beautiful ten minute prologue was presented by Manager Edward L. Hyman of the Brooklyn Mark Strand Theatre, with "The Marriage Circle."

Eight dancers, nine singers and three instrumentalists were used. The number was programmed as "Viennese Impressions," and included "The Old Refrain," (a very effective number) sung by the Mark Strand Ensemble, "Paradise," an instrumental number—violin, cello and accordion, "Vienna Beauties," a dance number by eight girls, and "Auf Wiedersehn" sung by the ensemble with interpolated dances.

The setting—piazza of a country home, showing a set consisting of a house, two trees and some rustic furniture, with vines twining through arbors on each side.

* * *

### 'Triumph' Triumphant

Through an arrangement between Paramount and the Adsealit Corporation of New York, an announcement of Cecil B. De Mille's "Triumph," will be placed in millions of American homes during the months of April, May and June.

This tie-up, one of the most far-reaching ever effected, is accomplished through the use of automatic tape-sealer machines placed in department stores and other retail mercantile establishments in all the principal cities of the country. The gummed sealers, each carrying an attractive advertisement of "Triumph," are used instead of twine in the wrapping of packages.

By the terms of the contract with Paramount, a circulation of four million sealers a month is guaranteed, making a total of twelve millions for the three-months period. The exploitation thus afforded is particularly timely inasmuch as the picture is released this month.

* * *

### No Tickee—No Washee

The bizarre Oriental decorations that adorned the Victoria Theatre, Philadelphia, during the run of First National's "Thundergate," gave coinage to the description "Chinese Cabaret."

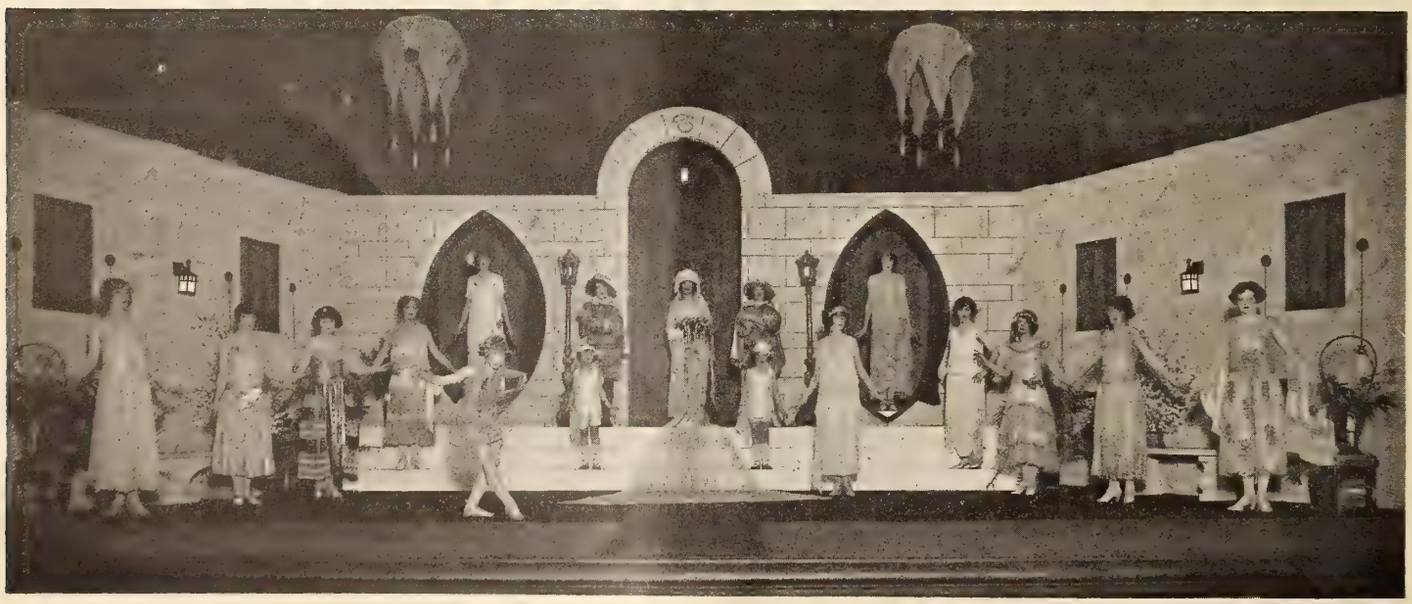
The entire front of the house was strung with Chinese lanterns. Swaying cards held on strings fluttered above the heads of entering patrons. Chink lettering was in evidence all about, and around the entrance were Oriental character cut-outs and stills from the picture.

A few tables were visible, and the whole atmosphere of the novel Chinese cabaret was carried out. It got good publicity.

* * *

### Sixth and Seventh?

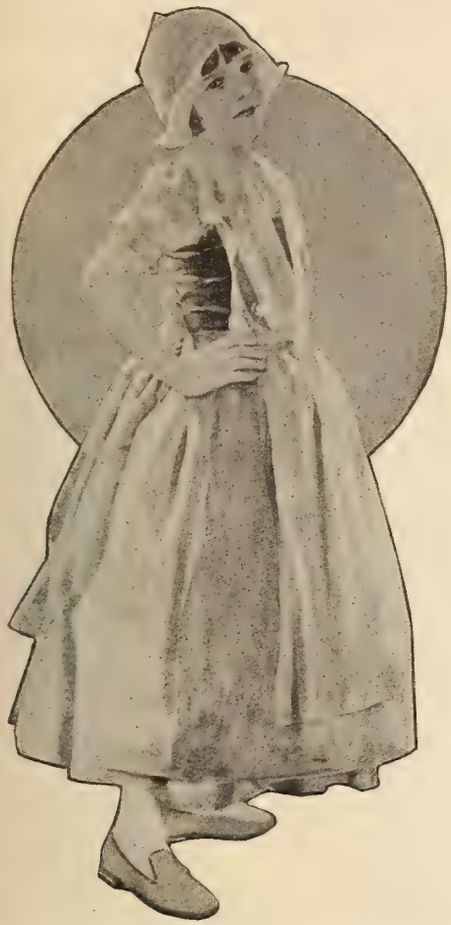
The managing director scanned the list of recommended films submitted by the theatre manager. His eye rested on Paramount's "The Ten Commandments." With an air of finality he passed judgment: "'The Ten Commandments,' eh? Well book two of 'em and if they get across close for the other eight."



ARTISTICALLY STAGED STYLE SHOW PROVES POPULAR PROLOGUE

The Paramount picture "A Society Scandal" seemed to Manager C. B. Stiff an appropriate production to preface with a fashion revue. So when the Gloria Swanson photo-drama played the Tivoli Theatre, Chattanooga, Tenn, a vogue view was offered. The girls and gowns were all good to look at.

# ADVERTISING AIDS



**JUVENILE FEMALE IMPERSONATOR**
Looks like Beatrice Sylvia—but it's Jackie. Recognize him? He's disguised as a girl in part of Metro's "A Boy of Flanders," from Ouida's novel.

EVERYONE is susceptible to flattery in the subtle form of having his opinion sought and valued. Everyone likes to see his name in print, and almost everyone believes in his ability to write and in his good judgment as a critic.

Then why not arrange to have some prominent citizen of your community review your feature each week? Select a different prominent person for each picture, and chose one who "matches up" as well as possible with the film. For instance, should the feature be a Western, pick a man who has some familiarity with the way they do things in the great open spaces.

Use the criticism in your newspaper advertising, announcing at the same time that next week's feature will be reviewed by Dr. Blank, or whomever you have selected. Should the critique be adverse, ask the public whether it agrees with the reviewer.

* * *

SURPRISE 'em sometimes. Instead of telling how wonderful is each succeeding program come out occasionally with something along this line: "The show this week seemed only fairly good to us—although it knocked 'em dead in New York and Boston and was a wow in Chicago." This thought may be expanded in a diversity of ways, but the appeal for the people to come and judge for themselves always gets across.

* * *

THESE days one may procure every kind of insurance imaginable from life to rain. Why not a Happiness Insurance?

Advertise that you guarantee happiness. If your current attraction fails to please, a statement to that effect made to you at the box office will suffice to secure a ticket for the next picture. Or gather some copy by having any one dissatisfied write in giving reasons for the displeasure. The letter may be printed with the usual question as to whether those who have not yet seen the picture will agree with the critic or with the many satisfied.

* * *

AT the initial showing of a picture you may secure some good advertising copy by having your audience vote on the merits of both the film and the star.

Distribute ballot cards marked either good, fair and bad, or percentages ranging from one hundred to fifty. The results tabulated will give you something to say in the papers regarding the opinion of your critical "first night" audience. Don't overlook a bet by forgetting that guessing and voting contests are "tried and proved" methods of arousing and sustaining the interest of patrons.

* * *

WHEN the Rivoli Theatre, Portland, Oregon, played the Roach Pathecomedy "Two Wagons—Both Covered," the management cashed in on the popularity of filmdom's "poet lariat," Will Rogers, who stars in the laughable burlesque on "The Covered Wagon." In this case the short subject received greater attention in the newspaper advertising than did the feature picture.

* * *

IN England "Black Oxen" was ingeniously linked up with the present popular interest in the subject of the Steinach theory of rejuvenation which has had such wide press publicity. Scientific possibilities of eternal youth always stir interest. One way might be to tie-up with a newspaper by securing and printing the scientific opinions of physicians on the subject generally, and whether it would actually be possible for a woman to regain her youth as does the central character in the picture.

* * *

THAT "The Meanest Man in the World" is not an exhibitor is proven by the bully response we got to our appeal for live stuff originated by you boys. Thanks, fellows. Keep on swopping box-office boosters with other exhibitors everywhere through the Exploitation Editor.

* * *

CLIFF LEWIS, the good fellow who directs publicity for the Syracuse Strand Theatre Company, comes across with four good ideas. In a tie-up with The Evening Telegram he secured a thousand lines of free advertising in four days. This was a contest to determine "The Meanest Man in the World," in which newspaper readers submitted stories of their experiences with members of the one-way fraternity.

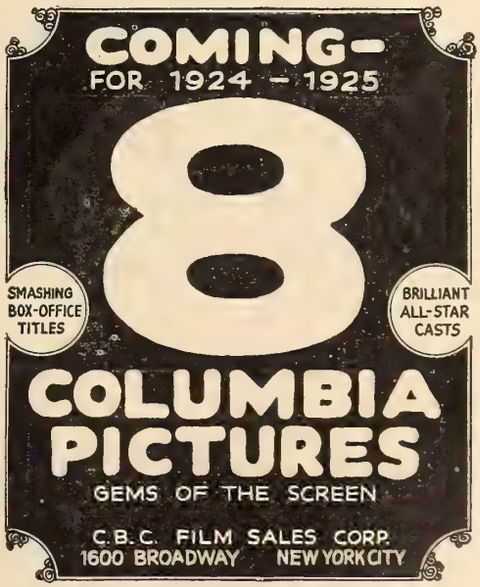
Then an arrangement was made by which every reader inserting a classified advertisement during two days received a free ticket to the Strand. The Telegram ran a quarter page announcement featuring the Strand and its attraction, "Boy of Mine."

Now it happens that the city administration is "dead sot" in prohibiting the parktion is "dead set" in prohibiting the parkday. "No Parking" was the one prevalent thought with car drivers. The merchants, cab companies and motor car owners are fighting the issue tooth and nail, but nevertheless any car found parked draws a yellow tag from the John Laws. So "Brain Boy" Lewis attached yellow tags to all parked cars. They read "**NO** you will not be hindered from **PARKING** your auto after 6 P. M. when you attend the Strand." Did they read the tags? Did they come to the show? Could you use some pre-war stuff? The answer is the same to all three queries.

Suppose you came back to your hotel and the clerk handed you Ramon Novarro's card, would you read what was written across it? Every hotel guest in Syracuse (and contrary to that story you know, Syracuse is a pretty big town) received the sleek sheik's ticket with the message "Sorry you were out. But you can see me tonight in 'Thy Name Is Woman' at the Strand." They did. So did a topping majority of the three thousand householders who found the cards at their residences.

Cliff says he's going to have some great stuff for you boys pretty quick.

**THE KID HIMSELF**
Jackie changes his King suit for a costume more appropriate to Flanders' fields when he appears as the boy in Metro's picture, "A Boy of Flanders."



# Can It Be Possible?

YOU'LL want especially big, strong pictures to get the crowds this spring and summer. Can it be possible you've overlooked a single one of the famous Paramount successes listed below? No need for warm weather slumps if you use this page as a booking guide. Every picture just a few weeks old—long enough to show it's got the stuff. Fresh prints and full ad campaigns at your exchange.

## "RUGGLES OF RED GAP"

James Cruze's comedy classic, with Edward Horton, Theodore Roberts and all-star cast.

## "ZAZA"

Gloria Swanson's dazzling French comedy-drama produced by Allan Dwan.

## "WOMAN-PROOF"

Thomas Meighan, supported by Lila Lee, in a George Ade story.

## "SPANISH DANCER"

Pola Negri, supported by Antonio Moreno, Adolphe Menjou, Wallace Beery and others, in a Herbert Brenon production.

## *Other Paramount Slump-Proof Pictures—*

**"Lawful Larceny"**
Allan Dwan production with Nita Naldi and others.

**"Bluebeard's 8th Wife"**
Gloria Swanson's French love-farce. Sam Wood production.

**"The Silent Partner"**
Leatrice Joy, Owen Moore. A love and business drama.

**"To The Last Man"**
Zane Grey story, with Richard Dix, Lois Wilson.

**"The Cheat"**
Pola Negri in the famous story, with Jack Holt, Charles de Roche.

**"The Light That Failed"**
George Melford's production of the Kipling masterpiece.

**"His Children's Children"**
Bebe Daniels and other stars in the sensational novel.

**"Stephen Steps Out"**
Douglas Fairbanks, Jr., with Theodore Roberts, Harry Myers.

# *Paramount Pictures*

(Produced by Famous Players-Lasky Corp.)

# Tried and Proved Pictures

*WHEN Universal's "Darling of New York" played the Columbia Theatre of Seattle, Wash., Bob Bender arranged a tot's fashion show as a prologue to the picture. The performers, and clothes were supplied by the Toggery Shop*

*WHO can resist the allure of little Baby Peggy? Not even the big burly fellow in the picture, which is a still that was used in poster form to tie up with the news stands in a nation-wide campaign on the "Darling of New York"*

## New Flowers from Old Gardens

RAKING one's head for an idea to make the show pay is the forerunner to making hay while the sun shines. In Tried and Proved Land the sun shines very much on the proverbial order made famous in England. It never sets on the box office potency of the film thoroughbreds in question, at least not while the showman is busy with his idea rake.

So, while wandering about in the showmen's garden, let us consider those film flowers whose very fraggrance forecasts the shekel-earning power that tests the box-office till to the bursting point. How—even in the December of their years—to make the old faithful flowers bloom anew, is the question.

Dropping the metaphor, a prologue in keeping with the latest in presentations, to introduce the older but Tried and Proved picture, is the thing.

The combination of an up-to-date, atmospheric prologue with a Tried and Proved attraction is really irresistible to contemplate and one which should find favorable consideration by every showman concerned with preventing malnutrition of the box office. We call it irresistible for two main reasons—although there are a host of others;

*BREATHES there a showman with soul so dead*
*Who never to himself has said*
*While the sun shines I must rake hay,*
*But, oh, for ideas to make the show pay!* —EKIM

one, because a prologue in any case, when properly presented, helps put the audience in sympathy with the bill to follow—in other words, it is a mood builder. Two, because a Tried and Proved picture is in its very nature something that incorporates the essentials which motion picture lovers crave.

THUS, combining an up-to-the-minute prologue with a Tried and Proved Picture gives you a program that bids fair to "pull down the house" and establish you in the minds of your patrons, as a showman who steps off the beaten path in order to satisfy.

Make not the error of considering Tried and Proved Pictures simply old films bidding for new life, and therefore not worth the time and thought which an innovating presentation warrants. The man who thinks along such lines is running tangent to the path that leads to the showman's pot of gold. Like Shakespeare's tragedies and the operas of the old masters, Tried and Proved pictures are those that have survived the tarnish of public criticism and are pregnant with immeasurable possibilities for live, modern, presentation and treatment.

DUCK the path that leads to a brown taste in the public's mouth by paving the way with an applause-winning prologue. There are various methods of framing up interesting and innovating presentations representing slight outlays of expense. Dancing tableaus comprising local talent, with a prize given for the best dancer, is one way. Local amateur dramatic clubs offer a fertile source for material. In the larger cities, the music publishing houses offer vocalists free. The vocal performance can be maneuvered with managerial ingenuity which will result in a coherent relationship to the rest of the bill, and so forth.

Summing up, Tried and Proved pictures can bring you the geese that will lay golden nest eggs of profit at your door. But the noble flock have to be kept bright and happy by the deft, artistic entertaining touches, which nothing like a good prologue presentation affords.

# In the Tried and Proved Hall of Fame

***Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights***

### Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the oustanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a cure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

### Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

LAWFUL LARCENY—Reviewed March 22. Vampire Love Story. BECAUSE it is a well presented crook story and the vogue for this type of picture is now at its height.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

### Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

### C. C. Burr

INNOCENCE—Romantic Drama. Released February 1924. BECAUSE it is a well told story of the type that pulls and has already established a remarkable box office record though in age it is but a young film.

THE BAREFOOT BOY—Biographical Drama. Released September 1923. BECAUSE this story based on the poem by John Greenleaf Whittier is a delightfully human and smooth running film composed of all the elements that please and appeal.

FORGIVE AND FORGET—Modern Life. Released November 1924. BECAUSE a good modern life story with a capable cast is always in demand and this one shows by its record that it fits the bill admirably.

THREE OCLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

### First National

POTASH AND PERLMUTTER—Comedy Drama. Released September, 1923. BECAUSE it brings to the stage for the first time two popular types who have been presented many times on the stage and written of in books dozens of times.

THE BAD MAN—Comedy. Released October, 1922. BECAUSE Holbrook Blinn as the star makes of this delightful comedy a picture which can pull laughs from any audience at any time and the very fact that it is different has made it tremendously well liked everywhere.

ASHES OF VENGEANCE—Romance of Aristocracy. Released October, 1923. BECAUSE Norma Talmadge took her following by storm with this picture with the result that it has to its credit a very enviable booking record and a long list of broken house records.

FLAMING YOUTH—Flapper Romance. Released November, 1923. BECAUSE it marks the initial entrance of Colleen Moore into flapper roles and was an almost instantaneous success having been taken up enthusiastically both by the big cities and the small towns.

PENROD AND SAM—Juvenile Comedy. Released August, 1923. BECAUSE it is a delightful Booth Tarkington juvenile story interpreted by capable youngsters who give the picture a freshness and innocence that is refreshing and highly entertaining.

# Universal's Spring Drive *is on—* Tried and Proved Pictures!

*Pay no more than you can afford!*

## UNIVERSAL JEWELS

Great Universal Jewels with Big Stars and Powerful Stories.
Established Money-Makers Everywhere.

**THE STORM**
with Virginia Valli and House Peters

**HUMAN HEARTS**
with House Peters and a big cast

**THE SHOCK**
with Lon Chaney and Virginia Valli

**UNDER TWO FLAGS**
with Priscilla Dean

**THE FLAME OF LIFE**
with Priscilla Dean

**KENTUCKY DERBY**
Starring Reginald Denny

**TRIFLING WITH HONOR**
with an all-star cast

**HUNTING BIG GAME IN AFRICA**

**THE FLIRT**
with an all-star cast

**DRIVEN**
with an all-star cast

**THE ABYSMAL BRUTE**
Jack London's story, with Reginald Denny

**BAVU**
with an all-star cast

**MERRY GO ROUND**
with Mary Philbin, Norman Kerry and George Hackathorne

**DRIFTING**
starring Priscilla Dean

**A CHAPTER IN HER LIFE**
A Lois Weber Production with an all-star cast

**THUNDERING DAWN**
featuring J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi

**THE ACQUITTAL**
with Claire Windsor, Norman Kerry, Barbara Bedford, Richard Travers

**A LADY OF QUALITY**
starring Virginia Valli

**THE STORM DAUGHTER**
starring Priscilla Dean

**THE DARLING OF NEW YORK**
featuring Baby Peggy and a tremendous cast

**WHITE TIGER**
starring Priscilla Dean

**FOOLS HIGHWAY**
starring Mary Philbin

**THE LAW FORBIDS**
with Baby Peggy, and a magnificent all-star cast

**SPORTING YOUTH**
Reginald Denny with Laura La Plante

**HOOT GIBSON**
Eight Universal-Gibson productions of the great out-doors—unparalleled action, thrills and humor.

**LAURA LA PLANTE**
The beautiful, magnetic new screen personality in two sparkling comedy-dramas.

## UNIVERSAL STAR SERIES

**HERBERT RAWLINSON**
In nine gentleman-adventurer stories of tested merit at the box-office.

**GLADYS WALTON**
In five thrilling high speed romances of the modern girl.

**LEATHER PUSHERS**
Most sensationally successful short features ever made. 1st, 2nd and 3rd series starring Reginald Denney and fourth series starring Billy Sullivan.

**JACK HOXIE**
In seven rough-riding action thrillers of the west.

**ALL-STAR CASTS**
Twelve all star productions from big box office stories. Special exploitation angles on every one.

**FAST STEPPERS**
Galloping, sweeping excitement from the race track, starring Billy Sullivan. The biggest, newest idea in short features.

**RUDOLPH VALENTINO**
with Carmel Myers in "A Society Sensation," a two-reel re-issue of the popular Universal feature success.

## UNIVERSAL CHAPTER PLAYS

Four Smashing Thrillers, Featuring the Most Popular Chapter Play Stars

**THE STEEL TRAIL**
featuring William Duncan

**THE GHOST CITY**
with Pete Morrison and Margaret Morris

**THE FAST EXPRESS**
starring William Duncan

**BEASTS OF PARADISE**
with William Desmond and Eileen Sedgwick

**UNIVERSAL COMEDIES**
featuring Neely Edwards and Bert Roach, supported by Alice Howell.

**CENTURY COMEDIES**
with Hilliard Karr, Al Alt, Pal the Dog, the Century Follies Girls, Buddy Messinger, Speck O'Donnell.

**THE GUMPS**
Joe Murphy as "Andy Gump" and Fay Tincher as "Min." Samuel Van Ronkel Productions.

**UNIVERSAL TWO REEL WESTERNS**
featuring Pete Morrison, Harry Carey, Bob Reeves, Roy Stewart, Helen Gibson, Kingfisher Jones, Jack Dougherty, Helen Holmes and others.

**INTERNATIONAL NEWS**
The best news reel service in the world.

**THE MIRROR**
The screen's most entertaining novelty, reflecting the past and the present.

**UNIVERSAL'S Great Spring Drive offers you a remarkable variety of pictures—all tried and proved at hundreds and thousands of theatres.**

**You receive fresh, new prints—you cash in on the wonderful accumulated publicity that these productions have received — you save time and money by playing pictures that are proved product—and during Universal's Great Spring Drive you can play these pictures at live and let live prices.**

**PAY NO MORE THAN YOU CAN AFFORD!**

**Do you wonder at the remarkable response Universal's Great Spring Drive is receiving?**

# UNIVERSAL PICTURES

*Presented by* **CARL LAEMMLE**

# FIRST NATIONAL "hits" that are proving their worth

**"FLAMING YOUTH"**

by "Warner Fabian"—with COLLEEN MOORE supported by Milton Sills — Elliott Dexter — Mrytle Stedman—Ben Lyon, Directed by John Francis Dillion.

**HAROLD BELL WRIGHT'S "WHEN A MAN'S A MAN"**

with John Bowers — Marguerite de la Motte. Presented by Principal Pictures Corporation, Sol Lesser, President. Directed by Edward F. Cline.

**"BLACK OXEN"**

by Gertrude Atherton — featuring CORINNE GRIFFITH and CONWAY TEARLE—directed by John Francis Dillion—presented by Corinne Griffith Productions, Inc.

**RICHARD BARTHELMESS in "21"** presented by Inspiration Pictures, Inc. — Charles Duell, President—

Scenario by Josephine Lovett.

A JOHN S. ROBERTSON PRODUCTION.

**"PAINTED PEOPLE"**

with the "Flaming Youth" girl—COLLEEN MOORE and All Star Cast—From story "Swamp Angel" by Richard Connell—Directed by Clarence Badger.

FIRST NATIONAL PICTURES

*You can always count on a*

# FIRST NATIONAL PICTURE


## TRIED AND PROVED PICTURES

### 'The Darling of New York'

*Juvenile crook drama Released by Universal*

BRIEF: In order to protect themselves and perhaps collect a large ransom, a gang of gem smugglers steal little Baby Peggy and use her as a foil to their plans. She is cast in with a gang in New York's lower East Side and goes through a great number of harrowing experiences before she is finally restored to her family.

BECAUSE of her popularity in the short subject pictures in which she was appearing it was thought wise to place Baby Peggy in feature films. The prediction was fully justified. The child star became an immediate sensation. She hit the bullseye squarely and established herself as a pulling star.

Since the release of this film, the youngster has made several others, each one of which has added just that much more to her popularity. There are people now who are waiting to grab at the opportunity of seeing those of her pictures that previously passed them by. That is why the wise showman will now book or rebook, as the case may be, "The Darling of New York." And especially is it a good hunch, since it provides untold exploitation possibilities.

The stolen gems have been secreted in the clothes of the little rag doll which Baby Peggy has with her at the time she is kidnapped from the Italian pier by the gem smuggler. This fact centers attention on the doll which you will find a very profitable exploitation device. You can arrange with several toy stores, stationers and drug stores in your vicinity for a window display of Baby Peggy dolls which have already become immense favorites with the kids. Pictures of the little actress, posters, and an attractive arrangement of the dolls will do much to give publicity to your showing.

The dolls may also be used by you directly. Announce in your ad columns that every performance there will be given away at your theatre a large Baby Peggy doll to the holder of the lucky number. Each patron upon purchase of a ticket will receive a number. Duplicates will be retained at the box office. Then some one in the audience will select one of these at random and the holder of that number will receive the doll.

Don't ever pass up a chance for some free advertising in the news columns of the local papers. Here's a stunt that should certainly get you some of this coveted space. Arrange to run a contest for the children of the town offering a prize for the child who could double for Baby Peggy. The contest will be decided through pictures which will be published daily or in the Sunday edition of the paper.

This sort of thing has been done before for adults but it is a new gag for babies and is sure to arouse a general interest which the paper will be forced to recognize.

* * *

### 'The Wanters'

*Domestic drama Released by First National*

BRIEF: A wealthy young man becomes enamored of his sister's maid and the attachment gives rise to a series of problems which lead from one interesting incident to the other. As the story traces its course it points out the moral that everybody wants what the next man has and is never quite satisfied with what he himself has. It is a delightful romance which works out to the satisfaction of the players and the audience.

THE title alone is an exploitation opportunity, that sets a fast pace for the showman who likes to originate and develop concealed ideas.

With memories of "The Dangerous Age" the picture can be exploited on the basis that John Stahl has gone a step forward and backward in the filming of domestic relations. He has gone forward in filling his story with action, humorous touches and dramatic situations.

In the present instance he has gone backward, in comparison with "The Dangerous Age," by depicting the romance of courtship and marriage rather than middle-aged life.

There is a display of lavish gowns, which makes a fashion show appropriate. There is an idea of the old Cinderella theme in the lady's maid who wanted to be beautiful just once.

At first blush the logical emphasis would fall upon newspaper advertisements. A "Wanters" Club could be formed. Work it out along the lines of an employment agency, from this angle:—

"For the Protection of the Wanters Club: we believe that hard work is the solution for everyone who is unhappy through wanting what the other person has. All those who are interested in joining such a society should address ....."

Any industry that is a big employer of labor ought to co-operate in such a movement to help it find suitable employes.

We also suggest a series of teaser ads:—

"Who Are the Wanters"?

"What Do the Wanters Want"?

"Who Made the Wanters"?

"Are You One of the Wanters"?

This can be amplified later by the statement that "The Wanters" are those dissatisfied people who are always wanting what the other fellow has. The theme can be made the subject of a newspaper essay contest: "How I keep happy," "What I Want Most," "Some Things Other People Have I'd Like."

A series of cartoons illustrating "Whats Wrong With This Picture" idea tied up with the caption, "The Wanters Want to Know" would fill the bill admirably for a teaser campaign.

And when one considers tie-ups, "The Wanters" presents a title that can be applied to any article of merchandise. It is a buying signal for those who want the best quality in everything. You might even be able to arrange for a co-operative ad with several of the merchants and the local newspapers. A single page or a double spread could be arranged for under the title "The Wanters Want." The pages could then be divided up into ads to please the desire of the individual advertiser and gain him full satisfaction.


# Captain Varges Sails!

**What does that mean, Mr. Exhibitor? Just this—that the king pin of camera men is off again on one of his famous jaunts for International.**

**His destination for the present is secret but *you* know Varges *always* delivers the goods. His**

**SCOOPS, BEATS and EXCLUSIVES**

**will be shown *only* in**

# International News

**Watch for Further Announcements**

## TRIED AND PROVED PICTURES

### 'Three O'Clock in the Morning'

*Flapper Story* *Released by C. C. Burr*

BRIEF: Returning home with some friends after an all-night party at an inn, a young girl incurs the wrath of her parents and determines to leave home. She finds earning her own living as a cabaret dancer not all that people suppose it to be and she faces many unpeasant affairs before she finally sees the light, repents, and marries the man she loves.

HERE is a picture that has been booked practically one hundred per cent state right and giving satisfaction everywhere it is shown. It happily strikes the public taste and has such a wide appeal that it has done splendid business for small and large house exhibitors.

Portraying the part of the modern girl and her love of all night parties, her independence and her indiscretions, Constance Binney makes a winsome heroine in this fast moving film whose name was suggested by the popular song hit, "Three O'clock in the Morning." Naturally the first thought to expliotation would be in this connection.

Arrangements have been made with Leo Feist Inc., publishers of the song, for a nationwide campaign to back up the showing of the film with displays of the music and it will be a simple matter for you to arrange with the local music shop for a window linking up the picture with a renewed sale of the song. The music has been popular for many months now but is one of the few pieces of current music which still persists. There are still many customers for the sheet music as well as for the phonograph records and music rolls, all of which can be combined to make a very advantageous display.

Take the "Three O'clock in the Morning" proposition to the all-night restaurant and give him this suggestion: In his window he could display a large sign reading: "At 'Three O'clock in the Morning' as well as any other time in the day or night, we are prepared to give you the finest of food and the best of service. After the theatre stop here for a midnight supper. See 'Three O'clock in the Morning' now playing at the.....Theatre."

The name of the production can be graphically impressed on the passerby and your regular patrons, by virtually covering every space in your lobby with large cardboard clock dials with th ehands set at three o'clock. These might be plain or fittingly decorated with sketches which tie-up with the subject matter of the production.

* * *

### 'His Children's Children'

*Domestic Drama* *Released by Paramount*

BRIEF: Indulged by wealthy, heedless parents, three young daughters of a modern father and mother grow up into indolent, pleasure loving creatures, selfishly seeking only their own enjoyment. A financial disaster almost breaks up the entire family but just at the critical moment the good in each rises to the rescue and happiness is restored to all together with a more stable sense of responsibility.

HIS Children's Children" is the story of the follies of modern sophisticated society and the home life of a mother and father who indulge in wasteful pleasures and heedlessly permit their children to pursue their vagrant and ruinous fancies. The scenes do not originate from Hollywood sets but are authentic pictures photographed in New York, the place of the story.

How three daughters are brought to a realization of their dangerous foibles and reclaimed, makes the story one of exceptional interest to all women and presents numerous publicity possibilities.

Your most fertile commercial tie-up can be accomplished with the neighborhood book store. "His Children's Children" in book form had a tremendous sales success and still has a great field. With scenes from the photoplay in window card form and a number of copies of the book, the shop owners can arrange an appealing show window. Place in a conspicuous position, a card urging the public to read the story of "Arthur Train's great novel showing now at the..... Theatre."

If you contemplate newspaper advertising, stress the moral lesson to be learned from the picture. A good hunch might be to play up a line like this: "Parents—you owe it to your children to see this picture; the story of a family from the first generation to the third, of human happiness—human weakness —human strength."

In your ads appeal to the women readers. If possible secure space on the woman's page. That the story deals with the home life of ordinary people, and uses as a theme the relation of children to parents in these modern times, is a big selling point to women whose largest interest is in their home and children.

The picture elaborates the folly of reckless expenditure of money. Some advertising value to the banks lies in this fact. Tying up with your picture they can advocate the wisdom of sane banking and carefully considered investments as well as expenditures.

* * *

### 'Reported Missing'

*Comedy Drama* *Released by Selznick*

BRIEF: Richard Boyd has been left the Boyd Shipping Co. as an inheritance, but he is a young man entirely on pleasure bent and he takes no interest at all in the business. An Oriental shipping magnate is anxious to get the fleet and he persuades Boyd to give him an option on it. At this point Richard's sweetheart intervenes and makes him promise not to let the option go through. The Oriental captures them both hoping to hold them until after the option expires but the ship is wrecked and they escape. In a battle at home Boyd kills the Oriental leaving his own path clear to marry the girl.

THE humor of "Reported Missing" is genuine with the result that it gets the laughs. Moreover, the film is sufficiently sprinkled with a quantity of tense situations and real thrills to make the comedy parts even more obvious. Some of these include a race between a hydroplane and a hydroaeroplane, a rough and tumble fight in the villain's house, a series of comedy scenes, and elaborate gowns worn by Nita Naldi and Paulin Garon, the flapper.

The reward proclamation will serve in the exploitation of this film as a keen interest arouser. On every available conspicuous space tack up signs reading: "Reported Missing. Richard Boyd and Pauline Dale. Five hundred dollars reward for information leading to the whereabouts of these two."

Then when the picture appears at your theatre replace these signs by others telling that the missing persons have been recovered and may be seen any afternoon or evening during the week of.....at the..... Theatre.

There have also been prepared, to simplify exploitation, a number and variety of novelties which will broadcast the title of the picture, and impress it on the consciousness of the public. These include a pair of goggles and a nose flap on which is printed the name of the picture, the stars, the date of showing and the name of the local theatre at which it is showing.

There are also novelty folders and throwaways available and these are sure to delight the kids and please you with their pulling power. Perhaps the best way to distribute them is to get several small boys to go from house to house.

Educational Pictures
THE SPICE OF THE PROGRAM
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

EVERY
SELZNICK
Picture
Is a
TRIED & PROVED
Picture
"RUPERT OF HENTZAU"
is but one of the great Selznick array of
Sure-Fire Certified Box-Office Attractions
Ask Those Who Have Played It—
Their Answers Have "Made" It
BOOK IT TODAY
at any
SELZNICK Exchange

# "THE AVERAGE WOMAN"

**has all the Elements"**

*"Dannenberg"*
*Film Daily*

You can ballyhoo it and know that "THE AVERAGE WOMAN" will stand up to anything you say about it.

Read by 10,000,000 Saturday Evening Post readers.

*BOOK*

"RESTLESS WIVES"
Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As published in Ainslees under the title "The Gray Path" by Izola Forrester
A new angle on the divorce problem
Scenario by Greta G. Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post story by Dorothy Bedford
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A sensational original and enthralling drama — by Marguerite Gove — a great show for the wives who mislead
Scenario by Marguerite Gove

*PLAY*
*THE BURR SPECIALS!*

## "Three O'Clock in the Morning"

featuring CONSTANCE BINNEY

## "The New School Teacher"

with RUSSELL GRIFFEN

**Burr Pictures, Inc.**
133 West 44th Street
New York City, N. Y.

Released by the Best Independent Exchanges Everywhere!

Foreign Rights Controlled by
Richmount Pictures
723 Seventh Avenue


## *TRIED AND PROVED PICTURES*

### 'Wild Bill Hickok'

*Western* *Released by Paramount*

BRIEF: In order to subdue the lawless gang of bad men who are molesting the inhabitants of Dodge City in Kansas and making the place almost unbearable, there is formed a peace committee composed of citizens of the town. Wild Bill Hickok becomes the leader and as such he gets into innumerable tight places from which he has difficulty in extricating himself. But backed morally by an inspiring love he emerges on the top and is the savior of the town.

THIS story of a member of the committee of peace men who are ever on hand to subdue the lawless gang of bad men who inhabit Dodge City a "hard" town in Kansas, is the real he-man type of tale. There is a love element but it is of small account. It is by no means one of the real selling points of the picture.

Instead you should harp on the virile element of the film which concerns the lives of the stalwart frontiersmen. The tie-up that this phase presents is with the sporting goods store or the local shop dealing in army and navy goods. Stills from the picture would make excellent background for a display of heavy boots, warm sweaters, serviceable coats and the like.

The name of Bill Hart is decidedly valuable as an audience getter and for this reason you should get his name in every conceivable locality in your vicinity, advertise it big in your ads and make it prominent in the lobby display.

There is an historical element which enters into the film. The time of the play is the Civil War period and fine characterizations of general Sheridan and Custer, also Lincoln, appear in the story. Armed with this you have good reason for approaching the public schools enlisting the aid of the teachers in recommending the films to the children. You might find it worthwhile to offer cut rate tickets to the children issuing them through schools. You know kids are great talkers and if the picture gets across with them they'll take the glad news to the folks at home.

* * *

### 'The Cleanup'

*Comedy-Drama* *Released by Universal*

BRIEF: Monte Bixby's grandfather leaves him only a dollar in his will and fifty thousand dollars in cash to each citizen of the little town in which he lived. His sweetheart jilts him, as the whole town goes money mad. Crooks arrive to get in on the "clean-up." Monte decides to save the people in spite of hemselves, and he enlists the aid of his grandfather's former secretary. He succeeds and then finds out that the will was only a hoax to teach him the value of money.

THE fact that the story is simple, yet highly entertaining, and features Herbert Rawlinson in the leading role is probably partially responsible for the fact that this picture has been well attended at small town and neighborhood theatres. It is an admirable picture to fit the average program and given the proper exploitation it will make money for exhibitors who have not yet run it.

This picture lends itself very well to an effective mail campaign. Get a list of the members of clubs and other social or business organizations that are frequented by responsible people and send a brief, well worded letter to each person. Have the substance of the letter read something like this:

"If a man took the pages of our telephone or local directory and left a fortune to every one named on them, what would happen to this thriving town? The answer to this problem is given at (your theatre)"

The title and the nature of the picture suggests innumerable commercial tie-ups that can very easily be arranged. In this connection it will be a simple matter to interest the live-wire merchants in a double truck newspaper advertisement. Each dealer can stage a "Clean Up Sale." Follow the usual line and run your advertisement across the top of the double truck or boxed in the center of the advertisement.

The stores can also have window displays in which the phrase, "The Clean Up" is used and the picture tied up with stills.

## *Letters That Can't Be Bought*

### NUMBER NINE

*DURHAM AMUSEMENT CO., Inc.,*
*Operating the*
*Paris-Bijou-Orpheum Theatres*
*Durham, N. C.*

*April* 10, 1924.

*Exhibitors Trade Review,*
*Knickerbocker Bldg.,*
*42nd Street and Broadway, New York.*

*Gentlemen:*

*Fore some unknown reason I have not received my copy of your most valued paper in three weeks. I am wondering if this is our fault or if the fault is with you.*

*It might be possible that my subscription has run out, in such case please advise me of same and I will rush check to you for renewal. I will also ask that you please be kind enough to RUSH me the last three copies, as I really more than enjoy them and do not care to miss a single copy.*

*Thanking you in advance and with kindest regards, I am*

*Very truly yours,*
*Durham Amusement Co., Inc.*
*(Signed) DON NICHOLS, Mgr.*

"I do not care to miss a single copy." That is the way every keen, progressive showman feels about the EXHIBITORS TRADE REVIEW. Not only does he miss the pleasure he gets out of reading it but from the point of view of business he actually can't afford to miss any of them.

There is no other trade paper in the field that gives its readers so many constructive ideas and such a variety of suggestions. Every department is a real showmanship department in the sense that it tells the exhibitor how to buy his pictures and sell them to his patrons at the greatest profit to himself.

No wonder this showman is put out when he fails to get his copy. He knows what he is missing. If there is anyone else who is not getting his issue regularly every week we want him to notify the New York office immediately. We realize how much it means to let one week go by without the EXHIBITORS TRADE REVIEW.

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg. Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Silent Partner | Moore-Joy | Maigne | Paramount | 5,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hal' | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | William Russell | James Flood | Fox | 5,000 |
| To the Last Man | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Universal | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Beaten | Jack Livingston | Inde. Pict. | | |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Bill | | Red Seal | 5,000 | |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | Inde. Pict. | | |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | Fox | | |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold.-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Ponjola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Shattered Faith | Special Cast | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Independ. | Pict. | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | [illegible] Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 8,005 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Inde. Pict. | | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Ernest Torrence | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | 4,560 | April 12 |
| Galloping Gallagher | Fred Thomson | F. B. O. | 4,819 | April 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | 6,000 | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| Greed | Special Cast | Gold-Cos. | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | 5,000 | Apr. 5 |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | 5,041 | April 19 |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | 4,590 | April 5 |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | Fox | 5,812 | April 5 |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | 6,318 | April 19 |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | Apr. 5 |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | 5,770 | April 19 |
| Two Fisted Tenderfoot | Franklyn Farnum | Inde. Pict. | | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| What 3 Men Wanted | Miss DuPont | Inde. Pic | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | 5,091 | April 12 |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | 4,680 | April 12 |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beau Brummel | John Barrymore | Warner | | April 12 |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | 7,018 | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | 6,010 | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Excitement | Laura La Plante | Univesal | 4,913 | April 19 |
| Girl Shy | Harold Lloyd | Pathe | 7,600 | April 12 |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgotten Wife | Madge Bellamy | F. B. O. | 6,500 | April 19 |
| King of Wild Horses | Special Cast | Pathe | 4,611 | April 5 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |

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## About Theatres—New and Old

SEVERAL new moving picture theatres are projected for Winnipeg, Manitoba, during coming months. The Parkview Theatre, Portage Avenue, which was destroyed by fire last January, is to be rebuilt at a cost of $90,000, according to announced plans, the new house to be on a more modern and more elaborate plan than its predecessor.

H. Gernberg, proprietor of the Palace Theatre, Selkirk Avenue, Winnipeg, is securing a site for a second theatre, he has announced, and will erect an attractive neighborhood house at a cost of $30,000.

Mr. Blanstein has made arrangements for the erection of a moving picture theatre on Stafford Street, Fort Rouge, a suburb of Winnipeg, which is to cost $60,000, construction to start near the end of April.

* * *

The Model Theatre, Danforth Avenue, Toronto, one of the older theatres in the North Eastern section of the Ontario Capital, has been improved by the installation of the latest type of projection equipment, including two De Luxe Motiograph projectors and a Superlite Gold Fiber Screen. The De Luxe machines have glass enclosed mechanism, motor release clutch, pilot light device, adjustable reel-end alarms and the direct connected motors. The installations were made by J. H. Coleman of the Coleman Electric Company, Toronto, distributor of the equipment.

* * *

F. G. Spencer, who operates a chain of 21 moving picture theatres in the Maritime Provinces of Canada, has concluded arrangements for the erection of a handsome new moving picture theatre on Charlotte Street, St. John, N. B. Mr. Spencer has secured a large site opposite the new "Admiral Beatty" Hotel which is well under construction. The new theatre is to be of large proportions.

* * *

The Princess Theatre at Luling, Texas, is being enlarged and seating capacity increased.

* * *

Acquiring of a long time lease of the old Lake Cliff Casino at Dallas, Texas, has resulted in the buildings being remodeled and turned into the finest motion picture studio east of Los Angeles, Calif., and within a short time the James P. Simpson Company will be operating upon a large scale and turning out western films to the trade.

* * *

Julius Levy has commenced the construction of a new theatre at Brady, Texas, to cost about $40,000. It will be fireproof and ornamental in design, and will have a stage for road shows. The theatre will seat about 800.

* * *

The Liberty Theatre at Marietta, Okla., is being improved and a stage for road shows added. A new pipe organ has been installed.

* * *

In order to make room for road shows and vaudeville, a stage and dressing room have been added to the Linwood Theatre, Tarkio, Mo. The capacity of the house is 464. Finishing touches are being put on the Marlborough, Theatre, a suburban house of Kansas City, this week and the opening probably will be next week. The new house will seat 1,000 persons.

* * *

### DENVER PLANS MAGNIFICENT PHOTOPLAY TEMPLE

A new motion picture theatre, costing $1,000,000 and vying with the most famous cinema houses in the country in size and equipment, will be built in Denver, Colo., within the next year, according to an announcement made by Homer E. Ellison on his return from New York this week. The theatre will be built by the Mountain States Theatre Corporation, of which Mr. Ellison is the president and in which Jessie L. Lasky and Adolph Zukor and other officials of the Famous Players-Lasky, which comprises the Paramount organization, will have an interest.

The site has not been selected, but there are several which the company are considering, according to Mr. Ellison. It is expected that this matter will be settled within the next ninety days and work will begin immediately.

* * *

### BENNETT FILM RENOVATOR MERITS PRAISE

George H. Bennett, inventor and manufacturer of the Bennett Film Renovator, issues a catalogue which is as edifying as it is interesting, concerning his products and the service he renders to clients.

According to Bennett his machine can be operated by any inspector, cleaning about forty reels per day and at the same time turning out two-thirds of a day's quota of inspection.

The Bennett Film Renovator is described as an automatic machine needing no attention after being properly threaded and the motor started. It is propelled by a one-eighth horse power motor that is inclosed in a cast iron box and connects to any light socket with attachment plug and armored cable. It requires a floor space of 18x22 inches.

There are no sprocket wheels, no buffing wheels, no revolving dryer and only two belts. By virtue of its automatic speed change, each foot of film gets an equal treatment.

The Bennett Film Renovator concern invites inquiries from all those interested in the product, following which particulars will be furnished of a nature which it is claimed will cement the closer relationship between manufacturer and inquirer. The firm may be addressed at Argentine Station, Kansas City, Kansas.


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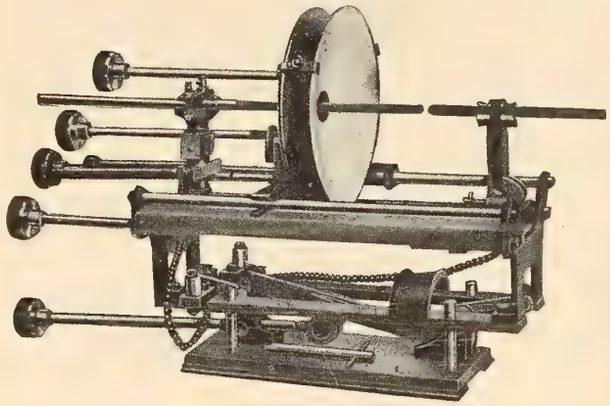

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Every exhibitor must have, at some time, found that there is great publicity value to be gained from the use of novelties which directly or indirectly exploit the film he is showing at the time. Every exhibitor who has given an eye to observing through what medium his advertising receives most attention, must have noticed that whereas the ads on handbills, heralds and the like, are often read, they are thrown away immediately after. Not so with novelties. Give any man, woman or child some little novelty, either useful, ornamental, or merely amusing, you will notice he will pocket it, show it to others and often make it the subject of conversation, remarking on its uniqueness or its cleverness.

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*Let Want Ads Fill Your Wants*



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Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in *black* letters in the transparent margin.

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ROCHESTER, N. Y.

HAL ROACH

*presents*

# Our Gang Comedies

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## *Countless Times They've Saved the show!*

Hal Roach's little rascals are actually bigger box-office attractions today than nine-tenths of the feature stars.

The kids are wild over them; older persons chuckle, giggle and roar at them; and exhibitors are sending in more favorable reports on them to the trade papers than are received on any other two reel comedies.

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**COBBLER** (Pathe), (two reels). This one is no different from the rest of the Our Gang comedies. They are all good. The film was in good condition.—H. B. Smoots, Lowell, Little Falls, Minn.

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**FIRE FIGHTERS** (Pathe), (two reels). This is a very good comedy which pleased our patrons 100 per cent. Our Gang comedies are all good. The film was in good condition.—K. Raddatz, Opera House, Drake, N. D.

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**OUR GANG COMEDIES** (Pathe), (two reels). These are the best two reelers on the market. Every one is good. The film was in good condition.—Fred Beecher, Orpheum, Sioux Falls, S. D.

**OUR GANG COMEDIES** (Pathe), (two reels). We have used about a dozen of these to date and haven't had a bad one. They will hold up a poor feature, for they've done it for us.—C. N. Bontecou, Grand, Howard, S. D.

*From just one issue of "Amusements"*

Pathépicture

TRADE MARK

Special Lobbyology Number

# EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

A Paramount Picture released May 26

Pola Negri in MEN

PRODUCED BY FAMOUS PLAYERS-LASKY CORPORATION

DIMITRI BUCHOWETZKI PRODUCTION

Story by BUCHOWETZKI Adapted by PAUL BERN
Presented by ADOLPH ZUKOR and JESSE L. LASKY

Price 20 cents

Introducing the 'National Tie-Up Section'

May 3, 1924

# WURLITZER

## Hope-Jones JUNIOR Unit Organ

## $5500.

F.O.B. FACTORY

LENIENT TERMS

WHILE theatres of moderate size are clamoring for increased patronage amid keen competition in their respective localities, along comes this amazing offer on the Wurlitzer Hope-Jones Junior Unit Organ. Those exhibitors with keen foresight who take advantage of this offer will immediately lift their theatre from the commonplace and place it amongst the forerunners of the industry. Performance counts. Give it to your patrons and watch your attendance grow. Not only the price, but the new Wurlitzer Selling Plan now enables every exhibitor, regardless of the size of his house, to offer his patrons the highest type of performance—good pictures properly interpreted by the inimitable music of the Wurlitzer Unit Organ. Act today. Be first in your community to take advantage of this great offer.

The new Wurlitzer Selling Plan was recently devised to enable even the smallest exhibitor to reap the rich rewards certain to follow the installation of a Wurlitzer Unit Organ. You want the crowds. The coupon below will bring complete details on how to get them.

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THE RUDOLPH WURLITZER CO.
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Gentlemen:

Send full details of special offer on Wurlitzer Hope-Jones Junior Unit Organ, together with your new Selling Plan.

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Seating Capacity .....

Name .....

City ..... State .....

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JULES E MASTBAUM

PRESIDENT STANLEY CO OF AMERICA

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THE BIGGEST LITTLE FEATURE EVER RELEASED.
176 CHARACTERS IN THIS PICTURE.

NOT A DRY FOOT. PACKED FULL OF PUNCH. FULL LENGTH LAUGHS.

## A BIG MONEY GETTER FOR EVERY EXHIBITOR

MORE EXPLOITATION ANGLES THAN A 7 REELER.
1 SHEET, 3 SHEET, COLORED LOBBY'S, SCENE AND ADV. CUTS.
PRESS BOOK FULL OF EXPLOITATION STUNTS.
DON'T WAIT. PHONE OR WIRE.

A Norman Jefferies Production

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220 West 42nd Street
New York

"The CHECHAHCOS"
pronounced CHEE-CHAW-KOS
road showing
"the chechahcos"
(pronounced chee-chaw-koz)
The report that we were considering road-showing this Alaskan masterpiece brought a deluge of letters of protest from exhibitors.
With this firm the demands of the exhibitor are our commands. This production will not be road-showed.
Branch managers have been instructed to accept pre-release bookings from May 15. General release will not be for several weeks later. All departments are working night and day to get everything ready for the exhibitor to make a clean-up this summer.
Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor

# "Hear, hear!"

***Delight Evans Says:—***

*(in May Screenland)*

The Month's Four Best Screenplays

*"America"*
*"Beau Brummel"*
*"Yankee Consul"*
*"Yolanda"*

Mirthful Ushers ~

Even the seats laughed!

Faster than wind ~

Doug and "Sharlee"

***Delight Evans also says:—***

"You'll have the time of your life at 'The Yankee Consul'. Everybody, to the theatre ushers enjoyed themselves."

"You'll probably roll right out of your seat and down the aisle at the finish."

"'The Yankee Consul' bounds along with all the speed of a plucky flivver."

"Douglas MacLean has given me more legitimate laughs than any other screen actor except Chaplin. "Patsy Ruth Miller is present, too, the little cut up."

***Delight Evans Says:—***

*(in May Screenland)*

The Month's Four Best Performances

***John Barrymore*** *in "Beau Brummel"*
***Holbrook Blinn*** *in "Yolanda"*
***Douglas MacLean*** *in "The Yankee Consul"*
***Lionel Barrymore*** *in "America"*

**Sidney Garrett**
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**ASSOCIATED EXHIBITORS**
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**Pathe**
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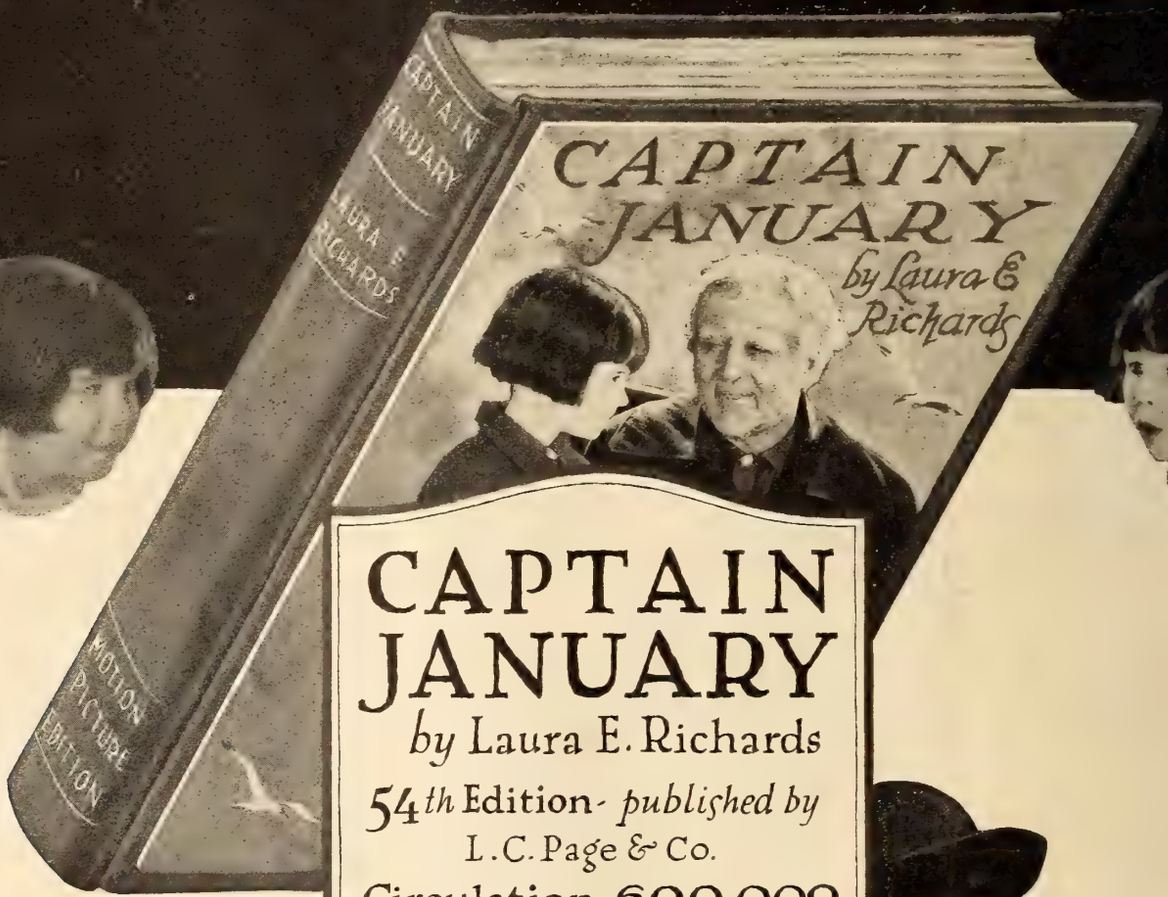
SOL LESSER *presents*

# Baby

*in* TWO AMERICAN



## CAPTAIN JANUARY

*by* Laura E. Richards

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Circulation 600,000

*With*
*a magnificent cast -*

Hobart Bosworth, Irene Rich, Lincoln Stedman, Harry T. Morey, Barbara Tennant.

*Directed by*
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CIRCUS DAYS

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*by* John Habberton

*The story that has made all the world respond to its love and smiles*

WITH THESE PLAYERS

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Wm. A. Seiter

*Adapted by*
Hope Loring & Louis Leighton

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TO BE ANNOUNCED LATER

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An original screen play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

*A tense, powerful drama created by the producers of "Woman to Woman", and containing all of those elements which contributed to the tremendous success of that splendid production.*

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SELZNICK
DISTRIBUTING
CORPORATION

# There *IS* SOMETHING NEW

## Under the Sun, After All!

And—As Usual, It
Is Something Started
By

EXHIBITORS
TRADE REVIEW

## The Biggest Co-Operative Treat Ever Offered to Screen Showmen!

Read Every Page In This Week's Issue
But 'Park' Your Attention Closely to

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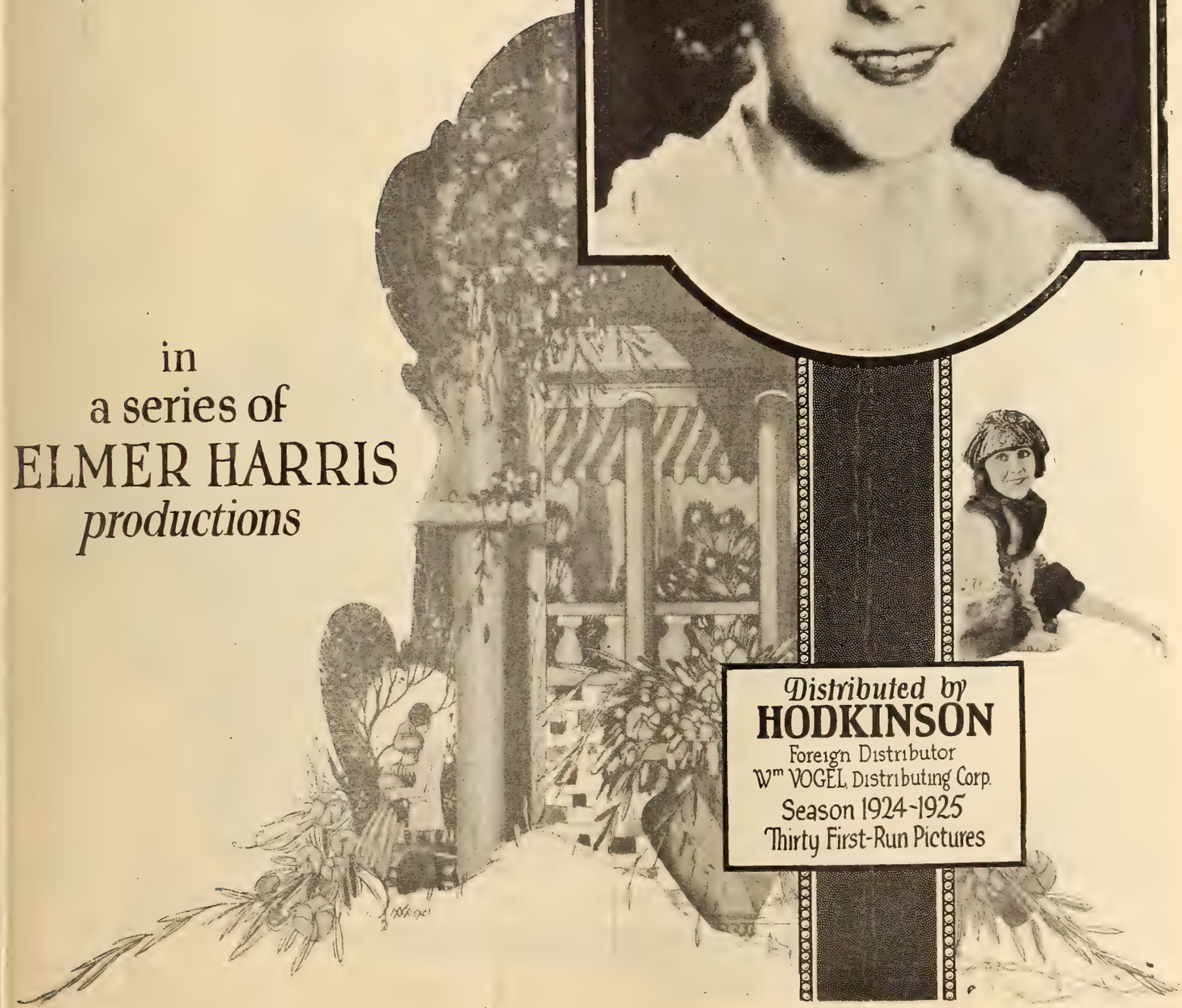
*Announcing*

# PATSY RUTH MILLER

in
a series of
ELMER HARRIS
*productions*



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Season 1924-1925
Thirty First-Run Pictures

# —and then they tried to groom her for society

and here is where "Connie" certainly takes the prize. The scene where they try to teach her opera etiquette is a scream—

*you want this one!*

JOSEPH M. SCHENCK presents

## CONSTANCE TALMADGE

in

## "The GOLDFISH"

Adapted from the stage play "The GOLDFISH"

Directed by JEROME STORM

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

APR 28 '24




# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor


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*May 3, 1924*

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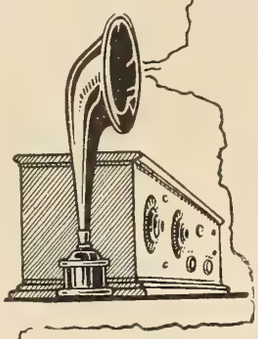
# WHAT'S IN THE AIR



STATION E. T. R. broadcasts its Special Lobbyology Number. A program of showmanship spice and inspiration for putting extra dollars in the theatre coffers. This is made doubly possible by the introduction, for the first time in the history of film business papers, of a complete and comprehensive section of National Tie-Ups. Names made famous through national advertising and trade prestige bring the weight of all their influence to bear in giving the showman free exploitation for Warner Brothers' screen classic "Beau Brummel."

In Hartford, Conn., there is a theatre named the Capitol, which has gained an enviable distinction and patronage through its unique program of Lobbyology. On page 14 is an account of the methods by which the house has gone "over the top." Read it--then go thou and do likewise.

Speaking of Lobbyology, there are more than a score of sound, selling sentiments in "Salesman Extraordinary—The Lobby," by Irving Lesser, Vice-president of Principal. Read it on page 15.

STAND BY for next week's Special Producers Number. Tells you all about attractions scheduled for future release. Takes you back of the scenes of the producing companies' plans, so that you can know what is in the cards for you the coming season.

No less distinctive than the one which makes its auspicious start in the present issue will be next week's National Tie-Up Section. It will center around Goldwyn-Cosmopolitan's splendid picturization of the famous Rex Beach story, "Recoil." Many opportunities for high-power, free advertising will be offered. If you have any concern for your position in the showmanship world, you'll run to meet the postman, when he delivers Next Week's Special Producers Number.

## The Name That Represents 'The Last Word in Good Taste' 'BEAU BRUMMEL'

*YEARS AGO—during the reign of King George III in England—there lived George Bryan Brummel. Disappointed in love, he decided to break a few hearts himself. To accomplish his peculiar task, he turned fashion plate and eventually became the authority on "Good Taste." Today the name "Beau Brummel" still stands for just that. In the Warner Brothers' Screen Classic version of the story, John Barrymore aptly suggests the last word of good taste exploitation in plenty of national tie-up ideas.*

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EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Bankers Are Most Friendly To Industry, Says Dr. Giannini

By GEORGE BLAISDELL

THE denunciation by Adolph Zukor, president of Famous Players-Lasky, last week of the excess bonus men, the "30 per cent. parasites," has aroused anew interest in the whole question of the influence upon the industry of practices which openly have been charged as "unsound banking."

Exhibitors have manifested more or less concern in the situation by reason of the possible reaction of these charges in the form of increased rentals as a result of higher production costs.

The remarks of Mr. Zukor were made after Dr. A. H. Giannini, president of the Commercial Trust Company, speaking at the luncheon given by J. D. Williams, president of Ritz Pictures, in honor of Hugh D. McIntosh of Australia, had declared that "there are only a few fellows left that we have to fight, men who do no good to the industry."

### Must 'Sell' Associates

The speaker invited those present to join with him in smashing the bonus men in the business, the "vicious ones." He went on to say that following his remarks at the recent T. N. T. dinner he had received threatening words, but declared they did not worry him.

When the doctor was seen this week he told of five men who had visited him since the dinner mentioned and asked him to advance money on a proposition in which the only tangible asset was a story.

Informed that such action was impossible the men invariably replied that they would be thrown into the hands of the "bonus sharks." The doctor expressed his regrets, but pointed out that in a bank there were certain protections thrown out by law under which it was necessary for accounts to pass the scrutiny of cold-blooded examiners, clearing house and national.

Also before loans were made it was necessary for the official handling the matter to "sell" his associates and his board of directors, to convince them that the request, if granted, would result in a safe investment.

When the doctor was asked to outline just what he considered a banking proposition in a matter of motion picture production he said it was customary to loan 20 to 25 per cent. Into this, of course, there enters the personal equation.

If the borrower represents a going concern, if his company is headed by men of ability as well as of integrity, if the organization is one that always has met its obligations and has working capital paid in, if it is not a continuous borrower but on the contrary occasionally shows a clean slate, then the size of the loan may be increased according to the surrounding circumstances anywhere from 5 to 25 per cent. additional.

Dr. Giannini laid especial emphasis on the "personal equation" saying that in banking as in everyday business in other lines, integrity counts heavily.

### Not a Reformer

"I am not a reformer," said the doctor. "Neither do I care to be so regarded. But while my family are and have been bankers I was educated in medicine, and you can understand that a part of that education was the driving in of professional ethics.

"But there are ethics in the banking business — and among the things that are proscribed is the loaning of money on insufficient collateral.

"For a long time there was a feeling among financial men that the motion picture business was one involving unusual risks, but I repeat what I have said before, publicly as well as privately, that when there are applied to the motion picture business the same rules that are laid down for other trades it is no more hazardous than is any other industry. It is simply a case of exercising the everyday selective processes."

Dr. Giannini told of the changed and changing attitude of bankers toward the motion picture as a business. When the doctor came to the town, a stranger, he found the industries which contained what were considered the more desirable banking customers were controlled by their own banks.

Looking over the field he noted there was none for the motion picture. Having a good working knowledge of the industry by reason of his California connections he concluded to specialize, as it were, in the concerns he knew were controlled by their own banks.

### Antagonism Lessening

That was a long time ago. In the intervening years he has seen a lessening of the initial antagonism toward the industry. He has seen it shift from open opposition to the point where the every-day bank director will scrutinize a picture proposition with the same mind that he will bring to one from another industry.

In fact, he has seen bank examiners scan motion picture entries without frowning.

Joseph M. Schenck is a director of the East River Bank of New York, of which Dr. Giannini also is president, and of the Bank of Italy, with 70 offices in Los Angeles and San Francisco and throughout California.

When Mr. Schenck first became a director a number of the motion picture men demurred, saying their business would be thrown open to the inspection of a competitor. They were assured by the doctor that might be true, but also they would have on the board of directors of the institution a man who knew the business of production and who could aid in the favorable consideration of worthy applications.

### Cecil De Mille a Director

Nicholas Schenck, a brother of Joseph M., is a director of the Commercial Trust in New York, and Cecil B. De Mille is a director of the Commercial National Bank of Los Angeles, an institution affiliated with the Bank of Italy.

Dr. Giannini declared that much of the "grief" experienced by producing companies in the past could be ascribed to the "excess bonus men," the "vicious" ones, whose exactions had threatened the existence of some organizations and with others had put them out of business.

"Of course," said the doctor in conclusion, "you may say the producers in these cases were willing partners, but that doesn't mitigate the offense of the 'bonus boys' as it looks to me."

# Clancy's 'Corner' on Lobbyology

## *In Which a Lobby Became an Institution*

*By* MICHAEL L. SIMMONS

HAVE you heard of Clancy's "Cozy Corner?" Sounds like the name of a theatre or a hole-in-the-wall chop house, or perhaps even a boarding house. But in this case it is none of these. The cozy corner, or to be more precise, the "Corner" is what J. F. Clancy, skipper at the helm of Poli's Capitol Theatre of Hartford, Conn., calls his lobby.

Mr. Clancy is not the only person who calls this lobby the "Corner." Most folks in the community, and in fact, the whole city of Hartford have this pet name for Mr. Clancy's famous lobby pretty well established in their minds.

To give a graphic illustration of what the "Corner" means to local movie goers we shall quote Mr. Clancy: "Sitting opposite me in a restaurant a few days ago were two girls. Upon finishing their lunch one turned to the other and said, 'Where will we go?'

" 'I'll tell you,' remarked her companion, 'Let's go down to the Capitol and see what they've got in the 'Corner.' "

When one allows the substance of this last remark to filter through one's mind, one inevitably comes to the conclusion that the "Corner," or Clancy's lobby, to be literal, is endowed with a significant personality all its own. The history of this lobby is an interesting one. In 1920, when the Capitol was first opened, this "Corner" was part of a mammoth lobby, set aside by S. Z. Poli for a candy booth.

One day a representative of the Hartford Electric Company called on Mr. Clancy with an idea. He wanted to tie up with a picture—Mary Pickford in "Suds." He exhibited a national magazine devoted to the lighting industry which contained a story of how an electric lighting company of Denver had achieved a great amount of publicity for a certain electrically driven washing machine. He wanted to put one of these machines in Clancy's lobby.

THE idea seemed at first repulsive to Clancy's artistic instincts, but the ever lurking spirit of showmanship came to the surface and Clancy quickly conceived of an idea of presenting this lobby innovation in an artistic fashion. He had the "Corner" boarded over and his scenic artist paint a kitchen setting for a background and the washing machine placed in the center.

Water and a liberal supply of soft soap were fed into the machine and pretty soon the whole was a Niagara of downy, lathery bubbles, which at a certain point, toppled over, and started a myriad of bubbles anew. The machine attracted so much attention that the corner in which it was displayed became an institution in connection with the Capitol's advertising of its coming attractions. Since then there never has been a week that the "Corner" has not contained something of an advertising character in connection with a future program.

AS an illustration of how widespread has been the interest in Clancy's "Corner" it would be particularly apt to mention the following incident. A few weeks ago the enterprising showman was asked to deliver an address before the Hartford Advertising Club on "Theatrical Advertising." Hartford is the insurance center of the world, and as a result is a big national advertiser. The members of the club are, to use Clancy's term, more or less "hard-boiled" when it comes to the considerations of advertising. At the completion of the address the president of the organization asked Mr. Clancy if he would care to be interrogated by the members. Clancy assented.

Fully 75 per cent of the questions submitted were in relation to the Capitol's lobby displays, which invariably were referred to as products of the "Corner."

J. F. CLANCY
Manager of Poli's Capitol Theatre of Hartford, Conn., who made his lobby as famous an institution as the theatre. His slogan is "Lobbyology Plus."

Mr. Clancy's philosophy of Lobbyology is best summed up in his own words: "To my mind a theatre lobby is to the showman what a window is to a wide awake, up-to-date merchant. The more attractive he can make his window the greater the number of people who are going to stop and inspect his merchandise. The lobby is the showman's showcase.

"With us, at the Capitol, it is a tremendous asset. We do not go in for false fronts. We keep our displays artistic by giving a proper attention to the details of realism and human interest, just as an author considers such details in molding characterization or plot.

THE 'Corner' has had stills duplicated in oils, which proved very effective. We have used wax figures from department stores to illustrate our pictures. We have built mechanical effects, like a boat sailing up and down the waves to illustrate, 'On the High Seas.'

"A lobby can be a thing of evil if allowed to disintegrate, as many of them do, or it can be made a tremendous asset for good, with the proper aforethought, attention to detail and study that all worth-while things require."

Which is a specific "mouthful" of facts that carries no uncertainty as to what is in back of this enterprising exhibitor's mind.

Exploitation in its subtle sense receives its due share of application. This was evinced with specific concreteness when, during a school holiday week, Clancy played Mary Pickford in "Pollyana." His best bet was to interest school children. He had drawn up a picture in the character she played, printed it on paper with rules and regulations for a contest in which the child who drew the best sketch would get a prize.

He secured permission of the school board to hold the contest in the drawing rooms of the school. Every teacher chose the five best sketches from her particular room. The principal of the school chose the ten best from those which all the teachers had picked and then a committee of citizens chose the three best from these. He had, also, every teacher send all the drawings to his office and he had them mounted on cards for his lobby display.

Every child that had drawn a sketch was so anxious to have its mother and father and sister and brother see the sketch, that the display in his lobby was a sensation for a whole week.

That typifies the Clancy kind of Lobbyology Plus.

THE Rialto Theatre of Enid, Oklahoma, was on its figurative toes, selling the Principal feature through the unquestioned lure of lobby display. The box-office till gave eloquent proof of the efficacy of the use of Lobbyology.

FORTY-SECOND STREET has its opinion of the value of cut-outs over the marquee, as evidenced in the dress of the Cameo Theatre when it played Principal's "When a Man's a Man."

# Salesman Extraordinary--The Lobby

*By* IRVING M. LESSER
*Vice President Principal Pictures Corporation*

IF Sigmund Freud, the noted psychoanalyst, ever tried to delve into the whys and wherefores of motion picture lobbies and lobby displays he would find himself confronted by most interesting problems.

For back of the lobby display is the psychology of dragging people into your theatre; and back of all of that is the art of understanding human emotions. Our commercial life in every field demands of the business man that he possess the ability to *sell an idea.* And that applies everywhere, from the pack peddler to the Captain of Industry.

But it applies particularly to the motion picture theatre owner. He shows a picture for one, three or seven days or two weeks or more. Within the allotted time that the feature is to run he must make all he can out of it. To a certain extent he is dealing in "perishable goods." For after he puts a picture on once he rarely is able to show the same picture again. He must get his crowds and get them in a hurry. Moreover, he must hold them; for unless a man owns a transient house he wants to build up regular patronage.

Bearing all of these points in mind it necessarily follows that an exhibitor can't afford to aim blindly in arranging one of his most important adjuncts to drawing crowds—his lobby. Every showman knows that most of his motion picture patrons to-day go "shopping" for entertainment. Mr. and Mrs. Smith and the kids decide to attend a picture show. When they leave the house they have no definite theatre in sight, although they may have looked over the ads in the newspapers or Mr. Smith or Mrs. Smith may have seen some billboards which attracted their attention.

They stroll down the street, pause in front of a picture house and look over the lobby display. If it is a good one they probably go in; if it lacks punch they may be inclined to look further.

So it's up to the exhibitor to make his lobby a magnet for passersby. Getting back to the psychology of lobbies let's consider the following points as bearing on the mental make-up of Americans.

DECENCY—Every American who works and bears his or her responsibilities in life possesses a strong love of decency. Suggestive or vulgar drawings or phrases have a repellant effect on the average American mind. There may be a few sections in which erotic displays attract crowds; but the exhibitor who is in the business to upbuild for himself doesn't want that class of patronage.

TRUTH—Old General Hoakum passed away with the ten-cent circus, the patent medicine barker and the gasoline torches. The public may have liked to be bunked in Barnum's day, but today it lives up to what Abraham Lincoln said about fooling all of the people all of the time. It simply can't be done. Your picture patron wants to know the truth about your show before he goes to see it. You can tell it to him in gaudy language and coloring; but the goddess of truth must be smiling in the lobby.

LOVE—It makes the world go round. All the world loves a lover. But he or she must be the right kind—the ideal American type. The American heart is as big as the firmament and as honest as the sun. There is nothing an American likes better than heart appeal. For instance, take the good old melodramas that preceded motion pictures; take also the pictures that have had the greatest success. In every one of them you find simple stories with strong heart appeal.

JEALOUSY—The green-eyed monster stalks everywhere and is found in every home. Your public likes to study it.

HATRED—Another despised creature. Everyone wants to know more about it and no one ever will understand it.

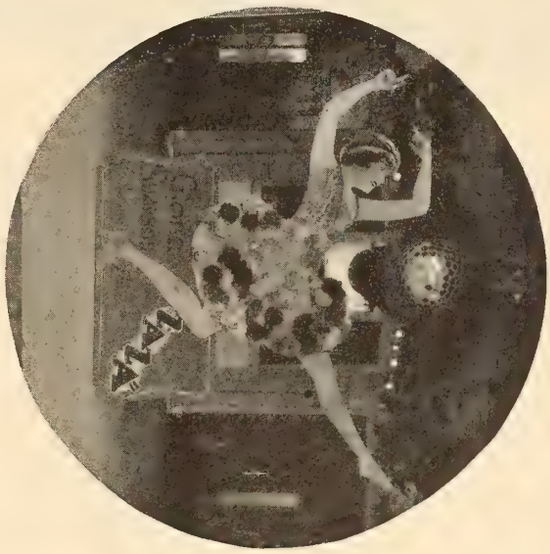
REVENGE—The hero and the heroine must have it and the villains must be foiled or Mr. and Mrs. Smith won't sleep well that night. This is simply an American trait.

HUMOR—It must be clean, devoid of suggestiveness or any hint of vulgarity.

Now then, taking all of these traits and passions in a group you find that they supply you with the material for every lobby display you have had and

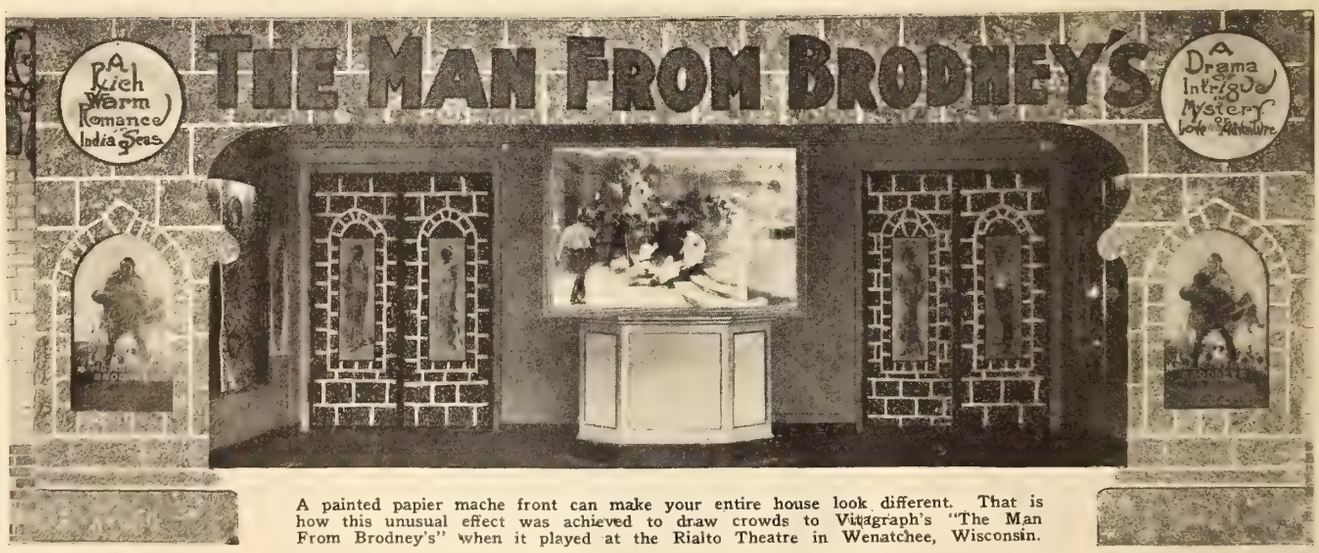
(Continued on page 64)

THE manager of the Broadway Theatre in Winston-Salem, N. C. knows psychology, hence the baseball score board on the marquee to attract attention to First National's "Painted People"



A DANCING figure of Gloria Swanson makes an excellent lobby cutout as proven by Manager Hart of the Palace Theatre in El Paso, Texas, where he employed it for Paramount's "Zaza."

BRIGHT lights and flying pennants made everyone in St. Paul, Minnesota, know that Universal's "Hunchback of Notre Dame" was playing at the Garrick Theatre.




A painted papier mache front can make your entire house look different. That is how this unusual effect was achieved to draw crowds to Vitagraph's "The Man From Brodney's" when it played at the Rialto Theatre in Wenatchee, Wisconsin.

# 'Variety Is the Spice of'—Lobbyology

# Old Lady Astor Says

HOWARD DIETZ, whose picture appears in this issue, during his four years as director of advertising and publicity for Goldwyn, has engineered many national advertising campaigns as well as prepared oodles of copy for the business papers. He has written articles for Advertising and Selling Magazine. For recreation he has under the pseudonym of "Freckles" penned excellent verse which has appeared in "colyums" of Don Marquis, F. P. A. and other New York newspaper celebrities. Before entering the motion picture business he was for several years a reporter on the New York American. It goes without saying he is a member of the A. M. P. A., and it may be added he is one of its shining lights.

**AL H. WOODS will sail shortly for England, where he will complete arrangements to open the new Capitol Theatre in London, on which he has a fifty-year lease. The theatre will be ready July 15. It is situated in Piccadilly Circus and will contain 2,500 seats. The theatre's policy will resemble that of the New York Capitol and Strand, and will be the first American plan picture theatre in the British metropolis. It is intended to install a forty piece orchestra.**

JOHN HARRISON LEVEE is a newcomer in the home of M. C. Levee, the chief of United Studios at the west coast. The arrival tipped the scales at six pounds. His elder is quoted as saying, "If he wants to be President of the United States I will not stand in his way, but he will not be a movie producer, director or actor." This is the same old story. It is the aim of every father to keep his offspring as far away from his own profession as possible.

**P. A. PARSONS, advertising manager for Pathe Exchange Inc., is receiving the sympathy of his friends on account of the sudden death of his father, C. L. Parsons, who passed away last week at his home in New Jersey.**

SYD WALKER, famous for his characterization of Old Bill in the stage and film production of Captain Bairnsfather's creation, is in New York. Accompanying him is John Harding of International Productions. The two Englishmen have been entertained by well known players and are looking forward to a month's visit on the coast. Mr. Walker is on a hunt for information seeking to find out how Americans do it in their home studios. Those who meet him will find him an all around good chap. Incidentally he has in his record one of the most successful runs in the history of the English stage.

**HENRY MORTON, proprietor of three picture theatres in Winnipeg—the Park, Monarch and Gaiety—has been paying a visit to his mother in Boston. Meanwhile the Manitoba exhibitor is taking a bit of a vacation.**

LOIS WILSON has returned to Hollywood after a stay in the East for more than six months. Before going south to be featured in a Hodkinson picture Miss Wilson completed her characterization of the Queen in "Monsieur Beaucaire," in which Rudolph Valentino will be starred for Famous Players. Miss Wilson may play in many pictures. It is doubtful if ever she will register a more thorough hit than she did in "The Covered Wagon." After her work in that her fame is secure. It may be added the same may be said of several of her fellow players.

EMIL E. SHAUER, director of the Foreign Department of Famous Players-Lasky, is entertaining three visitors from abroad. They are William C. Winship of Mexico City, district manager of the Paramount organization in Mexico and Central America; Clarence C. Margon, branch manager at Guatemala City, Guatemala, and Ary de Lim, a member of the sales staff of the Paramount office at Rio de Janeiro, Brazil. These are the last of seven foreign representatives who have been called to New York by Mr. Shauer for a conference regarding the enlargement of Paramount's foreign business.

**ERNEST R. BYCK, although deaf and dumb, is said to be making a real success as an exhibitor in Tannersville and Haines Falls in the Catskill region in New York State. Mr. Byck is about to open a third house at Hunter. He makes his own bookings, and according to film salesmen is as shrewd as they make 'em. Mr. Byck has an advantage over his brother exhibitors in that being deaf the salesman is shut out of many a pretty yarn. Likewise being of an untalkative disposition the salesman has no excuse to prolong the conversation.**

WILLIAM A. BRADY is well known to many exhibitors as well as other followers of the amusement business. Mr. Brady has talked to exhibitors on several occasions, some of them heated, at national conventions. If his friends the theatre owners could have seen him Sunday night at the Greenroom Revel playing the part of King Lear they would have been surprised. The stage and screen producer appeared in all the panoply of kingly robes and flowing locks and beard. He read his lines with the fire and the precision of an old-time Shakespearean player. He was given a remarkble demonstration at the conclusion of his "turn."

**CHARLES KNICKERBOCKER has been transferred from Kansas City to Minneapolis by the Hodkinson Company. Another change in branch executives is announced by Hodkinson, which is engaging Herman Stern, former Universal manager at Des Moines, to take charge of the Omaha branch.**

RICHARD BARTHELMESS stated prior to the release of "The Enchanted Cottage" that he believed he had made something different. Very likely everyone who has seen this fine production will agree that he has. Not the least interesting of the novel picture is the remarkable change in the appearance of Mae McAvoy in the make-up of a girl of plain features. She is hardly recognizable in the part, and very few indeed will be aware of the identity of the player until the picture is well under way. Mr. Barthelmess deserves credit for his courage in undertaking the subject, which has a fine and wholesome theme. Here's hoping that it pays out, and certainly it deserves to.

**SAMUEL J. BIRSKIN, for three years with C. B. C. Film Sales as secretary and office manager, has resigned. He is making plans to organize a state rights company of his own.**

EDWARD H. ALLEN, general manager of the units producing comedies for the Educational Film Exchanges, is in New York conferring with E. W. Hammons, president of Educational. Accompanying Mr. Allen from Los Angeles was Fred Hibbard, who has been directing Lloyd Hamilton.

# THE NEWS AT A GLANCE

M. P. T. O. of Maryland announce that beginning May 5, about 35 picture theatres in the state will increase admissions from five to ten cents.

Abe Lehr, for six years vice president of Goldwyn Pictures, has resignd and will branch out as an independent producer.

Studio activity in England is almost at a standstill. Practically every big company has stopped operations completely.

The Poli Theatre Circuit plans a $2,000,000 theatre in Worcester, Mass.

Churches in Milwaukee protest against the Sunday noon concerts at Saxe's theatre.

Mrs. David Ross has been elected president of the Indiana Indorsers of Photoplays.

Mae Murray will make her own pictures for release through Metro following "Circe," her last picture for Tiffany.

George Sidney has been chosen to succeed the late Barney Bernard in Potash and Perlmutter for Goldwyn.

Mae Marsh is considering going to Germany to make a series of pictures for Stern Films, of Berlin.

The Barbara La Marr unit has arrived in New York and will remain here until October.

Herbert Brenon has been selected to direct "Peter Pan" for Paramount.

Dauglass Rothacker has been re-elected president of the Screen Advertiser Association, at a convention held in Chicago.

Frank Whittle has been appointed foreign manager for Lee-Bradford Corporation.

Statistics show Canada starting a boom in theatre building after a dull period of several years.

Eddie Polo has sailed for Spain. It is reported he will make "The Barber of Seville."

"Tony" Gaudio has been elected president of the American Society of Cinematographers in Los Angeles.

William Cranston, one of the best known motion picture men in Canada, died on April 21.

Raoul Walsh, who directed Douglas Fairbanks in "The Thief of Bagdad" has inherited a sum of money from an aunt and will enter the production field for himself.

New Metro-Goldwyn Company is capitalized at $8,100,000.

Carmelita Geraghty will play opposite Jack Dempsey in the champion's fistic series for Universal.

Warren Newcombe, art director for David Griffith, will hold an exhibition of his paintings at the Art Center, New York City.

Famous Players officials address their employees on the Phonofilm. The stunt was tried out successfully at a dinner recently.

Mary Pickford's "Rosita" given a rousing reception during its first showing in England.

Harold Lloyd has completed his cast for his next comedy which will be started in a few days.

Grant Carpenter has been elected president of the Screen Writers Guild of the Authors League of America.

# Metro-Goldwyn Merger Makes Strongest Unit In Picture Industry

METRO PICTURES, Goldwyn Pictures and Louis B. Mayer Company, April 18, formally merged their immense holdings into an amalgamation which will also include the distribution of Cosmopolitan Productions. The combined company will in point of magnitude, influence, and physical scope be the peer of any other film organization in the world.

The negotiations which have been in progress for some time were initiated by F. J. Godsol, President of Goldwyn, and were completed with the signing of papers by the principals.

The name of the merged corporation will be Metro-Goldwyn Corporation. In addition to F. J. Godsol, Edward Bowes, vice-president of Goldwyn, will be on the board of directors and actively associated with the Amalgamated Company, as will also Messmore Kendall and William Braden. Louis B. Mayer will be vice-president in charge of all production activities.

The consolidation is intended to eliminate waste in production, to make bigger and better pictures at less cost, to furnish better service to exhibitors, and to accomplish a tremendous saving in distribution. The merger will in no way submerge the Goldwyn Company or eliminate or curtail its producing and distributing organization.

Goldwyn executives and the Goldwyn organization will be retained throughout. This statement, issued by Marcus Loew, is a flat denial of various unfounded reports that Goldwyn would disappear from the field after the merger with Metro.

The amalgamation brings to the support of the Metro-Goldwyn Company the immense Loew chain of theatres and the large number of houses which Goldwyn at present controls throughout the country, the most important being the Capitol Theatre, New York.

Goldwyn owns a half interest in the Capitol, the other half interest being owned by Moredall Realty Corporation, of which Messmore Kendall is president and Edward Bowes vice-president and managing director.

The policy and personnel of the Capitol will remain absolutely unchanged. Also included in the deal are two theatres in Los Angeles, the

MARCUS LOEW

California and Miller's; theatres in Seattle and Tacoma, Washington and Portland, Oregon, of which one-half is owned by Goldwyn and one-half by W. R. Hearst; also the Ascher Circuit of houses in Chicago and adjacent territory, comprising more than twenty theatres in which the Goldwyn Company owns a one-half interest.

The Goldwyn Studios at Culver City, covering (40 acres), among the largest and finest studio properties in the world, is also included in the merger, and will be the producing center of the combined companies.

Mr. Loew, in commenting on the amalgamation and explaining the status of the four companies in the merger, added:

"The motion picture business is going through a stabilizing process and is working itself out on sane economic principles. Through combining our forces in the best interests of all parties to the merger, Metro, Goldwyn, Cosmopolitan and Louis B. Mayer Company are going a long way in the right direction. In order to obtain the greatest efficiency and economy in production, such a step was inevitable.

Every other business has experienced the same difficulties in its beginnings, and has come to realize the economic necessity of centralization. In the railroad business, for instance, this was brought about by the Union Pacific, the Southern Pacific, the Central Pacific and the Illinois Central, who gradually achieved the amalgamation of all the western roads. They were centralized, as they are today, yet all retain their individuality.

"The merger will accomplish mutual savings that will react to the benefit of the exhibitor, and through the exhibitor to the public, which is what we wish to bring about."

Marcus Loew's position as the heaviest theatre owner in the country will be greatly strengthened.

The combined organization of Metro, Goldwyn, Cosmopolitan and Mayer will have for release the coming season, as a result of the merger, such immense productions as "Ben Hur," now being filmed in Italy by arrangement with A. L. Erlanger; Rex Ingram's "The Arab," recently filmed in North Africa; Marshall Neilan's "Tess of the D'Urbervilles," now being completed; and Eric Von Stroheim's "Greed," which has been a year in the making.

Other well known directors for the new amalgamation will include Clarence Badger, Reginald Barker, Frank Borzage, Charles Brabin, Edward Cline, Alan Crosland, Scott Dunlap, Emmett Flynn, Hobart Henley, E. Mason Hopper, Rupert Hughes, Robert Z. Leonard, Fred Niblo, Harry Rapf, J. Parker Read, Jr., Victor Schertzinger, Victor Seastrom, King Vidor, Robert Vignola and others.

# Mayer Production Head of Merged Companies

LOUIS B. MAYER, newly elected vice-president in charge of all production activities of the amalgamated Metro-Goldwyn-Mayer Corporation, who will have associated with him two of the best known executives in the industry, Irving G. Thalberg and Harry Rapf, has arrived with his staff at the California studios of his company and assumed charge of the numerous producing units at work there. Production plans being laid are the most extensive in the history of the combined organizations.

Irving G. Thalberg, who has been with Mr. Mayer the past year, was formerly director general of the Universal Company. Harry Rapf, one of the best known independent producers in the industry with a long record of consistent box office successes, was releasing under the Warner banner just previous to joining the Mayer forces. He will make three productions for Metro-Goldwyn-Mayer.

Recognized in the industry today as one of the most constructive forces in motion pictures, and as the ablest authority on production, Mr. Mayer has an exceptionally broad understanding of the industry as a whole. An exhibitor before he turned producer, with heavy theatre ownings in New England, he was in the closest possible touch with the public. It was this intimate contact with the movie-going public, the opportunity to study what it did and did not want, the things it would or would not patronize, that inspired Mr. Mayer to become a producer "on his own."

Like more than one celebrated magnate in the theatrical or film world, Louis B. Mayer came to America as a Russian immigrant at the age of two. In St. John, New Brunswick, where his family settled, he became at the age of fourteen the head of a marine wrecking firm whose business was salvaging ships.

History is silent on the motive that turned the future producer to other fields of action, but it is recorded that his first movie venture was as owner of a theatre in Haverhill, Mass. This was in the days when "The Birth of a Nation" was setting the world on fire. Mr. Mayer, with keen forethought and business daring, determined to warm his own hands in the blaze, and acquired the New England rights to the big Griffith picture.

The small fortune he amassed from his venture provided him with the means to embark on production of his own, and he rapidly gained prominence as the most important independent producer in the industry. By such current box-office and artistic successes of the past season as "Thy Name Is Woman," "Women Who Give," "Pleasure Mad," "The Eternal Struggle," and "Strangers of the Night." Mr. Mayer solidly established himself as one of the most farsighted showmen in the business.

One of Mr. Mayer's first directors when he engaged in producing was "Mickey" Neilan and the story goes that Mr. Neilan's mounting expenditures in the customary film habit, nearly gave the ambitious producer "cold feet." It is an interesting coincidence that the Metro-Goldwyn-Mayer merger brings the two men together again in their former relationship, for Neilan is directing "Tess of the D'Urbervilles" for Mr. Mayer's company. Further, Mr. Mayer announces that on the completion of "Tess," Mr. Neilan will direct other Metro-Goldwyn-Mayer pictures, in which Blanche Sweet will also be starred!

## AT LAST 'MAH-JONG'

Every little while W. E. Shallenberger, President of Arrow Film Corporation, puts over a new one and now he announces what no less an authority than Mr. Jules Mastbaum, President of The Stanley Company of America, says is so good that he paid the highest price for it ever paid for two reels for The Stanley Theatre, Philadelphia, where it opened Monday.

"The Mysteries of Mah-Jong," produced for Arrow Film Corporation by Norman Jefferies, an expert in the 3000 year old Chinese game, is a treat for the advanced Mah-Jong player as well as the beginner.

What they play with, how it is played, what not to do, how to score and some clever comedy on how it is done in some of the "best circles," keeps the audience interest at top notch, while the titles give every one a laugh.

* * *

## COMPETITION IN SCHENECTADY

There is the stiffest kind of a fight going on these days for patronage in Schenectady, N. Y., between the State, Strand and Albany theatres, owned and controlled by the Farash Company, and the Barcli, which is owned by R. V. Erk, of Illion. For instance this week sees "Strongheart" at the Strand; "Sporting Youth" at the Albany; "Shadows of Paris" at the State, bucking "The Marriage Circle" at the Barcli, and "A Boy of Flanders" at Proctor's. Later on "Girl Shy" will be used at the Strand in bucking "The White Sister" at the Barcli, at which admission prices will be increased.

* * *

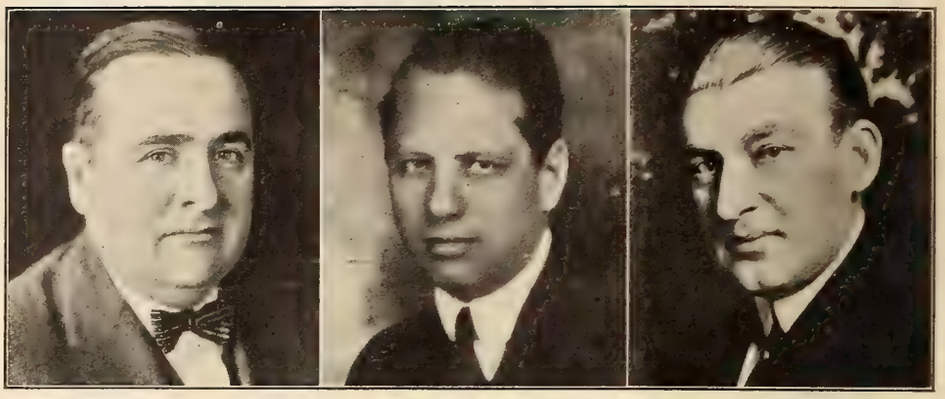
## MISS OLMSTED IN 'BABBIT'

An eleventh hour switch in the cast of Warner Brothers' "Babbitt" has been made, whereby Gertrude Olmsted takes the place of Clara Bow, originally announced for the role. Production of this screen version of the Sinclair Lewis novel is well under way, and pressure of time necessitated the change. Clara Bow is now waiting for her part in another production, and Director Harry Beaumont could not wait.

* * *

## CRITICS PRAISE COOGAN

After giving his admirers a taste of his art in the patrician role of a prince in "Long Live the King," his first Metro picture, Jackie Coogan restored to his rags and poverty, has made the hit of his career in his second Metro picture, "A Boy of Flanders." This is the unanimous opinion of the New York critics following the Eastern premiere of "A Boy of Flanders" last week at the Rialto Theatre on Broadway, New Yook.



GOLDWYN OFFICIALS

These prominent picture men figured in the Metro-Goldwyn deal. They are, left to right: James R Grainger, general manager of sales; Frank J. Godsol, president of Goldwyn Pictures Corporation; Edward Bowes, vice president of Goldwyn Pictures Corporation and managing director of the Capitol Theatre.

## 'BORROWED HUSBANDS' DONE

Arrangements are being completed for the Broadway showing of "Borrowed Husbands," the David Smith-Vitagraph production picturized from the novel by Mildred K. Barbour. Miss Barbour's novel was published by more than one thousand newspapers in the United States. Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon head the cast.

* * *

## CARLOS TO PRODUCE IN EAST

Abraham Carlos, president of Carlos Productions, arrived in New York last week, in advance of his studio organization, as the initial step in the removal of the Carlos activities from the Coast to New York.

While no studio headquarters have as yet been decided upon, it is probable that Carlos will take over one of the New Jersey plants to house his activities.

* * *

## GRAVES WITH SENNETT

Mack Sennett, the prominent Pathe producer, has signed Ralph Graves to be featured in a series of two-reel comedies, the first of which will go into production within the next week. F. Richard Jones, supervising director of the Mack Sennett Studios, will direct Graves in his first comedy, which is as yet untitled.

* * *

## NEW C. B. C. BRAND NAME

"Eight Perfection Specials" is the brand name which the C. B. C. Film Sales Corporation have decided to give their forthcoming series of eight special pictures, according to a recent report from the company. Eva Novak and William Fairbanks will co-star in these productions.

## STOCKHOLDERS MEET

The annual stockholders meeting of the Virginia-Carolina Managers Circuit was held last week at the company's offices in Atlanta, Georgia, at which Joe Spiegelnerg, general manager made a very flattering report of the past year's activities. The circuit is owned largely by Carolina theatre owners including Percy Wells, of Wilmington, N. C., T. G. Leitch, of Greensboro, N. C., and Barney Aronson, of Raleigh.

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## ALBANY SOCIAL EVENT

The members of the recently organized film salesmen's association of Albany will give their first social function on May 26, when a dance will be held at the Hotel Ten Eyck. The entertainment committee consists of Simon Feld, Ben Smith, N. Silvers, H. Bissell and Edward Lewis. James Rose is president of the association; Nat Marcus, vice-president; Victor Bendell, secretary and David Lake, treasurer.

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## 'CODE OF THE SEA' COMPLETED

Director Victor Fleming has completed the filming of his Paramount production, "Code of the Sea," featuring Rod La Rocque and Jacqueline Logan. The entire company spent most of the last two weeks of work photographing the thrilling spectacle of four ships at sea in a tremendous storm. Byron Morgan's story was adapted by Bertram Millhauser.

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## BROWN ON JOB AGAIN

George Brown, Advertising Manager for the Universal Pictures Corporation, who devoted himself exclusively to the handling of "The Hunchback of Notre Dame" during the winter months, has resumed direction of the Universal Advertising Department, now that "The Hunchback" has been successfully launched and has reached its general release period.

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## CONTEST WINNER PROMOTED

William Esch, salesman of Universal's Indianapolis Exchange, who won first prize in the Laemmle Month Sales Contest as the best Universal salesman in the country, has been appointed manager of the Indianapolis Exchange as a result of his high standing in the contest

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## ARONSON ON EXTENDED TRIP

Alexander Aronson, general manager of sales for Truart Film Corporation, left last week on an extended trip throughout the East and Middle West. While gone he will visit all exchanges handling Truart product, including those who hold the Truart franchise and the F. B. O. offices releasing these pictures

'LILIES OF THE FIELD DISPLAY'

The above display was arranged by the Liberty Theatre, Portland, Oregon, for the First National's "Lilies of the Field." The cut-outs facing each other were very effective and proved their box-office value.

## Books and Pictures

ONE night last week we picked up a book and read it for a couple of hours. After sticking it out for a hundred pages the book was laid down in despair. It was a new book, too, published in 1924 as the exasperating Roman numerals certified—a first run, so to speak.

So suddenly was it borne in on the reader that he was wasting his time that the book was laid down while its bored victim was in the middle of a chapter.

Taking a drink—of water—we went to a bookcase and looked for—what is your guess? Why, to be sure, for something that was Tried and Proved, for a message that had something to recommend it other than a place on a shelf.

That reminded us of the pictures, it's so different. When we enter a theatre we are set for the show unless we see fit to walk out on it. We can't turn around to a shelf and select something more to our liking.

What was the book selected? Why, "Arabian Nights"—no, Mr. Fairbanks need not write—one which we were assured in the beginning was "translated and arranged for family reading." Maybe it was, but not enough to hurt a great deal.

Anway, we continued reading into the "wee sma'." We read stories we had read before, but they were so fascinating they were like new.

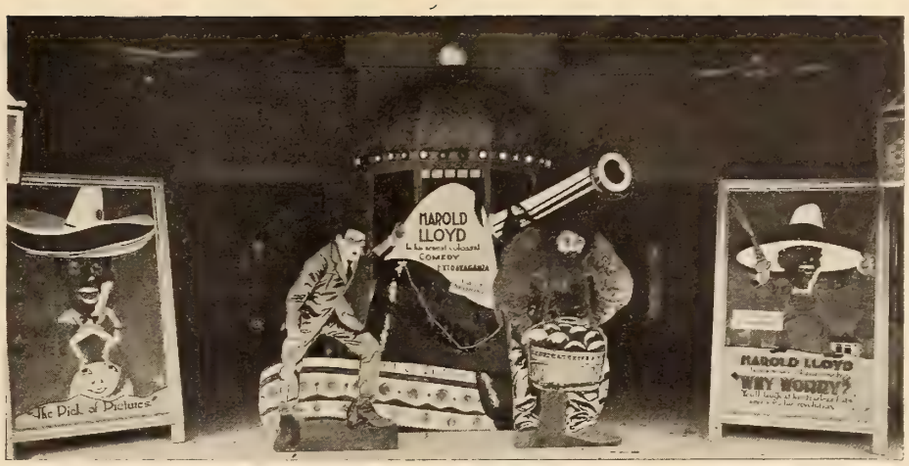
And so it is with pictures: If they have withstood the gaffs of time there must be in them an appeal which cannot be denied.

When in doubt as to the quality of a subject which you know has been in circulation for a considerable period ask one of your brother exhibitors as to his experience with it.

If his word backs up what previously you had reason to believe to be the fact—that the picture is "the goods"—and your clientele has not had the privilege of seeing it, then it is Tried and Proved.

The next thing to a fine new picture is a fine picture.

G. B.




NOVEL LOBBY STUNT

This cutout was used to draw crowds at the Palace Theatre, El Paso, Texas. The idea is a good one and attracted considerable attention. It is from Pathe's comedy "Why Worry," featuring Harold Lloyd.

# Paramount Will Recognize Exceptional Work of Sales Employes

FORMATION of the Paramount 100 Per Cent Club and the provision for group insurance of salesmen, head bookers and exchange advertising sales managers, were outstanding announcements made by General Manager S. R. Kent at the divisional sales convention of the Paramount department of distribution which closed a three-day session at the Hotel Pennsylvania in New York, April 19.

As stated by Mr. Kent, the Paramount 100 Per Cent Club will be a continuing organization with changing personnel and will be made up of eighteen salesmen who, because of their character, deportment and efficiency are deemed best representative of Paramount in the field. This group will meet yearly as a council, will sit in on sessions of the company's executives and by the exchange of ideas will be able to advise on the operations of the company from the viewpoint of the men in the field. Promotions in the department will be made from the 100 Per Cent Club.

In addition to these advantages, each member of the club will receive an annual bonus of $750 and a paid up life insurance policy in the Equitable Life Assurance Society for $3,000. The first year a salesman becomes a member of the club the life insurance will be for the term of two years. If the salesman qualifies for a second year in the club, the policy will run for five years.

According to the group insurance plan, each salesman, head booker and advertising sales manager who has completed six months of continuous service is insured on a straight life policy for $1,000.

The policies, which are issued by the Equitable Life Insurance Society and are non-assignable, were distributed at the convention by Mr. Kent and are dated March 1.

Each policy-holding employee is given a quota to fill during the fiscal year ending April 30, and should he be successful in filling this quota he has his insurance increased to $3,000, to be in force throughout the succeeding year. The insurance is carried free of any expense to the insured, as long as he remains in the employ of the Department of Distribution. In case of total disability through injury or disease the full amount of the insurance will be paid in cash installments starting six months after the submission of proof of disability.

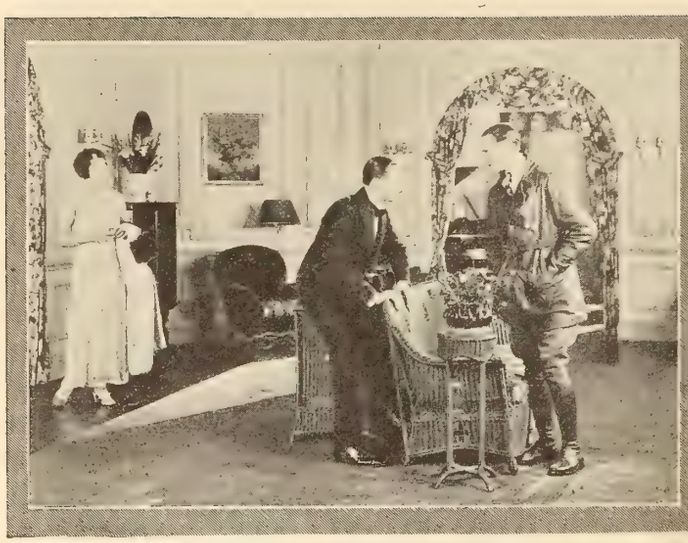
In a signed letter incorporated in each policy Mr. Kent said:

"I trust you will recognize in this arrangement an effort to give a concrete manifestation of a very genuine interest which I feel in all of 'Paramount' in the world of motion pictures and at the same time of maintaining in our department of distribution a real human family where men are interested as much in the helpful effort of one for the other as in achieving dollars and cents results. This is only a step toward what will be possible if we all continue in the future with the same spirit of loyal co-operation and industrious effort which has been exhibited in the past."

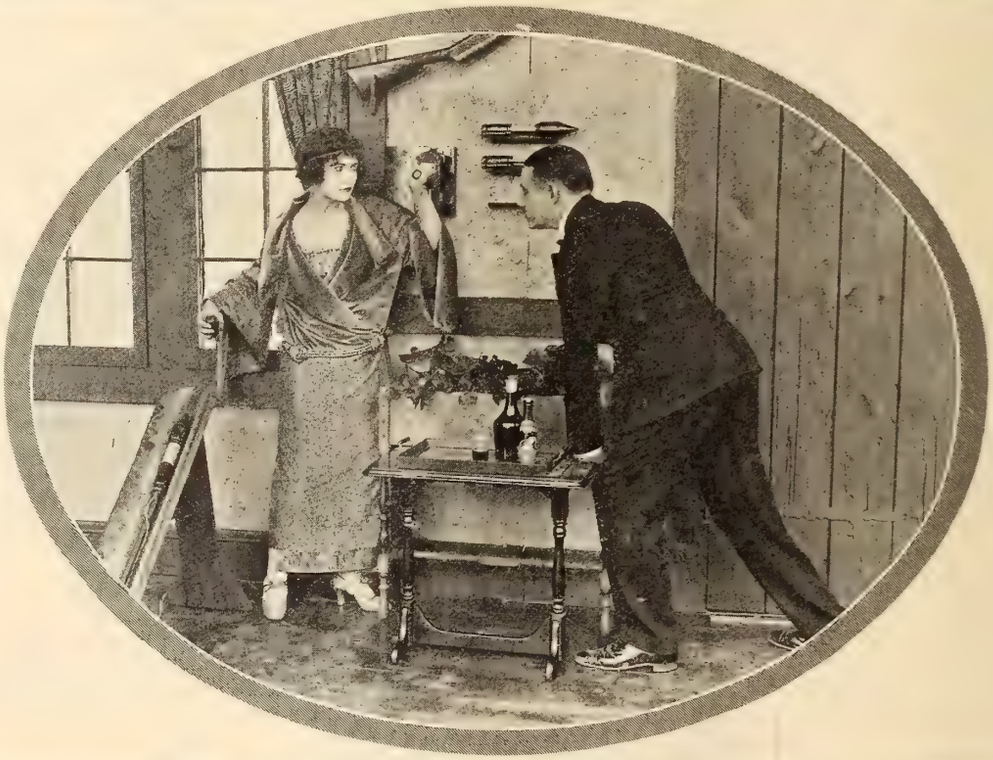
The home office convention delegation, which includes Adolph Zukor, S. R. Kent, George W. Weeks, John D. Clark, E. E. Shauer, Mel Shauer, G. B. J. Frawley, M. H. Lewis, Philip Reisman, C. E. McCarthy, A. M. Botsford and A. O. Dillenbeck, left New York April 19 for Chicago, where the second of the series of divisional conventions was in session at the Drake Hotel Monday, Tuesday and Wednesday, with Divisional Sales Manager George W. Weeks presiding. Wednesday night the delegation entrained for San Francisco, where the West Coast convention will be held next week.

OLE BILL HIMSELF

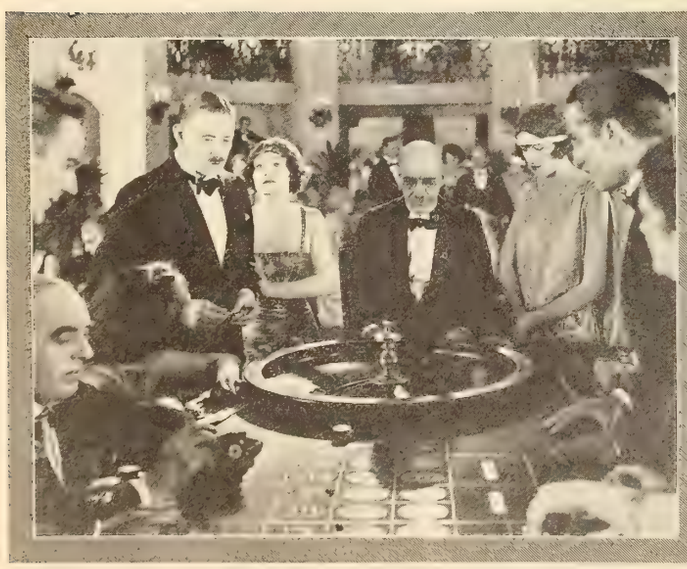
Syd Walker and John Harding, English film men are visiting this country to study our picture methods. Walker plays he part of Ole Bill in Captain Bairnsfather's amusing picture productions.



*BETTY COMPSON, by her vivacity, her intelligent interpretation of Joan Bruce, and her general all-around artistry, makes "Miami" an entertaining picture.*



*ALL the elements of stirring story and emotional drama are present in "Miami," together with the subtle allure that scenes of life among the fortune-favored rich lend to a film.*



# 'Miami' Pulsates with the Warm Lure of the South

*Latest Hodkinson Release Shows a High Society Romance Set in the Winter Paradise of Florida's Gilded Set*

## SELZNICK FIGURING ON NEW DISTRIBUTION

*Plan to Take Output of One of the Largest Producing Companies*

ARRANGEMENTS are now nearing completion for the acquisition by the Selznick Distributing Corporation of the output of one of the leading producing organizations in the industry, according to an announcement from the Selznick office.

Negotiations for the addition of these important productions to the Selznick list of future releases have been going on for some time, and they are now believed to be in such shape that a definite detailed statement will be possible shortly.

The producing company in the negotiations has under contract a number of notable stars, and has film rights to stories which have been outstanding successes in book and play form. The addition of its product will be line with the plan of the Selznick Company to acquire high-grade product.

The Selznick releases for the next six months comprise an important array of features. Those already known include "The Passionate Adventurer," being made in England under the supervision of Myron Selznick, with an American cast including Alice Joyce as star and Marjorie Daw as a featured player, and several other specials in preparation with prominent artists starred.

"Missing Daughters," a melodramatic special, has just been acquired by Selco Pictures, Inc., for release within the next month.

"White Shadows," starring Betty Compson in a dual role, is also on the list for Spring release.

Stars of the first water are no rarity on this Spring and Summer release list. George Arliss is the star in "$20 a Week," a Distinctive comedy drama which has been praised highly by the trade reviewers.

"Roulette" a current release, has twelve featured players. Completing the Spring list are "Daughters of Today," a Rollin S. Sturgeon production of modern youth having its fling; "Flapper Wives," written and produced by Jane Murfin, and "Pagan Passions," with Rosemary Theby, Wyndham Standing and Tully Marshall.

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## NEW YORK'S GOLF TOURNEY SET FOR JUNE 4

The Spring Film Golf Tournament will be held on Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

From the interest aroused in preceding tournaments the committee in charge feels that the forthcoming event will establish a record for large attendance. This will be the sixth film tournament held. At the first there were 60 players and at the last event 244 sat down to dinner. These figures are interesting only because they demonstrate the interest which has been aroused by these successful affairs.

The committee in charge consists of E. K. Gillette, Motion Picture News; Felix Feist, Joseph Schenck Productions; Abe Warner, Warner Brothers; George B. Gallup, Associated First National, and Danny of The Film Daily. Checks may be mailed to any of the committee.

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## HODKINSON BRANCH MANAGERS ATTEND CONFERENCES

F. C. Munroe, president of the Hodkinson Corporation, has called two big sales conventions of the company's branch managers to be held within the next three weeks.

The first of these sales conventions was called for April 26, at the home office of the company with Managers G. A. Falkner of Washington, William Yoder of Atlanta, W. G. Humphries of Philadelphia, G. R. Ainsworth of Pittsburgh, L. J. Hacking of Boston, W. H. Wagner of Buffalo, George Dillon of New York and W. F. Seymour eastern division manager attending.

The second convention will be held at the Congress Hotel in Chicago on Saturday May 3, with H. H. Hurn of Cincinnnati, L. W. Alexander of Kansas City, R. E. Peckham of Detroit, C. Knickerbocker of Minneapolis, C. D. Hill of St. Louis, Herman Stern of Omaha, J. J. Mooney of Ceveland, H. S. Lorch of Chicago, Cecil Maberry central division manager and L. W. Weir western division manager attending.

Vice-presidents Paul Mooney and John C. Flinn will attend both conventions at which the Fall product which has now been lined up and the company's distributing plans for the 1924-5 season will be discosed and discussed in detail.

THE CHAMP HIMSELF

Jack Dempsey has just signed a contract to make a series of fistic pictures for Universal. He is shown with Carl Laemmle, son of the Universal chief.

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## HOBART NOW PRESIDENT OF DISTINCTIVE

*Jefferson Seligman Chosen Member of Board of Directors*

HENRY M. HOBART was elected president of Distinctive Pictures Corporation at the annual meeting held Tuesday night, April 22, in the offices at 366 Madison Avenue. Mr. Hobart was one of the organizers of Distinctive and has been in charge of all production.

Earlier in the day a meeting of Distinctive stockholders was held, at which Jefferson Seligman, of the banking firm of J. & W. Seligman & Company, was added to the Board of Directors. The board is now constituted as follows: Mr. Hobart, Charles S. Hervey, Winthrop Aldrich, Jefferson Seligman and Richard Whitney.

Mr. Hervey was re-elected treasurer, Richard Whitney was named as assistant treasurer, and Cornelius H. Miller was elected secretary. Announcement of Distinctive's future plans will be made in the next few weeks.

Mr. Hobart was with the International Film Company before he organized Distinctive.

## BRITISH FILM MEN ARE VISITING HERE

*Syd Walker and John Harding Will Study American Methods*

SEARCHING for American players and play mtaerial for production in London and Berlin, Syd Walker and John Harding of International Productions, Ltd., 19 Charing Cross Road, London, arrived last week in New York and are stopping at the Hotel Algonquin.

Prior to embarking in International Productions, Ltd., Mr. Walker was well known in England for his creation of the character of Old Bill in the film and the stage production of Bairnsfather's famous comedy type.

Mr. Harding has served in the British film industry for 10 years as executive director and artist. Together they had the vision of plays made in foreign lands but utilizing American production talent.

After two weeks in New York, Messrs. Walker and Harding will go to Hollywood where they will spend approximately a month studying American production methods. Mr. Walker, incidently, will call upon his old professional colleague, Charles Chaplin, who appeared with him in the Karno production "Mumming Birds" long before Mr. Chaplin attained his present fame.

Upon their arrival in Manhattan, Messrs. Walker and Harding visited the Fox Studios and were impressed with the remarkable efficiency under which this great plant operates.

Release through a prominent American distributing firm is being arranged and a definite announcement covering the complete activities of Messrs. Walker and Harding on this side will be issued on their return to New York from Hollywood in May.

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## EASTMAN COMPANY MONOPOLY, SAYS TRADE COMMISSION

The Eastman Kodak Company has announced that it will fight the order of monopoly filed against it and others, by the Federal Trade Commission.

The investigation launched against the company by the Trade Commission in February, 1922, terminated April 19 with an order citing the Eastman Kodak Company, The Allied Film Laboratories Inc., and Jules E. Brulatour, a monopoly in restraint of trade.

The Commission gives Eastman 120 days in which to submit a brief, indicating to what extent it has carried out the government order to break up those practices considered monopolistic.

One of the important decisions propounded in the findings makes it compulsory for Eastman to dispose of the Paragon, San Jacq and G. M. Laboratories to parties not identified with any Eastman enterprises. The opinion has been voiced that Eastman may experience difficulty in doing this in view of the present tendency in the laboratory field to combine plants for the purpose of reducing overhead expense.

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## DOROTHY VERNON IN CANADA

The Canadian premiere presentation of Mary Pickford's "Dorothy Vernon of Haddon Hall" is being conducted at the Grand Theatre, Toronto, one of the veteran downtown theatres of the Ontario Capital starting Monday, April 28. The engagement is not limited, it is stated, and there is a probability that it will run through many weeks in view of Mary's recent visit to old home haunts in and around Toronto, her birthplace, along with Douglas Fairbanks.

It was at the Toronto Grand that a Canadian record run was made with "Mickey" several summers ago.

## ASSOCIATED EXHIBITORS HAS BIG LINEUP

### *Eight Releases in Two Months Is Indication of Expansion*

EIGHT pictures, to be released in the course of two months, compose the formidable schedule announced by Associated Exhibitors this week. It is the most extensive program ever drawn up by this organization for so brief a period, and comprises a collection of offerings regarded by Associated officials as notable for their high quality as well as numbers.

Persons who have had previews of "Racing Luck," in California, including newspaper reviewers, declare that in this picture Monty Banks, who is featured, rises to a height of eminence as a comedian which he never attained before.

"The Spitfire," an adaptation of Frederic Arnold Kummer's famous novel, "Plaster Saints," may almost be called an exhibitor-selected photoplay, details of the production plans and even the main title having been selected after Murray W. Garsson had carried on a referendum among 12,000 showmen.

"The Chechacos" is the only picture ever filmed in Alaska, and is said to present the most marvelous exteriors—snow-blanketed mountains, moving glaciers, snow trails, etc., ever screened.

Wallace Beery is featured in "Unseen Hands," a moving drama presented by W. C. Graves, Jr., and directed by Jacques Jacquard.

William Faversham is the most noted player in "The Sixth Commandment," a William Christy Cabanne production, but in the cast also are such well known and popular actors as Charlotte Walker, Edmund Breese, John Bohn, Kathleen Martyn, and J. Neil Hamilton.

"Why Get Married?", with the French beauty, Andree Lafayette, in the principal role, already has attracted a large amount of favorable attention.

"When a Girl Loves," with story, production and direction all by Victor Hugo Halperin, is the most ambitious of the Halperin attractions and is declared to be easily his best.

"The Lone Wolf," featuring Dorothy Dalton and Jack Holt, who are supported by a remakable cast, is based on Louis Joseph Vance's best-seller of the same name and is a thrilling drama replete with thrills and suspense.

This line-up gives Associated Exhibitors eight releases in late April and May.

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## ASSOCIATED OFFERS PRIZES FOR SALESMANSHIP

The equity in a new home, a $25 a week increase in salary, and a $500 dinner ring—these are prizes offered by the Kenma Corporation, producer of "Three Miles Out," for collections on that feature. The recipients are to be branch managers of Associated Exhibitors, the distributor of the atraction.

"Three Miles Out," the story of which is by John Emerson and Anita Loos, is the whirling melodrama in which Madge Kennedy is now winning fresh laurels as an actress of the silver sheet. Only recently released, the picture already is off to a flying start, Associated officials say. Harold C. Bolster is the head of the Kenma Corporation.

The awards are to go to the managers who have most nearly realized their quotas on the picture at the close of business on August 16 next.

The winner of the first prize, an equity in a house and lot—a home—may buy a place already built, the statement of conditions explains, or the producer and Associated will do the building. The winner himself selects the location and plans and the cost may be what he decrees, up to a $10,000 maximum. One-third of the gross amount will be advanced in cash as a first payment. This will be the producer's contribution and will enable the buyer to carry the remainder in first and second mortgages which can be paid off as rent.

The second prize is the salary increase of $25 a week, which is to be added to what ever amount the winner is being paid at the time the award is made.

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## JACK DEMPSEY STARTS TO WORK

Jack Dempsey, world's champion heavyweight, has taken off his gloves, rolled up his sleeves and gone to work—for Universal. Studio work has started at Universal City on the series of ten two-reel special pictures which Universal is to make with Jack as star.

Jess Robbins, the director assigned to the Dempsey unit, is marshalling his cast and is supervising Jack in a preliminary course of training for pictures. Actual shooting of the first picture, "The Title Holder" will begin in a few days.

LET'S GO SWIMMING
Universal's Century Girls have officially opened the swimming season. Above is one of the fair aquatic experts from "Own A Lot," doing her stuff.

## WILMINGTON DEVELOPS COMPETITIVE SPIRIT

### *Theatre Managers Try to Outdo Each Other in Big Attractions*

ALMOST overnight, the city of Wilmington, North Carolina, has developed from a one-man no-opposition town into the "film salesman's mecca," a city with four-way competition—and by competition it is meant real competition with no "working agreement" either.

Howard-Wells Amusement Company have had the town sewed up for years, but owing to the fact that Percy Wells, the guiding spirit of this corporation is anxious to devote his entire time to the Simmons Manufacturing Corporation, patentees and manufacturers of an improved locomotive boiler grate, of which company he is secretary and treasurer, all of the theatres under the Howard-Wells banner have been leased for a term of years, except the Bijou.

George W. Bailey, formerly a house manager with Howard Wells organization up to some months ago has secured a lease on the Royal theatre, Front Street first run house, and opened April 21. Jack Marcus has leased the Victoria theatre for a number of years, and he too, announces a policy of big pctures only—with the sky the limit. Marcus is formerly of Florence, South Carolina, and since January 1 has been managing the two theatres.

Rival attractions for Easter Monday in the two houses, aimed to draw "first blood" from each other were Mae Murray in "Fashion Row" at the Royal and "The Hunchback of Notre Dame" at one dollar top at the Victoria, both pictures first run in Wilmington. Both managers assert their intention of going after the business of the town with a vengeance, which during the slump period of the past twelve months has been handled conveniently by one house. Early releases already announced by the respective houses for early release showing are "Girl Shy," "Beau Brummel," "Three Weeks," "Lilies of the Field," "Dorothy Vernon," and others.

The Bijou, the other down town house is held by the Howard-Wells interests and will be managed by Mr. Wells partner, James Howard, assisted by D. M. Bain, as booking and publicity manager.

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## M.P.T.O. DELEGATES TO HEAR LEGISLATIVE REPORTS

A complete report of legislative activities will be made at the Boston convention of the Motion Picture Theatre Owners of America.

There will be a meeting at the headquarters of the Motion Picture Theatre Owners of Massachusetts in Boston on April 29 to make final convention arrangements. This meeting will be attended by Sydney S. Cohen, National President; M. E. Comerford of Scranton, Joseph Walsh, of Connecticut, E. M. Fay, of Rhode Island, Jacob Lourie, of Massachusetts, Dave Adams, of New Hampshire, and other officers from these states as well as C. M. Maxfield of Hartford, Louis Sagal, of New Haven, M. J. O'Toole, of N. Y., Henry Wasserman, of Roxbury, Chairman of the Convention Committee; Ernest Horstmann, Secretary of the Massachusetts State body; Joseph Seider of New Jersey, Al Elliot of Hudson, N. Y.

A large delegation of Theatre Owners will come from Wisconsin, whose members will put in a bid for the 1924 convention. President Fred Seegert will head the delegation and will have with him representatives from the Mayor of Milwaukee and the Board of Trade there asking for the convention in an official way.

# TENTH ANNIVERSARY OF NEW YORK STRAND

### *First Theatre to Look Ahead and Raise Picture Standards*

THE Mark Strand motion picture theatre, known to millions merely as "The Strand," completed its tenth year on Broadway last week. In 1914 million dollar picture "palaces" were scarcely as common as they now are, and on that opening night a decade ago a program was presented that amazed the critics as well as the society notables and theatrical celebrities comprising the audience. There were Vincent Astor and his fiancee Helen Huntington; Daniel Frohman, Justice Erlanger, Commissioner Adamson, Andrew Mack, Andreas Dippel, Edward Abeles, Paul Armstrong, Adolph Zukor, George M. Cohan, Sam Harris, Emmet Corrigan, Diamond Jim Brady and a host of others.

The program on that eventful evening was ushered in with "The Star Spangled Banner." Followed "Polonaise" and "Mignon," a selection from "Rigoletto," and other numbers directed by Conductor Carl Edouarde, who still wields the baton. The theatre was managed by S. L. Rothafel, now famous as "Roxy." The fun was provided by a "Keystone" comedy, and the first feature was "The Spoilers" with William Farnum and Tom Santschi playing the leads. What a battle those two staged! Do you remember?

Millionaire Jackie Coogan wasn't born then. Rudolph Valentino had never sheiked to the clicking of the camera. Doug and Mary were just a couple of youngsters trying to get along. But there were stars in those days, too. John Bunny, Flora Finch, William Farnum, Bessie Eyton—how times have changed!

Moe and Mitchell Mark were showmen. Instead of doing the usual and transforming some store into a picture place, they planned a theatre as magnificent as any. Instead of having no music, or at best a yellow toothed, roue of a piano, long past its prime, they introduced an orchestra and made an appeal to cultured audiences through ballets and prologues. In their own words, printed in that opening program: "We have endeavored to create an institution which will reflect credit upon our city, our country and ourselves." Almost fifty million people have lined up at the box office since then, and the fifty million agree that they have succeeded in their high enterprise.

Happy Birthday, Strand, and many, many of them!

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## 'LITTLE OLD NEW YORK' TO BE PRESERVED BY MUSEUM

Because of its educational value pertaining to the history and growth of New York, "Little Old New York," Marion Davies' great film success, has been placed in the archives of the American Museum of Natural History, of New York City.

Directors of the Public Education Department of the Museum, seeking documents, books and pictures recording the history of New York City, discovered that Cosmopolitan's "Little Old New York" was the only film in existence that accurately and faithfully portrays the life manners and customs of New York in the days when Robert Fulton startled the world by successfully navigating the Hudson River in the first steamboat, the Claremont. The picture was exhibited in the Spring lecture course at the Museum to the public school children of the primary and intermediate grades.

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## 'CAPTAIN JANUARY' COMPLETED

Baby Peggy's initial production, "Captain January," of the series to be made by Principal Pictures Corporation, is now completed. The picture was previewed at the Criterion Theatre, Santa Monica, California, this week.

Reports indicate that "Captain January" is all that the producers and those interested in the starlet's productions, thought it to be.

It is in full feature length, approximately fifty-five hundred feet

According to Sol Lesser, President of Principal Pictures, "Captain January" is ideally suited to Baby Peggy, giving the little actress every opportunity to properly display her many camera talents.

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## C. B. C. CLOSES BIG DEAL

C. B. C. announces the consummation of what they term "the biggest deal in the history of the organization" with the De Luxe Film Company of Philadelphia. The proposition includes sixteen special feature productions, which will be the largest number of feature pictures C. B. C. shall have produced in one year. "The De Luxe Film Company has extended a vote of confidence to this organization," said Joe Brandt, president of C. B. C., "by purchasing our entire year's output in one clip. A deal of this nature has special significance when one considers the many obstacles which confront it."

**EXCELLENT LOBBY DISPLAY**

**Manager J. W. Houck of the Blue Mouse Theatre, Tacoma, Wash., designed the above lobby display for Vitagraph's "Pioneer Trails." The pioneer atmosphere is created with little expense and labor.**

**HOWARD DIETZ**

**Director of Advertising and Publicity for Goldwyn has had a hectic career in the writing game. He has conducted national campaigns and his stuff has been everywhere from bill boards to newspapers.**

# REICHENBACH TELLS OF HIS TRIP ABROAD

### *Discusses International Smells and Other Things of Interest*

THE Associated Motion Picture Advertisers asked Harry Reichenbach, king-pin publicity puncher, to lunch with them upon his return from Europe, a suburb of Broadway. He accepted, and received some good food with "raspberries" for dessert. Among other honors he was offered one night's special engagement as guest projection man at a local theatre.

Harry told the boys about the different smells abroad, stressing the particular odor of Naples, which he says has that of the stock yards licked by as big a margin as the yards have over a perfume factory.

Not content with his international reputation as an exploiteer, Mr. Reichenbach is annexing laurels as a connoisseur of objects d'art and a collector of antiques. In addition to several verified old masters, he has accumulated a rare and distinctive library of ancient times dating back to the eleventh and twelfth centuries.

Supplying the modern note to his ancient acquisitions, Reichenback secured the American rights to a radio set built in a matchbox. This interesting curio is effective within a forty mile radius.

Publicity men in England are hampered in their endeavors by the strict requirements of the Council which make it necessary to secure permits for everything except breathing. Despite this fact, however, British picture men are devoting lots of attention to exploiteering, and are making great strides toward evolving publicity as we understand its meaning.

Because of the A.M.P.A. rule against any speaker mentioning himself or his pictures, Harry was somewhat cramped in style and only entertained the crowd for about an hour. He didn't talk about himself—much. But it was fun all the way.

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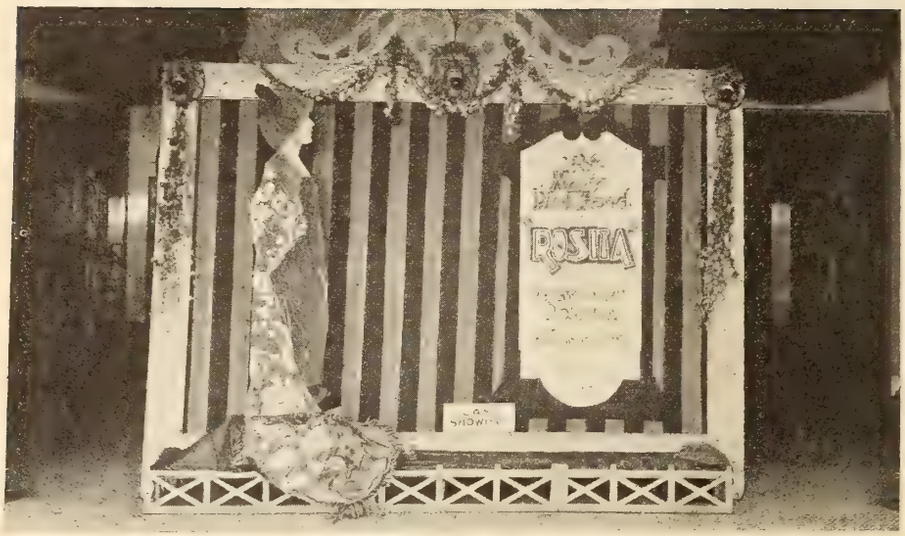
## BETTY COMPSON COMING EAST

Having finished work on the James Cruze picture, Betty Compson is now on her way from Los Angeles to Miami, Florida, to begin work on her second Tilford production for release through the Hodkinson Corporation.

The vehicle selected for this second Hodkinson release is an adaptation of Hulbert Footner's popular novel "Ramshackle House" published by the Doran Company.




A NEAT LOBBY DISPLAY

Manager Hartof of the Palace Theatre, El Paso, Texas, arranged the above display of United Artists' "Rosita." The display is neat and attractive and brought forth favorable comment from the patrons.

## MISS OLMSTEAD IN 'BABBIT'

An eleventh hour switch in the cast of Warner Brothers' "Babbitt" has been made, whereby Gertrude Olmsted takes the place of Clara Bow, originally announced for the role. Production of this screen version of the Sinclair Lewis novel is well under way, and pressure of time necessitated the charge. Clara Bow is now waiting for her part in another production, and Director Harry Beaumont could not wait.

* * *

## VITAGRAPH RELEASES

Spring releases of Vitagraph up to June 1st include five super-specials, two David Smith productions "My Man," and "Borrowed Husbands," one J. Stuart Blackton production, "Between Friends," a Whitman Bennett production, "Virtuous Liars," and a Charles E. Blaney melodrama "One Law for the Woman." The casts of these pictures include some of the biggest box office names ever offered to the exhibitor.

* * *

## NEW LLOYD COMEDY

"A Self Made Failure" has been decided upon as the title for Lloyd Hamilton's comedy, which was formerly known temporarily as "The Goof." It is a J. K. McDonald Production and will be ready for release in June.

The elaborate cast includes Lloyd Hamilton, Ben Alexander, Matt Moore, Patsy Ruth Miller, Harry Carr, Sam De Grasse, Chuck Reisner, Vic Potel, Ben Mason, Alta Mason, Joe McCray and the well known canine actor, Cameo.

* * *

## DAYLIGHT FOR SCHENECTADY

The exhibitors of Schenectady have lost their fight for daylight saving to begin on June 15, and run to September 1. The common council has ruled otherwise, with the result that daylight saving started in on April 27. Mr. and Mrs. William Shirley did great work for the exhibitors, speaking at many meetings in various parts of the city.

* * *

## MISS CLIFFORD WITH CHRISTIE

Kathleen Clifford will don make-up at the Christie Studio this week, adding one more well-known name to the line-up which the comedy organization is announcing in its current releases of two-reel comedies released through Educational Film Exchanges.

## SELECT LEADS FOR 'RED LILY'

Ramon Navarro and Enid Bennett have been selected by Fred Niblo to portray the leading characters in his new production for the Metro-Louis B. Mayer forces, "The Red Lily" which was earlier announced under the working title of "Judgment."

* * *

## NEW THEATRE FOR WOODS

Al H. Woods, well known American theatrical man, and Ben Blumenthal, theatre owner of Europe, have taken over the Capitol in London and will use it for pictures. The theatre has a seating capacity of 2,500.

* * *

## QUARANTINE CLOSES THEATRES

An outbreak of hoof and mouth disease among livestock, has caused a quarantine and public gatherings have been prohibited in Gustine, Cal. The order calls for the closing of all theatres.

* * *

## EPIDEMIC CLOSES THEATRES

Health authorities have ordered the close of the theatres in Plainfield, Wis., owing to an epidemic of scarlet fever.

## WONT STAND INCREASE

After trying out increased admission prices for four or five weeks, William Shirley has been forced to go back to the former prices at the State and Strand theatres in Schenectady, N. Y. While the increase amounted to only about ten or fifteen cents, business dropped off to such an extent that Mr. Shirley decided that the residents of the city would not stand for an increase.

* * *

## JACK PICKFORD STARTS WORK

The first few hundred feet of film passed through the camera last week for Tom J. Geraghty's initial independent production in which Jack Pickford is starring, and which is being filmed at the Pickford-Fairbanks studios, Hollywood. The picture probably will be in work for three months.

* * *

## 'MAYTIME' GETS MANY DATES

Many play dates on the Preferred Picture, "Maytime," are being secured for the month of May by first run exhibitors who are taking advantage of the special exploitation values to be derived from showing this Gasnier production at that time.

* * *

## MARCH FOR GOVERNOR SMITH

Governor Alfred E. Smith has no greater admirer in all New York state than Julius Boxhorn, conductor of the orchestra at the Mark Strand theatre in Albany. Mr. Boxhorn has just composed a march dedicated to the Governor, and which he has named "Our Governor."

* * *

## NEW INCORPORATIONS

Last week witnessed a large influx of motion picture companies incorporating in New York state. There were fourteen in number, about four times as much as usual, and all told, representing a capitalization of about $500,000.

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## NEW HODKINSON MANAGER

Joe Stout has been appointed manager of the Hodkinson branch office in Los Angeles, replacing J. R. Beale who resigned on April 19.

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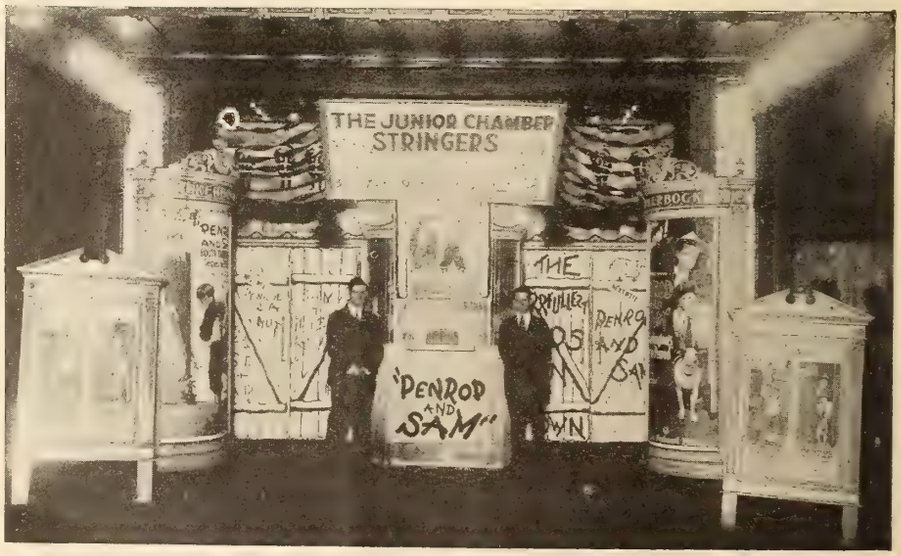
## VITAGRAPH PRINTS READY

Prints of "One Law for the Woman," the Charles E. Blaney melodrama which Vitagraph is releasing are being shipped to all branches




'PENROD AND SAM' GROWN UP

The lobby arrangement for the First National picture at the Knickerbocker Theatre, Nashville, Tenn., proves that the two young showmen originating it haven't forgotten their own boyhood days.

# LEADERS ALL

## Henry M. Hobart, Practical Artist

WHEN a man makes his debut as a motion picture executive with a picture like "Humoresque" he may be said to be on his way. That was the record of Henry Morgan Hobart, following his installation at the studio of International, now Cosmopolitan, as vice president in charge of production.

The picture was made at the Harlem River Park Casino, just after that property had been taken over and remodeled for studio purposes by the new regime. The work of the director was prosecuted under difficulties, much of the staging being in the cellar where there was but a fourteen-foot clearance.

When the picture was put on for a trade showing it made a stir. Perhaps a substantial evidence of the impression created was the offer on the part of one of the large distributing companies, made the morning following the showing, for a half million dollars outright.

While the offer was under consideration Adolph Zukor returned from a trip, saw the picture, was impressed by its possibilities and suggested it be put into the Criterion. After a long run in that house the picture was started on its way.

In bookings "Humoresque" was one of the most successful pictures ever made, its record approaching a million and three-quarter dollars.

LEADERS ALL—HENRY M. HOBART

BECAUSE although born a New Yorker he early acquired and always retained his sympathy for the small town spirit; because to the motion picture he brought a knowledge of the practical side of advertising and still better an intimate acquaintance with fiction that appeals to the mass; because he has the courage to back his judgment in the creation of stories that are intended to be and are not only artistic success but financially profitable as well.

ALTHOUGH Mr. Hobart was born and raised in New York there always has been on his part a strong leaning for small town communities. Several factors have contributed to make this so.

In the first place he was educated at Dartmouth, situated in a New Hampshire town. Then while attending college he earned his way by conducting the orchestra and by singing.

Mr. Hobart's first theatrical experience was in 1920, when as the head of the college orchestra he received a telegram from Brattleboro, Vt., that a theatrical man there required the services of an emergency orchestra.

For three weeks the young director traveled small towns covering practically all of Northern New England.

As the orchestra was the only organization of its kind within a considerable radius it frequently happened the members of that body and the quartet which accompanied it were obliged to spend nights at homes of farmers or local merchants in the villages.

This contact with the small town spirit was fortified later on in life in the course of Mr. Hobart's business career.

THE first experience in the world at large following graduation was in music. It was not long afterward, however, that Mr. Hobart entered the employ of the Western Electric Company, taking charge of a factory on the east side of New York. Here he secured his first opportunity to acquire knowledge in the handling of men.

Then in the publishing business Mr. Hobart remained for ten years, as advertising manager of the Woman's World, a magazine circulated exclusively in small towns. This work brought Mr. Hobart to the attention of William R. Hearst, and he went to the International Magazine Company as publisher of Hearst's Magazine.

Shortly after that change it was decided to institute a new policy in the conduct of the International Film Company and Mr. Hobart was selected to put it into effect.

In the year the new film executive remained at the Hearst studio he improved every opportunity to acquire knowledge of picture making. He worked all hours, "slept on the set," and tried his hand at cutting and continuity.

MR. HOBART resigned in 1921, and was told by Arthur S. Friend, then treasurer of Famous Players, that if the former would organize a company with him he would retire the first of the year.

The association was consummated and Distinctive was formed.

Some time previously Mr. Hobart had seen "The Devil," featuring George Arliss, and was deeply impressed by the quality of the star's playing. He engaged him to play "Disraeli."

Mr. Hobart's friends shook their heads when they learned of the intention of the company to produce a life of the great Englishman, and the skepticism even pervaded the organization.

THE doubters, however, had overlooked one point—two of them, in fact. Mr. Hobart had been an advertising man and knew advertising values. More than that, he had been trained in the selection of fiction during his magazine years, and he knew stories that would appeal to the mass.

"Disraeli" was made and returned a profit. So, too, did the three succeeding Arliss subjects.

Unquestionably these pictures were out of the ordinary—in theme and in treatment. The result or one result of their production was the bringing to Distinctive of prestige among exhibitors and exchangemen, too.

It may be interesting to know that all of the Arliss pictures with one exception were photographed in six weeks.

While Distinctive's plans for the coming year are not complete it is probable the company will produce four specials and seven or eight subjects on a less pretentious scale.

# The Editorial Page

## The Convention

THE convention of the National Exhibitors Organization will be held in Boston on May 27, 28, 29. It will be attended by delegates from a number of states, but not from all the states in which there are organizations.

This is a matter for regret. That there is need for combined action on the part of exhibitors is as true today as ever it has been. There are those who say it is more necessary.

There is yet a month for a change to be made in the situation. In this connection there has come to our desk this week a letter from one of the candidates for president in Boston. It breathes the real spirit.

"I have only one thought in mind," he says, "and that is to come out of Boston with organization in a high state of harmony. If my election will help to bring that about then and then only will I consent to making the sacrifice of time and money. On the other hand if conditions point the other way, it is my earnest desire to assist in finding the right man and to stick to him through thick and thin."

Much may be done in a month when men talk like this.

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## Consolidation

THE long-awaited merger of the Metro, Goldwyn-Cosmopolitan and Mayer Companies is now a fact. There has been lively interest on the part of exhibitors as to the working out of the combination. With them there is a natural fear that one combination may breed others, thereby narrowing the total number of producers and distributors.

Marcus Loew gives his assurance that the new Metro-Goldwyn Corporation will mean greater economy in production. There is every good reason to believe he is stating a fact.

Much has been said in the last year in the West and even more in the East regarding economy. Promises have been made on the part of executives that it will be instituted in places where previously it did not exist.

Recent word from the coast is to the effect that there still remain opportunities for further rational economy in production. In other words the promises made in the East with the best of intentions and in all sincerity are not being carried out in the letter and spirit in the West.

If this is true it is to be regretted. If it is true it means several things, and among these is the bringing nearer of the day when a larger share of production will be made in the East.

Exhibitors will keenly watch the working out of the new combination. They will closely observe the rise or the fall in quality of production and more especially in the sum that the exchangeman will put on the coming product.

If the quality is higher and the price remains the same the exhibitor will get the benefit. On the other hand if the quality remains the same and the price is increased, not necessarily on the part of any one company but on the part of several, the result will be obvious.

The fact remains that the combination is now "in being." It is entitled to a fair trial. The best wishes of the trade will go to the new executives in their larger responsibilities.

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## Among the Hard-Boiled

IT is not an uncommon practice among distributors in sending on its long journey a pretentious picture to give what is known as a trade showing. Probably it is the opening night of a run at a legitimate theatre.

Invitations will be sent not only to the reviewers of the business and daily press but all the "fan" magazines as well. Also there may be present hundreds connected with the motion picture industry in one capacity or another.

There can be no question that a reviewer unconsciously or otherwise is influenced by the remarks he hears passed in his vicinity.

A striking instance of the sharp contrast between a trade audience and a public audience was supplied to one reviewer last week when for the second time he looked on a picture which he had seen on its opening night.

In his review he had praised the picture, but he did not bestow upon it the same quality of commendation that he would have done had the review been written following his second visit.

All around him in the course of the latter evening he heard persons who had paid their two dollars to see the picture talking about the marvelous things that were being enacted upon the screen.

Exhibitors would seem to be perfectly justified in reading with a certain allowance or discount for the environment of the writer any review penned following a showing at which was present many representatives of the trade.

In other words the meritorious picture that is shown to a trade audience does not get the square deal in the reviews that is bound to follow in the case of a showing attended by the public at large.

# The Exhibitors Round Table

### Accepts New High Position

Albert Finkelstein, who but a few years ago began his film career as a film salesman with De Luxe, later becoming an exhibitor of note in both Bellingham and Bremerton, Wash., has been appointed assistant general manager to J. VonHerberg of the Greater Theatres Co., in Seattle. Mr. Finkelstein's rise has been rapid. It was predicted at the time of his resignation in Bremerton, that he was slated for better things.

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### On the Job Again

For the first time in six years C. F. Mensing of the Orpheum and Lyceum theatres, Leavenworth, Kas., was hustling about on Kansas City's movie row last week buying film. Heretofore all the buying has been done by Walter Wallace. C. M. Pattee of Lawrence, Kansas, and H. R. Payne, formerly of the Palace theatre, Spring Hill, Kas., also were visitors, the latter being on the outlook for a theatre to purchase.

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### Harold Home in Seattle

Harold Home is in Seattle, to assist with the exploitation work for "When a Man's a Man" and the "Meanest Man in the World", two Principal Pictures releases (through First National) that Mike Rosenberg booked for the VonHerberg circuit, when he was in Seattle last month. Home is publicity chief for Principal, and Mr. Rosenberg, secretary.

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### Makes Record With Jazz Week

Manager Robert Bender of the Columbia, Seattle, has achieved publicity, even unto the cartooning of his famous orchestra, as having locked up the classics and liberated the jazz, during a Jazz Week, inspired by "Excitement" the feature picture.

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### Movie Man Turns Musician

Ray Peck, director of the moving picture studio of the Canadian Government at Ottawa, showed a musical bent when he recently appeared as first violinist with the Ottawa Symphony Orchestra for its recital at the Glebe Concert Hall. Mr. Peck was a moving picture exchange official in Canada for years before he went with the Canadian Government's film bureau.

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### Takes Chance on Sunday

Defying tradition, R. V. Turner of Burlingame, Kas., has thrown open his theatres on Sundays and thus far met with no opposition from the antiquated Kansas labor law. He was in Kansas City last week to do some heavy booking, for which the Vitagraph office owes him a vote of thanks.

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### Negotiating for Theatre

It is reported that Azby A. Chouteau, who operates a theatre at Fort Worth, Texas, is negotiating for the Cozy Theatre at Houston, Texas, and will establish a chain of theatres in Texas.

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### Dempsey Suing Pantages

Exhibitors and legitimate theatre owners are watching with interest the progress of the suit filed by Jack Dempsey against the Pantages theatre of Kansas City, a combination motion picture and vaudeville house. Dempsey's complaint says $2,356 due for performances in Kansas City, was never paid. The answer says that amount represents excess profits, kept in a separate cash box from the $4,000 a week minimum guaranteed under the fighter's contract and that when robbers took the cash box there no longer were excess profits.

The appearance of Dempsey at the Pantages theatre the week of November 11, 1922, swelled the loot of thieves, who burned a hole through a vault with an acetylene torch, obtaining $8,006.41, the receipts of Friday, Saturday and Sunday.

GEORGE NICHOLAS
Lively showman who manages the chain of theatres owned by the Independent Amusement Co. and the United Amusement Company of Montreal, Canada

### Will Remain Open for Summer

A huge new cooling system is being installed in the Orpheum theatre, Kansas City, which is preparing to remain open for the first time during summer months. The system is being installed by the Wittenmaire Machine Company of Chicago, and will be similar to that of the Main-street theatre of Kansas City. The summer prices of the Orpheum will be 25, 50, 75 and 90 cents at night and 25, 35 and 50 cents for matinees. Beginning April 27, a dramatic stock company will take the stage until next fall, the company being under the direction of Arthur J. Casey, who has two companies playing in Massachusetts.

* * *

### Making Sunday Movies Safe

It is a safe bet that there will be no blue laws passed in Bosworth, Mo., for the next two years at least—not unless such measures, are "railroaded" over the mayor's veto. Victor Cason, owner of the Cason theatre of Bosworth, has been elected mayor of the town, according to a letter received by Bernard C. Cook, manager of the Economy Film Service of Kansas City.

* * *

### Overcomes Radio Opposition

Another example of Frank L. Newman's diplomatic victory over radio opposition in Kansas City was illustrated last week when free space, aside from that usually allotted theatres, was given for a half-tone cut and news story of novelty entertainers at the Newman theatre, who provided a special entertainment for the radio station of the Kansas City Star.

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### Carl Senning in Kansas City

Carl F. Senning, former Educational branch manager in Omaha who succeeded Samuel Miller at Kansas City, arrived in Kansas City to assume charge of his new office. Mr. Miller will enter business with his father in Milwaukee. Mr. Senning has been in the film industry more than fifteen years, having been at Omahh over a year.

Nothing elaborate about this Queen Theatre, Galveston, Texas, lobby yet it cleverly accomplished its purpose by creating a valuable amount of interest in Paramount's "His Children's Children."

### 'No Tickee—No Shirtee'

The pipe organ in the Art theatre, Kansas City, Kas., was seized Tuesday by J. E. Smith, undersheriff of Wyandotte county, on a writ of replevin obtained in the district court by the Rudolph Wurlitzer Company of Cincinnati. The suit, against Lee Vaughan, owner of the theatre, alleges Vaughan failed to pay for the organ. The sheriff was instructed to hold the organ twenty-four hours, then turn it over to the Wurlitzer company, unless Vaughan provides a re-delivery bond in that time. The seizure was only technical. The organ will continue to be used until it is turned over to the Wurlitzer company.

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## Round Table Briefs

Fire starting in the projecting room of the Palace Theatre at Colorado, Texas, March 23d, destroyed the Levy building, housing the theatre and six business houses, resulting in a loss estimated at $1,000,000.

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A picture theatre operated by J. R. Holmes, at Perry, Ark., was destroyed by fire starting from a film. Loss $1,500. No insurance. The fire spread and destroyed the city light plant and power house and a residence.

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J. W. Williams, of the Independent Film Service Co., at Dallas, Texas, made a business trip to Oklahoma and Arkansas the first of the week.

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The Crown Theatre at Electra, Texas, was damaged by fire. Loss was mostly to the scenery. Fire is believed to have started from defective flue. Loss about $1000, fully insured.

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J. A. Gauvin has renewed his lease of the Orpheum Theatre, Montreal, it was announced April 12. Under his direction, the Orpheum has a varied policy.

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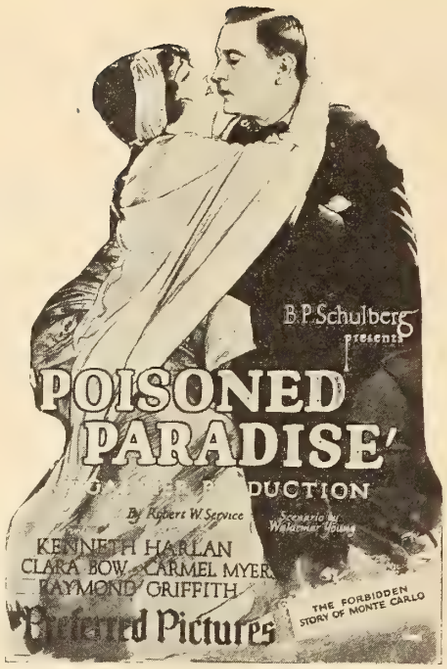
His Majesty's Theatre, Montreal, closed on April 12 until the autumn because of financial reasons, it is stated.




A "Poisoned Paradise" cutout made from one of the posters issued by Preferred to aid the exhibitor.

President Frank Fay of the Southwestern Film Corporation at Dallas, Texas, made a trip to Oklahoma last week, and captured a big bunch of contracts.

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Much to the disgust of local exhibitors, daylight saving has again carried in Ottawa, the Canadian Capital. Summer time is to start May 17 and will continue in effect until the end of September.

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The Garrick Theatre at Dallas, Texas, was destroyed by fire April 1st, being a total loss.

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It is reported that L. W. Brophy has purchased the building and ground of the Yale Theatre at Claremore, Okla.

* * *

Jess Miller who owns Miller's Theatre, Starbuck, Wash., has sold out to Clint Thomas, who has renamed the house the Mutt and Jeff.

Lobby of the Princess Theatre, Denver, Col., arranged especially for the showing of Universal's "Sporting Youth." A small electric motor was used to make the cutout autos revolve around the course.

### Salesmen's Club Electing Officers

The nominating committee of the Kansas City Film Salesmen's Club, a newly organized association, has presented these names for election as officers:

Charles Russell, president; J. E. Dodson, first vice-president; W. E. Williams, second vice-president; Fred Savage, third vice-president; Frank Cass, secretary, and Robert Withers, treasurer.

At the election, members of various committees will also be appointed. The organization was formed for the purpose of bringing about a better understanding among the salesmen themselves and between salesmen and exhibitors.

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## Exchange Notes

J. T. Sheffield, of Greater Features, Inc., has just returned from a trip to the branch exchange in Portland, where he added James (Jimmie) Moran to the sales staff. Mr. Sheffield leaves the last of the week for visits to the company's offices in Butte and Denver.

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Despite the fact that the Vitagraph exchange has remained in the old Film building, Kansas City, while other companies deserted the building two years ago because of high rent and formulated another "movie colony," business is progressing at the same place it always has according to C. A. Schultz, branch manager.

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Returning from a trip to Wichita, Kas., Salina, Kas., Junction City, Kas., and Hutchinson, Kas., C. C. Vaughan, manager of the Kansas City Pathe office, announced that he had closed contracts in each of the cities on Harold Lloyd's latest picture, "Girl Shy."

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George Hinton, former Kansas City Hodkinson branch manager, has joined the Universal sales force and is covering Central Kansas, handling the entire Universal product.

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William White, news editor of Fox News, was in Seattle over the weekend. He is making a tour of the territory in an effort to better the service of Fox News.

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The Universal exchange at Kansas City is providing unusual curiosity for the local movie row. For several weeks the position of manager has been vacant. Gerald Akers, division manager, having been in charge. More than a dozen candidates are in the field, adding tensity to the question, "Who will it be?"

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With Paramount exploitation men back in the field, the Kansas City territory has been consigned to Robert Gary, who formerly was in Kansas City with Goldwyn about five years ago.

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W. C. Haynes has been succeeded as branch manager of the Kansas City Goldwyn office by L. B. Metzger, a former Universal representative in Kansas City. Mr. Haynes, whose position as manager was only temporary, will resume his position as sales representative in the territory. Mr. Metzger is a veteran in the film industry.

Bert Edwards, formerly manager of the Kansas City Fox exchange, has joined the W. W. Hodkinson sales force and is out in the territory trying his luck.

# BOX OFFICE REVIEWS

## DE MILLE PICTURE IS WELL RECEIVED

### *Successful Debut of 'Triumph' at Rivoli Indicates Future Popularity*

*TRIUMPH. Paramount Photoplay. Author, May Edginton. Director, Cecil B. De Mille. Length, 8,225 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Anna Land | Leatrice Joy |
| King Garnet | Rod La Rocque |
| William Silver | Victor Varconi |
| James Martin | Charles Ogle |
| Varinoff | Theodore Kosloff |
| Samuel Overton | Robert Edeson |
| Countess Rika | Julia Faye |
| David Garnet | George Fawcett |
| Torrini | Spottiswood Aitken |
| A Tramp | Raymond Hatton |

Anna Land is forewoman of the Garnet Can Works, controlled by Silver, one of the late owner's sons. Another son, King Garnet, is destitute. Anna's ambition is to be a singer. King extorts $1,000 from Silver and aids Anna to make her debut, which is a success. Silver sends Anna abroad and follows her. She loses her voice as a result of injury in a fire. King takes a job in the factory and works his way up. On Silver's return, he finds King has obtained control. King makes Silver manager. The latter, knowing Anna really loves his brother, gives her up to King.

*By* George T. Pardy

THIS latest Cecil B. De Mille production registers as a good audience picture, which ought to give satisfaction and run up a respectable box office score wherever it is shown. It was well received at the Rivoli Theatre, New York, on the occasion of its metropolitan debut. The story possesses some strong human interest angles, runs smoothly, without breaking the continuity, and attains a happy climax.

Like all features sponsored by Cecil De Mille, the settings are elaborate, no expense has been spared in the matter of interior decorations, fine photographic efforts are achieved and the lighting is faultless.

It is evident that both author and director were out to obtain a vivid study in contrasting characterizations and they succeeded, although at times skating close to the verge of improbability. But the net result isn't bad by any means, for the average movie fan will be pleased with the triumph of the hero in his dogged climb from the lowest rung of the ladder to the top.

The rise of the heroine from her humble position as forewoman of a can factory to distinction as a singer is another touch with popular appeal. Even if she has the misfortune to lose her voice and fall back into life's ordinary ranks, the glamor of temporary success clings around her, and Anna Land has nothing to complain of at the finish, inasmuch as she finds happiness with the man she loves, who has made good in the interval.

The fire scene puts over quite a thrill, there is a fair amount of suspense and some effective comedy. Rod La Rocque distinguishes himself by giving an excellent performance as Ging Garnet, to which he imparts some subtle touches of ironical humor and considerable dramatic vigor. Leatrice Joy, always an efficient artist, is sweetly interesting as Anna Land. Victor Varconi does splendid work as William Silver, and the support is adequate.

There is a fashion show side to the film which can be exploited for the benefit of your feminine patrons, who will appreciate the lavish display of gowns, and tie-ups with modiste stores are suggested. You can praise the story as possessing heart interest and furnishing a powerful contrast bewteen the lives of rich and poor. Don't forget the characteristic Cecil De Mille settings and mention such prominent names in the cast as Rod La Rocque, Leatrice Joy, Charles Ogle, George Fawcett, Julia Faye, Raymond Hatton, Spottiswood Aitken and Robert Edeson.

* * *

## MAKES A DELIGHTFUL FILM

### *'The Beloved Vagabond' Combines Artistic Worth With Big Selling Possibilities*

*THE BELOVED VAGABOND. F. B. O. Photoplay. Author, William J. Locke. Director, Fred Leroy Granville. Length, 6,217 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Gaston de Nerac | Carlyle Blackwell |
| Berzelius Paragot | Carlyle Blackwell |
| Joanna Rushworth | Phyllis Titmuss |
| Comte de Verneuil | Owen Roughwood |
| Blanquette | Madge Stuart |
| Simon Rushworth | Alfred Woods |
| Mrs. Rushworth | Emily Nichols |
| Narcisse | Tio |
| Asticot | Albert Chase |

In order to save the father of Joanna, the girl he loves, from financial ruin, Gaston de Nerac signs a paper giving her up to Comte de Verneuil, whom she weds. He wanders through Brittany with Asticot and Blanquette, boy and girl, the latter an orphan. Later the Comte dies. Joanna and her former lover meet again. Realizing that they are no longer suited to each other, he marries Blanquette.

*By* George T. Pardy

A DELIGHTFUL picture, beautifully photographed, directed with rare good taste and judgment by Fred Granville and presented by a thoroughly capable cast, "The Beloved Vagabond" stands forth as a credit to all concerned in its production. Just here and there you run across a film which combines artistic worth with big commercial possibilities, and this is one of them.

Its audience appeal may be said to be universal, for the wholesome breadth and strength of the love story will grip the attention of all classes of movie patrons. When Gaston De Nerac gives the object of his affections to another suitor in order to save the girl's father from inevitable ruin, he gains a generous measure of sympathy from the onlookers and establishes himself as a prime favorite right then and there. An act of gracious self-sacrifice in the early stages of a film goes a long way toward making a hero popular with the fans, and Gaston accordingly starts off with a strong prejudice in his favor.

His transformation into the role of a strolling musician and subsequent wanderings through the country, a sort of glorified hobo, with Asticot and Blanquette, his boy and girl companions, result in a series of situation replete with quiet charm, relieved by gentle touches of pleasing comedy, but with the pathetic note sounding melodiously over all.

What touches the heart chord particularly is the loyal devotion of his young chums to Gaston and the growth of love in Blanquette's bosom for her patron. A chance glimpse of his former sweetheart temporarily breaks up the trio's companionship, despair engulfs the debonair soul of the musician and for a space he seeks consolation in drink.

But the clouds finally scatter, when on the death of her husband Joanna again meets Gaston, he realizes that she is no longer the mate he desired, and little Blanquette obtains the reward of her faithful waiting for the man whose memory she so fondly treasures.

Carlyle Blackwell, known in goneby ye as "the Romeo of the screen," is the mu hero and the writer can confident that he shows to greater advant role of Gaston or Paragot, th in which he has appeared.

## AN ORDINARY CROOK PLAY

### *Thomas Meighan's Latest Vehicle Weak in Plot Values and Appeal*

*THE CONFIDENCE MAN. Paramount Photoplay. Authors, Laurie York Erskine and Robert H. Davis. Director, Victor Heerman. Length, 7,215 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Dan Corvan | Thomas Meighan |
| Margaret Leland | Virginia Valli |
| Larry Maddox | Laurence Wheat |
| Godfrey Queritt | Charles Dow Clarke |
| Mrs. Bland | Helen Lindroth |
| Jimmy Bland | Jimmy Lapsley |
| Mrs. X | Margaret Seddon |
| Wade | George Nash |
| Mrs. O'Brien | Dorothy Walters |

Dan Corvan and Larry Maddox, backed by fake promoter Wade, visit Fairfield to sell worthless stock to the town miser, Queritt. Corvan's suave personality impresses the townsfolk and pretty Margaret Leland. Queritt buys the stock. Wade arrives and quarrels with Corvan. An old lady inmate of the poorhouse sends for Corvan and intrusts him with money stolen by her son, which she wants turned over to the owner. This breaks Corvan down and he resolves to go straight. He beats up Wade, makes restitution to Querritt and confesses all to Margaret, who admits that she loves him.

*By* George T. Pardy

THE CONFIDENCE MAN" is a crook play, with Tom Meighan as star, a combination which should exert considerable pulling power in the direction of the box office. His first successful bid for popularity was made in "The Miracle Man" and since that time the coupling of his name with an underworld yarn has always stimulated curiosity.

But this feature doesn't rise above the average mark and can only be classed as offering fair entertainment. It will probably "get by" wherever Mr. Meighan is an established favorite, without, however, causing any great amount of enthusiasm on the part of his numerous admirers, so far as the story's general appeal is concerned.

The star's magnetic personality and clever acting, in conjunction with the really fine work of Laurence Wheat, cast as the hero's pal, go far toward keeping interest alive in a plot which has nothing original about it and suffers from a handicap of false sentimentality. It is, indeed, a credit to all the players that despite the narrative's weakness they managed to tighten up its suspense here and there and make it mildly amusing.

To the only George Ade, who wrote the subtitles, must be awarded honorable mention for injecting some flashes of real humor into the porceedings. These subtitles are brilliantly witty and frequently start the laughter when things seem to be at their worst.

The trouble with the arch-crook's reforming stunt is that it doesn't appear Gents like Dan Corv hard-boiled to surren seek the straight cause of a pre heart-stab un lady on the admitted more other tale

## BOX OFFICE REVIEWS *(Continued)*

# OWEN DAVIS' PLAY MAKES GREAT FILM

### *'Broadway After Dark' Modernized, Colorful, Is Fine Box Office Attraction*

*BROADWAY AFTER DARK. Warner Brothers' Photoplay. Adapted from the Stage Play by Owen Davis. Director, Monta Bell. Length, 7,200 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Ralph Norton | Adolphe Menjou |
| Rose Dulane | Norma Shearer |
| Slim Scott | Willard Louis |
| Lenore Vance | Carmel Myers |
| Mrs. Smith | Vera Lewis |
| Jack Devlin | Edward Burns |
| Helen Tremaine | Anna Q. Nilsson |
| Carl Fisher | Mervyn LeRoy |
| Ed Fisher | Jimmy Quinn |

Rose Dulane, restaurant waitress, is fascinated by a man to whom she confides that she was guilty of a petty theft. He is a detective and arrests her. She serves time and finally lands a job in a minor theatrical boarding house. There she meets Ralph Norton, well-to-do Broadway rounder, having a look at life in a less luxurious atmosphere. Norton is attracted by Rose, proves her friend, rescues her from the detective's persecutions and wins her love.

*By* George T. Pardy

OWEN DAVIS' good old stand-by melodrama dealing with the white light district of the big town, has been molded into a picture which gives promise of flaunting the S. R. O. sign wherever it is shown. Warner Brothers and all concerned in the making of the production have every reason for being proud of what they have accomplished.

The stage play is revised, revamped, brought strictly up-to-date jazzed, and jollied into a peppery, colorful film, lively, unique and highly entertaining. We have called "Broadway After Dark" melodrama, because that's exactly what it was in the times when it served as a footlight attraction, when gallery gods hissed the villain and sympathetic, unsophisticated souls wept over the heroine's woes and rejoiced as virtue triumphed and true love hurdled home a winner.

But this picture version is something far better than mere "melo." They have taken the skeleton of the Davis play, clothed its dry bones with modern trimmings, preserved the main romantic touches, but injected a lot of timely humorous business and set it dancing to a comedy tune of rattling gaiety. All of which is staged ingeniously against a background of Broadway night life, with the dingy atmosphere of a cheap theatrical boarding house for trenchant contrast.

At the beginning the Great White Way flashes into view, with the electric display blazing merrily, then comes the annual Equity ball introducing a host of "legitimate" players, whose names are world-famous. After which a studio party is shown, with jazz fireworks [illegible]ore. The boarding house episodes are all [illegible]-rely defined and interesting be-[illegible]on from these glowing [illegible] sympathy are engen-[illegible]ne, when the mas-[illegible] fascinated her, [illegible]uilt and rail-[illegible]

[illegible] Norton is [illegible] of un-[illegible]ire's [illegible]x-[illegible]

ish settings and superb photography add immeasureably to the film's drawing power. Everything is done on a big scale with no expense spared, and Director Monta Bell has certainly slammed the box office target right plumb in the center.

Adolphe Menjou is the beau ideal of the Broadway type of hero and wins dramatic honors with a performance of sterling merit. Norma Shearer scores as a charming heroine and the support is as excellent as might be expected from such a cast of notable players.

Don't let your patrons get the idea that this is merely a hectic melodrama, as they might imagine from its title. Tell them about the colorful atmosphere, the shots of Broadway life, the gathering of theatrical stars at the Equity Ball, the gorgeous costumes, irresistible fun of the comedy situations; suspense and romantic love interest. There are times when you make no mistake in stressing the entertaining qualities of a production, and this is one of them. "Broadway After Dark" can't fail to send the fans home satisfied.

* * *

# JUST AN AVERAGE COMEDY

### *'The Gold Fish' Amusing, With Constance Talmadge in Attractive Role*

*THE GOLDFISH. First National Photoplay. Director, Jerome Storm. Adapted from Gladys Unger's Stage Play. Length, 7,145 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Jenny Wetherby | Constance Talmadge |
| Jimmy Wetherby | Jack Mulhall |
| Duke of Middlesex | Frank Elliott |
| Herman Krauss | Jean Hersholt |
| Amelia Pugsley | Za Su Pitts |
| Count Nevski | Edward Connely |
| J. Hamilton Powers | William Conklin |
| Mrs. Bellmore | Kate Lester |
| The Prince | Eric Mayne |

Jenny Wetherby and her husband Jimmy agree that if they tire of wedded life, she or he will hand the other a bowl of goldfish, signifying that their partnership is ended. They quarrel and Jimmy carries out the threat. Won by Herman Krauss, Jenny gives him the goldfish in favor of millionaire Powers. The latter dies, leaving her a wealthy widow. She is about to wed the Duke of Middlesex, when Krauss brings the old sweethearts together again. The Duke gets the goldfish and Jimmy and Jenny are reunited.

*By* George T. Pardy

THIS picture ought to show good box office returns in localities where Constance Talmadge is a pronounced favorite. The star has appeared in many better films, but "The Goldfish" registers as a fair, average comedy which offers amusing entertainment, ripples with breezy action and doesn't demand strained concentration of thought.

The plot is of pretty thin texture and the director must have found it a difficult job stretching the material out to feature length without actually tearing holes in the continuity and as a matter of fact the attraction could stand the lopping off of a lot of excess footage and be much improved by such pruning.

The best situations are mostly farcical and it's a risky thing to string farce comedy along over the six reel compass, unless there's a strong narrative foundation to build upon. In the stage play from which it was adapted "The Goldfish" filled in its action gaps with plenty of snappy dialogue. But the story itself is of extremely light construction and in subtitle form the stage dialogue isn't particularly effective.

If it wasn't for the energetic work of Con-[illegible]tance Talmadge, loyally supported by her as-[illegible]iates, the picture would be an exceedingly [illegible] affair. But Miss Talmadge, as the vol-[illegible]per wife, who makes such little fuss [illegible] "off with the old love and on [illegible]" springs nimbly over the im-[illegible]he role, enlivens it with her [illegible]v and seems to be having such a good time that you are impelled to laugh in sympathy with the amorous adventures of mad-cap Jenny Wetherby.

Jack Mulhall makes an agreeable impression as the hubby who loses and wins back the vivacious Jane, and excellent performances are given by Frank Elliott, Jean Hersholt, Za Su Pitts and William Conklin.

In exploiting the feature play up the star as much as possible. Constance Talmadge has a wide following and you can assure her admirers that she puts an extraordinary amount of vim and dash into her impersonation of the flapper wife. Utilize such catch phrases in your advertising as—"Her old love was the best after all'—"Husband Number One lost out, but won at the finish." She experimented with divorce, but returned to her first ideal."

* * *

# HOOT GIBSON SCORES AGAIN

### *Forty Horse Hawkins' Provides Comedian With Amusing Role and Story*

*FORTY HORSE HAWKINS. Universal Photoplay. Authors, Raymond Schrock and Edward Sedgwick. Director, Edward Sedgwick. Length, 5,419 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Luke (Bud) Hawkins | Hoot Gibson |
| Mary Darling | Anne Cornwall |
| Rudolph Catalina | Richard Tucker |
| Sylvia Dean | Helen Holmes |
| Johnny | Jack G. Edwards |
| Sheriff | Ed Burns |
| Wild Bill Bailey | John Judd |

Luke Hawkins combines various jobs in a little western town, working around a hotel, driving a bus, being a stagemanager, etc. He falls in love with Mary Darling, leading woman of a traveling troupe and follows her to New York. He obtains a soldier role in a play she acts in, saves the day when the performance is going wrong, finally, through his extreme bull-headedness, becomes a star himself and wins Mary.

*By* George T. Pardy

A HOOT GIBSON production of superior grade, sure to please all that energetic comedian's admirers, add to his already large following, and swell the box office receipts wherever lively entertainment is in demand.

Mr. Gibson has become closely identified with the boob hero sort of role, the chap who eventually blunders into good luck, and Luke Hawkins, whom he impersonates in this instance, resembles his predecessors. But the plot possesses infinite dash and variety, switches from Western to an Eastern locale, is crammed with uproariously funny situations and entirely free from dull moments.

Probably no screen hero ever tried to handle such a multiplicity of jobs as does the versatile Bud Hawkins in the early stages of this film. We see him plying as bus driver, general cook and bottlewasher of the town's only hotel, handy guy around the burg's single theatre, electrician, stagemanager, ticket-taker, etc.

The one night stand performances given by the traveling troupe are excellent burlesque hits, taking off the old-time cheap melodrama stuff and providing no end of farcical fun. But Hawkin's adventures on the trail of his charmer are simply immense, events move with cyclonic swiftness when he strikes the big town and a bully climax is shaped out; when through fool's luck he becomes the god in the machine whereby success is assured to the play wherein Mary Darling is starred, and incidentally flashes on to the stardom horizon himself.

You can boost this as a Hoot Gibson comedy of the finest. Wherever that well-known star is a favorite, and his beat is a long one, the box office should show healthy results. Besides the star, Anne Cornwall Richard Tucker and Helen Holmes are deserving of mention. The picture is made to amuse and does its duty admirably

## BOX OFFICE REVIEWS (*Continued*)

# 'CYTHEREA' REALLY A FINE PRODUCTION

### *It Has Rare Appeal for the Women and Will Tightly Hold the Mere Male Person*

*CYTHEREA, Goddess of Love. Samuel Goldwyn Presents the George Fitzmaurice Production, a First National Picture. From the Novel by Joseph Hergesheimer. Adapted by Frances Marion. Length, About 6,500 Feet.*

CAST AND SYNOPSIS

Fanny Randon ..... Irene Rich
Lee Randon ..... Lewis Stone
Savina Grove ..... Alma Rubens
Peyton Morris ..... Norman Kerry
Claire Morris ..... Betty Bouton
Daniel Randon ..... Brandon Hurst

Lee Randon, forty years old and bored, sees his nephew, Morris, becoming infatuated with Mina Raff and reproaches him. Later when Morris leaves his wife to go with Mina, Mrs. Randon asks her husband to plead with the girl to release his nephew. In carrying out the mission Randon in turn becomes infatuated with Savina Grove, a married woman. Randon and Savina elope and go to Cuba. Randon is denied admittance to the home of his brother. Savina is taken ill and dies. Randon returns to his home, where he is welcomed by his wife

*By* George Blaisdell

CYTHEREA is delightful entertainment. It picks up speed right at the start and holds without loosening grip clear through to the end, which, by the way, is really dramatic. If any exhibitor has any fear it is a subject which may arouse adverse criticism he may dismiss it.

For cynical men who have no liking for stories of the flapper type the theatre owner may assure them "Cytherea" is an exception. For that matter the flapper phase of the tale is very short. The characters for the main part are mature men and women. The cynic quickly will forget his cynicism in the appeal of the story and the convincing interpretation of the players

As a box office attraction the picture should rate as one of the best of the season. It may be advertised without hesitation as having rare appeal for women and one that will tightly hold the men.

While there are two children in the picture it is doubtful if the general theme will appeal to the younger. The subject may be set down, however, as one that will be popular in any house or in any community.

In the cast are four players who are stars in their own right: Alma Rubens and Irene Rich on the one hand, and Lewis Stone and Norman Kerry on the other. All have made their mark and have a host of followers.

The bulk of the work falls to Mr. Stone and Miss Rubens, and most splendidly do they carry out the roles assigned to them.

Miss Rich is cast as the contented housewife whose interests are bounded by the walls of her home. She has no patience with things that are modern if by such are meant dancing or jazz entertainment generally. She is the steady going unromantic mother. Mr. Stone gives his usual fine characterization. It seems that this is no figure of speech. He portrays a man who has been "licked" by a humdrum life. He feels like stepping out, but his wife cannot understand it. When in time she does it is too late.

Miss Rubens portrays a woman of deep passion which has been untouched until she meets Randon, and she finely interprets the character.

The story conveys a message without in any manner indicating that it is a preachment. That message is the ostracism which is bound to follow in the wake of an infraction of society's laws.

Throughout the tale there is a subtle humor that will have a special appeal to the more or less sophisticated. It will stir without offending the staid patron and certainly it will satisfy the blase.

The picture is one which the exhibitor may exploit to the best advantage. In the first place he is going to be sure of contented patrons.

The title, meaning the Goddess of Love, will afford opportunities for exercising the advertising bent.

* * *

# IS A BOX OFFICE WINNER

### *'Why Men Leave Home,' Bright Comedy Drama With Universal Appeal*

*WHY MEN LEAVE HOME. First National Photoplay. Adapted from Avery Hopwood's Stage Play. Director, John M. Stahl. Length, 8,002 Feet.*

CAST AND SYNOPSIS

John Emerson ..... Lewis Stone
Irene Emerson ..... Helene Chadwick
Grandma Sutton ..... Mary Carr

After a year of wedded life John Emerson begins to neglect his wife, Irene. A love affair develops with his office secretary and Irene procures a divorce. John marries the other woman. Later, Grandma Sutton succeeds in luring John and Irene under her roof, and with Dr. Bailey's aid has the place quarantined, so that the pair can't get out. The result is that the old love blooms once more. John's second wife gets a divorce and he remarries Irene.

*By* George T. Pardy

MARK up another box office winner for Director John M. Stahl! If "Why Men Leave Home" doesn't go over the top with a bound and register success at the big money goal, there's no use trying to predict a future for any film. It possesses unlimited audience appeal and isn't restricted to any particular class of patrons either, for the highbrows will enjoy it as well as the less critical fans. In any theatre, large or small, this feature should prove a lucrative attraction.

It will be remembered that another Stahl production—"The Dangerous Age," also a domestic comedy drama, made a tremendous hit in the entertainment field, and we take pleasure in asserting that this picture is every bit as good as its predecessor. There is no similarity between the plots, however, for "Why Men Leave Home" strikes out along original lines, but the same impish spirit of fun plays hob with the marriage experiments of the principal characters and keeps the humor pot boiling furiously.

There are some intimate views of a bridal chamber in the beginning, and a few bedroom scenes toward the close, which recall the fact that the stage production bordered on the risque, but Director Stahl has carefully steered clear of suggestive situations which might arouse the censors' wrath. Much of the snappy, bright dialogue pertaining to the "legitimate" attraction is served up in witty subtitles which help wonderfully in developing the story, and many beautiful sets and charming exterior shots add to the picture's artistic lure, the photography throughout being distinctly of first grade quality.

The snapping of the early marital tie between the Emersons occurs when John comes home after escorting the "other woman" to and from a theatre party. The scent of the perfume used by his charmer clings to him and awakens the wife's suspicions. This is a highly dramatic episode and another big scene, where humor and thrills are intermingled, is that in which the divorced pair meet in the quarantined house and wife Number 2 adds to the complications by appearing unexpectedly.

What constitutes the film's greatest amusement asset is the crisp, delicious flavor of its comedy which rings true as a silver bell and is always in evidence, even lurking in the background when matters assume a serious trend.

In exploiting the feature, spread heavily on the title. Besides the principals, others in the cast worth mentioning are Mary Carr, Alma Bennett and Hedda Hopper. Don't be afraid to boost the story as one of the season's best domestic comedy dramas.

* * *

# NEGRI PICTURE POOR STUFF

### *'Montmarte,' Foreign Film Cheaply Constructed and Unworthy of Star's Talent*

*MONTMARTE. Paramount Photoplay. Adapted from John Mueller's Play, "The Flame." Director, Ernst Lubitsch. Length, 6,715 Feet.*

CAST AND SYNOPSIS

Yvette ..... Pola Negri

Yvette's landlady insists that her lodger pay up the money she owes. The girl goes out in quest of funds. Papa Lemonier is about to "come across" with the desired cash, when a man who has been pursuing her interferes and trouble starts. Yvette runs away and makes the acquaintance of a youthful composer named Andre Leduc. They fall in love and are married. Raoul Fournier, rejected suitor, tries to spoil Yvette's domestic happiness by exposing her past to her husband. He almost succeeds but is defeated in the long run.

*By* George T. Pardy

POLI NEGRI'S name will probably draw many of that noted star's admirers to see this picture, but it is to be feared that they will go away disappointed. For "Montmarte" is frankly—very poor entertainment. Made abroad, and to all appearances many moons ago, it ranks easily as one of the worst specimens of foreign output.

Its sole market refuge would seem to lie in houses where the bill is changed daily, and even there it is not likely to arouse enthusiasm. For those who have witnessed Miss Negri's triumphs in other features cannot avoid making comparisons to the discredit of this singularly uninteresting mess of patchwork. On the other hand, patrons thus introduced for the first time to the Polish star will be given an altogether incorrect idea of what she can really accomplish on the screen under favorable conditions.

Nor is Miss Negri the only one concerned in the production to suffer through its banality and utter lack of appeal, for Director Ernst Lubitsch's reputation is certainly not enhanced thereby. There's no disputing Mr. Lubitsch's standing as a past-master of directorial craft, but his skill was plainly at a discount when brought to bear upon such painfully inadequate material.

The story is inconsequential in the first place, and a gloomy bit of stuff at that. Thoroughly artificial and absurdly theatrical, it fails to arouse an atom of sympathy at any stage. Also, it is very evident that the director was severely handicapped by the burden of cheap studio equipment, for the sets and costuming are of such inferior grade that they bring to mind memories of ancient screen horrors filmed when the industry hadn't outgrown the baby age. The photography is of mediocre quality, the lighting being weak.

The physical attractions of the star and the splendid abandon and virile energy she displays in some of the emotional situations which fall to her share are the only bright spots in the production. Even Poli Negri's talents are unequal to the task of "putting the picture over," but still she registers as the great artist she has ever been. As to her support, it consists of several foreign players whose names are not credited, and maybe it is just as well. For they are a distinctly poor lot, a "scratch team" if there ever was one. The chap who plays the lover is a strangely mawkish sort of creature.

If you book this feature Poli Negri's name is absolutely the only thing to bank on in exploiting it. If you praise either story or production to any extent, those who respond to the boost will surely feel that they have been given a raw deal.

# The Big Little Feature

## HELP YOUR SHORTS TO HELP YOU

That short subjects are coming into their own is shown by the advertising given "The World's Struggle for Oil," which played at the Cameo theatre in New York last week. The picture is a three reel production and in the newspaper advertising it is given more space than the feature length picture. The picture was played up in lights in the theatre lobby and the feature is given little attention, although the long picture was one that has received good review notices and is in itself a very satisfying picture.

Several times of late it has come to our attention that short subject pictures are being played up in electric lights overshadowing the long subjects. It is becoming rather common. And there is no reason why a short shouldn't be given credit when credit it due. If the short is better than the feature why should it not be given a chance to let people know it is worthy? The poor neglected short is, through sheer entertaining value, gradually coming to its place in the sun.

If you, Mr. Exhibitor, are neglecting the short subject in your advertising, you are passing up a box office asset. Give the shorts the advertising they deserve and you will find they return big dividends. You can't have a garden without planting seed and advertising is the seed in motion pictures.

Give your shorts a square deal and watch the crop.

## 'COMMENCEMENT DAY'

Pathe 2 reels

Our Gang is in action again. This one shows them at commencement day exercises at the village school and what they don't think up to do is little. There is not a dull moment and the kids are given an opportunity to do some good acting.

Mary recites "The Little Lamb" and forgets her lines. Joe plays a saxaphone solo which is a scream. The saxaphone had been filled with pepper by one of the gang and the whole school is thrown into an uproar.

Mickey tries a classical selection on the violin but is handicapped by the fact that he has a live frog hidden in his shirt.

Mickey stages a good fight with the school bully and makes a decided hit with Mary. Sunshine and Farina are not old enough to attend school so they watch the show from the school window and add their bit to the general scheme of things.

Joe, the fat youngster, stands out prominently in this picture and does some real clever acting. Dressed in his nice white suit he goes through his stuff like a veteran actor and his expressions play no small part in the picture.

Don't fail to book this comedy. It will please your audience.

* * *

## 'A LOFTY MARRIAGE'

Universal 2 reels

Jack Earle and Harry McCoy furnish some very fast comedy in "A Lofty Marriage." The long and the short comedians are rivals for the hand of a beautiful damsel. They work on the theory that all is fair in love and war and act accordingly.

There is some clever comedy in the scenes at the girl's home. Jack, the seven foot swain has the advantage over Harry, who is compelled to use every known trick to outwit the elongated lover.

**FARINA UP IN THE AIR**

Poor Farina had an attack of heebe-jeebies after eating too much food at the barbecue in Pathe's "Seeing Things." She "does noble" in this picture.

## 'POWDER MARKS'

Educational 1 reel

Sid Smith and Cliff Bowes try to make something of this picture There is no plot and little to recommend it in the way of comedy. The story deals with a rifle instructor at a shooting club and his efforts to teach the female members of the club the art of marksmanship. A bear enters the scene and from then on it is the same old chase stuff.

The picture is not up to the standard of Smith's former comedies and there are several scenes that could be eliminated to good advantage. The scene where the bear licks the bare feet of a sleeping negro porter could be cut entirely. The scene is a long one and rather disgusting.

It is very doubtful booking.

* * *

## 'POLITICS'

Universal 1 reel

Slim Summerville and Bobby Dunn tear loose with all the slapstick at their command for one reel and they furnish some good laughs. There is no attempt at plot but there is a continuous run of tricks that will keep the audience interested.

The action is caused by two candidates for the office of Judge trying to throw obstacles in the way of each other to prevent his election. They succeed only too well and each lands in jail.

Several new comedy tricks are brought into play and there are laughs aplenty. You will like this one.

* * *

## 'SPORTLIGHTS'

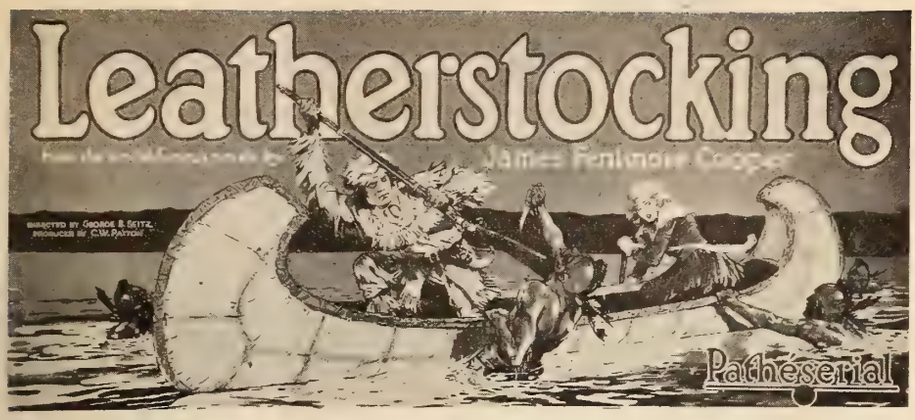
Pathe 1 reel

Grantland Rice shows thrills that are really thrills in this sport reel feature. He shows the motorboat sweepstakes races, where boats skid over the water at a dizzy speed. He shows iceboats with their sails filled, skimming over the ice at a mile of most of the bumps which causes him to in for a few shots. All in all, the speed film is exceptionaly interesting.

You can book this one safely.

**GLOBE TROTTER**

Captain Ariel Varges, of International News Reel fame has journeyed to all parts of the world shooting scenes for International. He is shown striking up an acquaintance with a leopard 'way out in India.




IDEAL FOR LOBBY DISPLAY

This 24-sheet lends itself admirably for a cut-out for lobby display. The characters can be made to stand out in bold relief and will surely act as a puller. The scene is from Pathe's "Leatherstocking."

## SENNETT STUDIOS BUSY

Three comedy units are busily engaged on new subjects at the Mack Sennett Studios. Of these, the Harry Langdon company and Ben Turpin unit are furthest advanced in production of new subjects. The other company co-featuring Sid Smith and Vernon Dent under the direction of Harry Edwards is filming a farce comedy, "The Lion and the Souse."

The Ben Turpin company, which returned last week from the Truckee snow country, are completing the final scenes of "Yukon Jake." Mack Sennett's aggregation of 1924 Bathing Girls will again be seen in Langdon's new comedy offering, which is as yet untitled.

* * *

## 'PUBLICITY PAYS'

Pathe 1 reel

Charles Chase is the husband of a publicity seeking actress and he produces fun through his antics to keep track of the wife's pet monkey, which insists on climbing up the sides of buildings and wandering around the hotel rooms.

There is no plot to the picture but there is good clean fun and some thrill scenes that will make you hold your breath. Chase tries to rescue the monk which has taken refuge at the end of a flagpole and he risks his neck to give a thrill.

The husband rebels when the wife's publicity writer suggests a pet elephant for a publicity stunt. The wife decides that she cannot remain an actress and retain her husband so she gives up acting and they live happy ever after.

This is an average comedy but it will make a good filler.

* * *

## 'HOMELESS PUPS'

Pathe 1 reel

Paul Terry's cartoon shows what can be done when the dogs organize for protection against heartless dog-catchers. A fair maiden is caught by the dog-catcher and thrown into a dungeon. Her sweetie enlists the aid of thousands of homeless pups and they storm the bastile and rescue the damsel and wreak vengeance on the dog-catcher.

This is a clever cartoon and Terry works in some unusual comedy touches.

These cartoons are always popular and this one is no exception.

* * *

## PATHE REVIEW

This one reel of brief subjects carries some interesting information. It shows how hair mattresses are made. The process is very interesting. "Boy Pirates," "Everyday Orient" and "Alsatian Days" complete the subjects.

It will make a good program filler.

## UNIVERSAL TO MAKE SERIES OF SHORT WESTERNS

Universal announces a new series of two-reel western dramas. They are already in the making and will be released one a week beginning May 10. This series will form an important adjunct to Universal Short Subjects program.

Several months ago, production ceased on this type of film entertainment at Universal City, and the short western dramas were dropped from the release schedule when all on hand had been put out.

A tentative schedule for the first six weeks' supply of two reel westerns has been arranged. Several of them already are nearing completion. In the order of their release, they will be "The Bull Tower," starring Pete Morrison, "Love's Round-up" starring Jack Daughtery, "The Honor of Men," starring Neal Hart, "Boss of Bar 20," starring William E. Lawrence, "Blue Wing's Revenge," an Indian picture and "Winning a Bride."

## 'THE WORLD STRUGGLE FOR OIL'

This picture was produced by the United States Department of the Interior and is distributed by H. E. Butler. It is a complete history of petroleum from the times of Noah to the present day. It is probably the most enlightening oil subject that has ever been produced.

With the use of animated maps it shows the holdings of various countries in an effort to gain control of the oil situation. The maps demonstrate how much value is placed on oil land by nations. England is by far the largest of potential oil territory while the United States leads in the actual production of the precious fluid.

Details of drilling are clearly shown. The first oil well to be drilled is shown and the clumsy, though efficient methods, are compared with the present system. The large fields in Mexico and United States come in for several good shots and one is permitted to look behind the scenes in this wonderful industry and gain a knowledge of the great work that has been accomplished in order that we may live.

Coming as it does, when the Teapot Dome scandal has brought the oil question before the public, the picture is of exceptional interest. The picture is not technical and will be found of interest to everyone as our daily lives almost depend upon oil.

You can book this one and be sure of having a satisfied audience.

* * *

## 'CORNFED'

Educational 2 reels

If you want a good laugh see Bobby Vernon in "Cornfed." This Christie comedian is at his best in this picture of a lovesick country grocer. When he arrays himself in his Sunday clothes and steps out he hits the high spots

He is aided and abetted by Victor Rodman, the hated rival.

PRESENTING A DIFFICULT TASK

Dan Mason, well known Hollywood Pictures Corporation comedian, has been asked to choose his leading woman from the group shown above. Dan has brain fag trying to decide. Which would you choose?

## ARGUE

*By DANNY*

All you please. About the summer picture situation. And you get in a circle—and get nowhere. Because the exhibitor places the blame of conditions on the producer. And the producer and distributor blame the exhibitor. And there is no give and take. So there you are.

**Cheap, unsatisfactory pictures, not good for showing any other time are released and shown during July and August. This seems to be the cleaning up period for all the unsatisfactory stock on the shelves. And what does this mean?**

Heretofore it has meant this—always: that your patrons get sick and dissatisfied; that they see one poor picture after another and then stay away. Which means that you have to show a half dozen big successes early in the season to again get them in the habit of coming. If this isn't the height of asinine business ideas what is? You wouldn't find a duplication of such ideas in any other business in the world.

*If there isn't any money in running a theater during July and August why keep a theater open? Certainly it would be far better to close during those two months, keeping your business in good shape by doing so, than remaining open, showing bad pictures, or poor pictures, making dissatisfied patrons and otherwise injuring your good will.*

There are a lot of mighty good pictures that—for various reasons—are not shown in various communities during the early release period. If Mr. Exhibitor would work a little harder—instead of being interested in the ball game—and dig some of those up he would be in an excellent position to do business—and keep his patrons happy—rather than show a lot of junk, just because he buys it cheap. The exhibitor who thinks he is getting away with something by showing cheap pictures is like the man who wears a toupee. He only fools one—himself.

—*Film Daily.*

# As for instance:

**Manslaughter**
**Nice People**
**On the High Seas**
**Kick In**
**Racing Hearts**
**Prodigal Daughters**
**The Ne'er Do Well**
**The Heart Raider**
**Law of the Lawless**
**Homeward Bound**
**To the Last Man**
**The Cheat**
**Zaza**
**The Spanish Dancer**
**Wild Bill Hickok**
**Call of the Canyon**
**Don't Call It Love**
**Flaming Barriers**
**Pied Piper Malone**
**Shadows of Paris**
**Icebound**
**Peter the Great**
**The Confidence Man**
**Triumph**
**Bluff**
**The Old Homestead**
**To Have and to Hold**
**Back Home and Broke**
**My American Wife**
**Grumpy**
**Trail of the Lonesome Pine**
**The Exciters**
**Only 38**
**Woman with 4 Faces**
**Hollywood**
**Bluebeard's 8th Wife**
**Ruggles of Red Gap**
**Woman-Proof**
**His Children's Children**
**To the Ladies**
**Big Brother**
**West of the Water Tower**
**The Humming Bird**
**Heritage of the Desert**
**The Stranger**
**A Society Scandal**
**The Fighting Coward**
**Dawn of a Tomorrow**
**The Breaking Point**
**Men**

**Your Paramount exchange has fresh, perfect prints and complete advertising campaigns on every one of these BIG pictures.**

# Summer or Winter—

# *Paramount Pictures*

# Tried and Proved Pictures

TO feature a tried and proved picture with a tried and proved player the manager of the Liberty Theatre, Portland, Oregon, devised this unusually attractive lobby display for the showing of First National's "Fighting Blade," with Richard Barthelmess.

## Featuring Tried and Proved Players

### *Our Profitable Method Employed by a Successful Exhibitor*

WANDERING about upper Broadway we paused before the alluring lobby of the Bunny Theatre, the success of which is based in no small degree upon the enthusiasm of George Marrow for Tried and Proved pictures. He shows them consistently, and just as consistently do his patrons line up at the box office to buy a sure evening's entertainment, rather than to "take a chance" elsewhere.

Marrow gave us a somewhat different slant, and as he has demonstrated the soundness of his thought, it is worthy of attention from other showmen.

How many times have we paused before a picture theatre in search of a photo drama that would afford an hour's relaxation with some attention compelling attraction. We have hesitated, glanced at the title of the production with which we were unfamiliar and which meant nothing, have searched the stills for the familiar faces of dependable actors, have failed to find them and have passed on elsewhere.

Regardless of the picture's title, had we seen the name of Norma Talmadge, or sister Constance, Barthelmess or Meighan, Lon Chaney or Gene O'Brien, Gloria Swanson or Pola Negri, Elliott Dexter or—well continue indefinitely, Mr. Showman would have had our paid admission without further ado. George Marrow sensed this situation and has cashed in on his psychology.

BARTHELMESS, for instance, has a host of admirers. They go to see Richard—and the title of the picture matters not. So when Showman Marrow books a Barthelmess picture he features that name, and the attraction itself is subordinated to the name of the star.

When one thinks of the picture "Secrets," the name of Norma Talmadge is instantly associated with the production.

Everyone has his screen favorites —actors upon whom he has come to rely for first rate performances—artists whose characterizations have thrilled him in the past and may be counted upon to thrill him again, strictly on their merits as photoplay productions. Some gain places in the Tried and Proved Hall of Fame through a combination of meritorious picturization and expert exploiteering—for example that royal Tried and Proved "Nanook of the North."

Then there are others which find places in the heart of popularity because of the Tried and Proved quality of their stars. Name any of a score in which are featured picture personalities; even though the theme be not so engrossing, the action perhaps not-so-good, yet who can say that the public will not flock to see its Tried and Proved favorites? George Marrow is one who loudly says they will do so—and he has proved it.

SO, Mr. Tried and Proved Showman, here is another slant to consider which will enable you to select box office winners from a slightly different angle. Here is another thought that will help you to spell showmanship success with dollar signs. George Marrow has done it up at Broadway and 147th Street, and there is no reason to believe that the psychology of potential patrons is any different in uptown New York than it is in any other section where people make their homes and sally forth into the byways in search of a few hours entertainment in the form of an inexpensive yet interesting motion picture with a good story and a tried and proved cast.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights*

### Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the oustanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

### Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

### Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

### C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

### First National

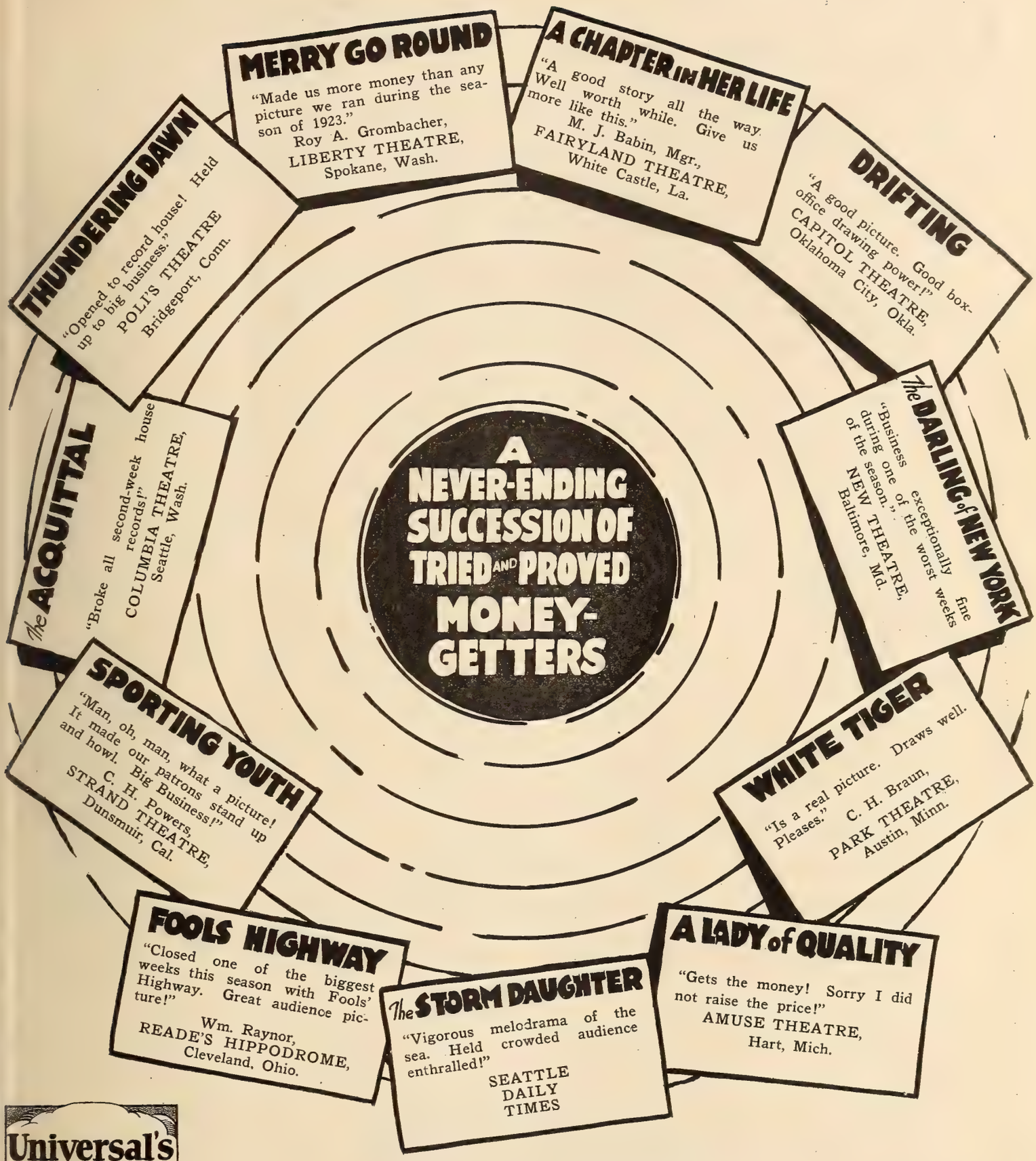
POTASH AND PERLMUTTER—Comedy Drama. Released September, 1923. BECAUSE it brings to the screen for the first time two popular types who have been presented many times on the stage and written of in books dozens of times.

THE BAD MAN—Comedy. Released October, 1922. BECAUSE Holbrook Blinn as the star makes of this delightful comedy a picture which can pull laughs from any audience at any time and the very fact that it is different has made it tremendously well liked everywhere.

ASHES OF VENGEANCE—Romance of Aristocracy. Released October, 1923. BECAUSE Norma Talmadge took her following by storm with this picture with the result that it has to its credit a very enviable booking record and a long list of broken house records.

FLAMING YOUTH—Flapper Romance. Released November, 1923. BECAUSE it marks the initial entrance of Colleen Moore into flapper roles and was an almost instantaneous success having been taken up enthusiastically both by the big cities and the small towns.

PENROD AND SAM—Juvenile Comedy. Released August, 1923. BECAUSE it is a delightful Booth Tarkington juvenile story interpreted by capable youngsters who give the picture a freshness and innocence that is refreshing and highly entertaining.



Tried and Proved

# UNIVERSAL JEWELS

Presented by

# CARL LAEMMLE

# Hot off the Griddle!

**A big C. C. Burr special with ALL THE ELEMENTS that make for box-office results: Powerful and Timely Story, BIG CAST, Lavish Settings, Unusual Advertising and Exploitation angles and a TITLE that will get them in!**

# LEND ME YOUR HUSBAND"

**Directed by**
**WILLIAM CHRISTY CABANNE**

**With a typical BIG NAME, ALL-STAR BURR CAST including**

**DORIS KENYON**
**DAVID POWELL**
**DOLORES CASSINELLI**
**J. BARNEY SHERRY**
**VIOLET MERSEREAU**
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**COIT ALBERTSON**
**HELEN D'ALGY**
**RUSSELL GRIFFIN**

**It's One of Burr's Nationally Advertised Big 4**

## "Restless Wives"
## "Youth to Sell"
## "The Average Woman"
## "Lend Me Your Husband"

Have You Played the Burr Specials?

**"Three O'Clock in The Morning"**

**"The New School Teacher"**

**BURR PICTURES, INC.**

133-35-37 West 44th Street, New York City

**Released by the Best Independent Exchanges Everywhere!**


## *TRIED AND PROVED PICTURES*

### 'Stephen Steps Out'

*Comedy-Drama* *Released by Paramount*

BRIEF: The young son of a wealthy American fails in history at school and he is sent to Turkey to learn the subject on the premises. He learns that the instructor who has flunked him in his exam at school is to be dismissed for it and he intervenes and gets them to retain the man, having first obtained for him a decoration from the sultan.

EVER since Douglas Fairbanks became famous and it was known that he had a young son, the movie world had been waiting for him to grow up sufficiently to make his debut in pictures, and finally the time came. In "Stephen Steps Out" it is really Doug. Jr., who does the stepping and up to date he has been acclaimed by critics and movie audiences all over the country, as a born actor with real genius, able to carry on for himself even if he did not have the backing of the fame of a popular dad.

But for the exhibitor the paternal fame should be the basis for exploitation. By that we mean that undeniably on his first picture at least, Douglas, Jr., will be sold on the merits of his parentage. Douglas Fairbanks is one of the most popular actors on the screen today and practically everyone is anxious to see what his son is like, if he has his father's smile, if he shows possibilities of equaling his dad acrobatically, if he is as good looking, if he can really act or whether the producer is depending on his connections alone. This is said with absolute assurance having ascertained the general opinion on the subject from the average person in New York where the film is having its premiere.

In connection with having his name ride big in lobby cards, advertising display, posters and other advertising media, the lobby should be decorated to reflect the spirit of the picture. This can very simply be done by the use of college pennants, seals and fraternity flags. Moreover the ticket seller could be dressed in typical collegiate attire and the ushers could be similarly rigged out. If you employ women instead of men, they could be dressed in what is the last word in co-ed apparel.

Since the story is one reflecting the life of the college and prep school boy, you have a fine field for tie-ups with merchants who deal in this type of clothes. There are some concerns which manufacture these clothes exclusively, and there is probably a merchant in your town who handles them. He will be glad of the opportunity of arranging a display using stills from the picture as a basis for tying up with the name of Douglas Fairbanks, Jr.

The same is true of sporting goods stores and stationers handling college pennants, flags, etc. The sporting goods store can make a direct prep school and college appeal by displays of sport clothes of all kinds and sport paraphernalia. They might even arrange for a showing in the lobby of your theatre. If it is made attractive it is a splendid advertisement for you.

You could stage an interest arousing street bally by dressing a middle aged or old man as the proverbial college professor and have him walk through the streets pulling a reluctant, typical college boy along with him and brandishing one of those old fashioned switches over his head. A crowd of interested onlookers will soon gather to find out what it's all about and the idea will hand people a good laugh and put them in a receptive mood for the picture. Other street ballys of the same type would also go well.


**BRAY WINNERS**

**COL. HEEZA LIAR CARTOON COMEDIES**

**BRAY MAGAZINES**

**BRAY NATURE PICTURES**

**PROVED AND TRIED**


## *Letters That Can't Be Bought*

**NUMBER TEN**

*BLUEBIRD THEATRE*
*Youngstown, Ohio*

*Youngstown, Ohio,*
*March 24, 1924*

*Exhibitors Trade Review,*
*Knickerbocker Building,*
*42nd Street and Broadway,*
*New York City.*

*Gentlemen,*

*I was not aware that my subscription had expired with the last issue, and I am very grateful to you for having brought the matter to my attention for I should certainly regret having missed your publication for even one issue.*

*I consider your publication an absolute necessity for any showman who is on the job and in the business to make money. There is not a single department which I do not consider indispensable and from every one there are dozens of new things to be learned.*

*In addition, the make-up of the paper makes it always interesting and attractive and suggests artistic effects for my advertisements. I want to thank you for the many helps which you have given me and to wish you continued success.*

*Yours truly,*
*ARTHUR W. MORSE.*

At a recent sales at Christy's famous London auction rooms, the collected letters of world-known celebrities brought fabulous prices.

But here is one of a collection which no price can purchase. To us they are invaluable for they are unsolicited expressions of sincere appreciation for work well done.

It is gratifying to know our efforts are being well directed.

## TRIED AND PROVED PICTURES

### 'The Shock'

*Underworld Life* *Released by Universal*

BRIEF: A poor cripple who worships from afar a beautiful young girl, is ultimately the means of saving her life. She is being attacked by gangsters when he enters, but his crippled body is no match for their healthy ones and he is being overpowered when the California earthquake breaks, destroying the gang and leaving these two to find happiness together.

LON CHANEY in one of his favorite roles —the role that film fans all over the country have come to look for from him—that of a cripple. Lon Chaney's name has become an even more powerful box office magnet as a result of his magnificent performance in "The Hunchback of Notre Dame," mentioned on all lists as one of the best ten pictures of last year. Exploit his name to the skies.

"The Shock" has received to date 4,102 bookings. The Saenger Amusement Company, 19 theatres and Famous Players, Toronto, Canada, 8 theatres booked the picture over their circuits.

The following are among the other large bookings that this picture received: Loew's State, Boston, Mass.; Lafayette Square, Buffalo, N. Y.; America, Denver, Colo.; Rivoli, Toledo, O.; Walnut, Louisville, Ky.; Grand, Terre Haute, Ind.; Kinema, Los Angeles, Calif.; Poli's, Bridgeport, Conn.; Capitol, Atlantic City, N. J.; Strand, Washington, D. C.; Alhambra, Pittsburgh, Pa.; Blue Mouse, Tacoma, Wash.; Strand, Springfield, Ill.; and Granada, San Francisco, Calif.

"The Shock" has more exploitation possibilities than most films and by the clever use of a couple of them any exhibitor can clean up big on the show.

A good tie-up is offered with electric supply store windows in town. Place some stills and a banner in the usual display of electrical accessories, the banner to read: "No fear of a shock if you buy our supplies. See 'The Shock,' Blank Theatre, Now." Plant a character portrait of Lon Chaney in the window with the other materials.

Tie-up with your automobile accessory stores for exploitation on shock absorbers. Every store is an agency for a certain brand shock absorber. They will co-operate 100 per cent for prestige against opposition. A stream banner across the window display might read: "Everybody will need shock absorbers to see Lon Chaney in 'The Shock.' Get your's here and prepare for the most thrilling situation in the history of the screen."

Borrow or rent from your electrical supply house several hundred feet of insulated wire. String this along the main side of your theatre, on store front, so as to connect. All wires must lead to your theatre. Have placards made up to be hung on the insulated wire, with the wording—"Follow this wire for 'The Shock' at the other end." This will get some attention, and your title will be sold at no expense at all.

* * *

### 'The Spanish Dancer'

*Spanish Romance* *Released by Paramount*

BRIEF: Maritana, a beautiful Spanish girl, is so full of life and fun she is adored by the poor people among whom she lives and who dote on her dancing in the public squares. Through her daring she and her sweetheart become involved in affairs of the court and he is to pay the supreme penalty. Using her feminine charms and her artful wiles she not only saves him but wins a respected place for herself.

IN addition to the fact that the cast of this picture includes three such prominent and popular stars as Pola Negri, Wallace Beery and Antonio Moreno, the film was fortunately released at a time when anything Spanish is quite the vogue, and naturally it sounded an immediate response. It is a picture with a maximum of entertainment value to which the public is keenly alive and that it struck the right note is manifest by the volume of business to which the picture has already played.

The first consideration in planning the exploitation of the "Spanish Dancer" when you book or rebook it, is to make your lobby attractive and appealing. This can best be done by the employment of the available paper, a pair of shears, some cardboard and a generous portion of paste. Use the colored figures for cutouts and you will be delighted with the unusual results which you can achieve. You can make the Spanish dancer appear to be actually dancing in front of the theatre. People can be made to think they really see Moreno and Pola Negri embracing in front of your theatre, if you place these cutouts in advantageous places.

The large colored posters will also contribute toward the decorative effect if you arrange them tastefully in your lobby. We might also suggest that you get a number of tambourines and dress them up in a great number of vari-colored ribbons. Suspend these from the roof of the lobby or the lobby arch and as the wind blows they will make the characteristic noise which you will find will attract considerable attention.

The possibilities in merchant tie-ups must by no means be overlooked in exploiting this picture. You will find the department store or specialty shop handling Spanish shawls very willing to cooperate on a window display using stills from the picture for atmosphere. The same is true of the local hairdresser who handles Spanish combs, which at the present time are becoming steadily more fashionable.

* * *

### 'Her Temporary Husband'

*Comedy* *Released by First National*

BRIEF: In order to get the heritage of a million dollars the young heiress must marry. She applies at a home for incurables for their most infirm patient and plans to marry him. Unknown to her a young man who loves her and determines to win her, assumes the guise of the old invalid, marries the girl, hides his identity for many days by playing a dual part and finally makes known his person when he has completely won her heart.

A COMEDY demands exploitation schemes in the same vein so that the atmosphere of the picture will be preserved. The complication which arises from the necessity of the young heir to a million to get a husband and get him quick, is the basis for a number of really funny situations which are worked out with amusing detail here.

It might be wise to use the mail campaign for this picture. By that we mean, solicit the patronage by a direct letter, one designed to go to the women folks and another for the men. They can start out with catch lines and then go into detail of one or two of the incidents, perhaps. These should be selected to arouse the interest to the point where the reader will want to come to the theatre. This might best be done by telling the story of the picture and breaking off at the psychological point.

You might inaugurate a teaser campaign to advertise the film, with slogans like this in conspicuous places in your vicinity: "Do you think people should marry for money? What would you do if you had a million? The happiest marriages come from money, not through love. A million for a husband" and other such bits will serve to stimulate the curiosity. These should be let out a week or so before the showing. Then when the picture opens, connect them up.

The lovely clothes worn by the heroine will make good subject for merchant tie-ups.

Educational Pictures
THE SPICE OF THE PROGRAM
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

Another Knockout
"Broadway Broke"
with
MARY CARR
IT'S A SELZNICK TRIED and PROVED
They Always Make Money
Ask the man who has played them
SELZNICK DISTRIBUTING CORPORATION
"The prints are in FINE CONDITION"

When you feel like making money—go out and grab one of these--

CORINNE GRIFFITH PRODUCTIONS, Inc., Presents

*"Lilies of the Field"*

featuring CORINNE GRIFFITH and CONWAY TEARLE

directed by John Francis Dillon

*"Painted People"*

with COLLEEN MOORE and all star cast.

Directed by Clarence Badger

*"Her Temporary Husband"*

with SYDNEY CHAPLIN, OWEN MOORE, SYLVIA BREAMER—

directed by William McDermott

*"Boy of Mine"*

by BOOTH TARKINGTON with BEN ALEXANDER

directed by William Beaudine

Presented by J. K. McDonald

They are making money for others all the time.

FIRST NATIONAL PICTURES

First National Pictures


## TRIED AND PROVED PICTURES

### 'Jealous Husbands'

*Melodrama* *Released by First National*

BRIEF: A young woman, in order to help her sister-in-law, goes to her lover and begs for the letters which she wrote to him. He consents and is on the way to deliver them when he is killed. The letters are found by two gypsies who enter the home of the innocent woman. The husband's wrath is aroused and he gives their child to the gypsies and leaves his wife. Years later through a peculiar series of circumstances the child is returned to his rightful parents, and the wife's innocence is completely established.

HERE'S a picture with a title that the wives can't resist and that peaks the curiosity of the husbands—in other words here's a film that gets them all with its name, and keeps them with its story. So many exhibitors have cleaned up on this picture that it would be folly to let an opportunity for doing the same thing slip through your fingers.

Go after the wives. If their own husbands are jealous they will want to see how other women act under those conditions; if their own aren't they will want to see what it would be like if they were. Either way you can appeal to them, so go after them. Make use of some such confidential schemes as this.

Announce through your ads in the dailies, that you are prepared to answer any intimate questions which are troubling wives at this time. Only the lady who will be in charge of the bureau will know the contents of the problem which will be held in strictest confidence, and the reply will be mailed to the home of the writer. The questions, however, must be asked on the special blank form which has been prepared and can be secured at the box office at the time of the purchase of the admission ticket.

The husbands might easily be enlisted by a confidential mail campaign. The letter could start: "Do you ever get tired of married life? Perhaps it is your fault if you do. It may be that you are a 'jealous husband' and are making yourself miserable with false imaginings. Do you want to know the truth? Come to the.....Theatre next Wednesday night and solve the problem once and for all. The performance will be for men exclusively.

In the same way you might arrange a special matinee for women at which you will have a veiled woman answer some of the questions which were received, without mentioning names.

Ben Alexander who appears in the cast is a juvenile actor and his performance is sure to get the kids. He plays the part of the kidnapped boy who is later the means of saving his father's life and uniting husband and wife. Now, his hero scenes are just the thing kids eat up whole. They are typical of the things which sell the paper covered novel. And they will sell your picture to the youngsters if you are careful to get the posters picturing his scenes, in windows near the schools and other places that the children frequent.

* * *

### 'Scandal'

*Comedy Drama* *Released by Selznick*

BRIEF: Beatrice Vanderdyke, a young society girl, in order to defend her reputation, claims to be secretly married to a young man of the same away on a honeymoon cruise. While on the boat set. The parents are delighted and send the two he falls in love with her, but she does not feel the same way so he decides to keep her on a desert island until she changes her mind. At this point they are called back to prove their marriage and the approaching catastrophe makes her realize she loves the man, they marry and set out on a real honeymoon trip.

FOR several months New Yorkers and visitors to the metropolis enjoyed Cosmo Hamilton's "Scandal" which was playing at the time as a legitimate play on Broadway. With so much advance publicity it is scarcely to be wondered at that when the story was put on the screen the public immediately took it up. That was back in October 1921, and ever since that time, it has been pleasing audiences wherever it goes.

The fact that Constance Talmadge is featured adds considerably to the value of the story and the wise exhibitor will make her name prominent in all his advertising and arrange for every possible tie-up.

Since the story is by a recognized writer of popular American fiction, and originally appeared in book form, there should be no hesitancy about lining up the local book store or neighborhood shop handling books as a side line, and hooking up on as elaborate a display as possible. You might find it profitable to offer him cut rate coupons to accompany the sale of each copy, or some similar stunt which will boost your sales and his.

You might inaugurate a teaser campaign by some such device as this. Every normal person is interested in scandal, and perhaps nowhere is it more freely indulged in than in the small towns or in small communities of large cities. Therefore, the exhibitors should play up to this weakness. Get up signs reading: "'Scandal.' Have you heard it? Be sure to go to the————Theatre on (dates) and find out all about it." Place these all over the community and you will be delighted with the interest that will be created.

A very good method of popularizing a word or a phrase is to inaugurate it among the children. They will probably adopt it and use it everywhere and under all circumstances. Take advantage of this fact and deliberately go about getting them to take up the word scandal. You can give them the idea of saying it in a half whisper and putting a finger over their lips as they say it. Make it plain that it should be used anytime anyone asks them a question. They will be delighted, and the older folks will soon find themselves doing the same thing.

Concentrate a great deal of attention on your lobby, because it can be made the center of attraction if you plan it carefully. The yacht scenes in the picture are very effective and if you get posters and still spicturing these scenes and use them for cut-out purposes you will achieve a very pleasing effect.


*Five Years More*

International has just signed a contract to continue, for five years, distributing through the Universal exchanges.

Executives of both organizations are concentrating on improvement. This means, in short—

1—MORE PRINTS.
2—MORE CAMERAMEN
3—MORE FOOTAGE.
4—MORE SCOOPS, BEATS AND EXCLUSIVES.

IN FACT—

A Bigger, Better, Finer—

*International News*

Than Ever.

Are You On?

# SHOWMANSHIP

## Merchandising Raisins and Motion Pictures

*Consider the Raisin Vendor, Then Go Thou and Do Likewise—Only More So. He Sells Only One Line. You Have a Hundred.*

SELLING entertainment via the motion picture has always been considered a field entirely apart from that of merchandising commercial commodities. And because of this accepted belief a world of splendid opportunities for selling theatre seats has remained hidden behind the limiting door of tradition.

But the door has been pried open a wee bit. We are catching glimpses of the tremendous possibilities of showman-salesmanship which lie beyond. We are realizing that the creation of the buying urge among theatre patrons is not so radically different from the sales methods employed in marketing any other commodity.

Compare the merchandising appeals of your theatre's attractions with those of other products. It is rather a startling thought, for instance, that raisins and motion pictures can be sold over practically the same counter—that essentially similar problems are involved.

Raisins were once sold entirely in bulk—by the pound. Those were the good old days when "Maw" (as David W. Griffith says) was wont to send us to the grocer with six cents for a pound of these cake-stuffers. When we deposited the bag in the kitchen, she lifted the suspiciously light package, and went on record to the effect that the shortweight merchant had seen the last penny of her trade. We sneaked out to the baseball lot with a guilty conscience and a satisfied stomach. Meanwhile mother, like as not, discovered a few dried peas, coffee beans and other foreign delegates mixed in with what remained of the raisins.

THEN came the Era of the Sanitary Package. A super-salesman in one master stroke made millions for himself and a thousand imitators. Now one buys a particular brand in a neat package, because both brand and package are persistently advertised nationally. Friend husband doesn't discover any difference between these heavily advertised rasins and those in a dozen other branded packages. But the feminine half of the family always buys the "Sunwheeze" brand. She just knows they are awfully superior. Don't all the ads tell her so? And these are the same raisins that used to be ignominiously buried, unlabeled and unsung, in a bin alongside the army beans. One day some genius will strike upon a scheme to individualize army beans, and he will reap a Rockefeller's reward.

But did the raisin distributor stop here? No siree. He followed up his "feature" with a "short subject"—a short of Raisin Junior. Now a bare handful of these highly touted iron capsules in "two-reeler" packages sell for a nickel. That's percentage.

Merchandising—scientific, persistent. That's all. Most remarkable when you think that he has been able to uncover only one real selling appeal—the iron property in raisins. There is more iron in some water. But he sings the song of the iron-raisin so well that it is the only theme he needs.

In contrast to this, what merchandising appeal do motion pictures offer? Where the food purveyor caters merely to bodily nourishment, your offerings are immeasurably higher and finer in every way. You are selling food for the heart. You are nourishing the mind, and satisfying the cravings of the soul. Look over your line: Romance — Adventure — Art — Beauty — Mystery —Pathos—Comedy—Tragedy—Thrills. Add to the list until your hand grows pen-weary. Your line is limitless as the capacity of the heart—the mind—the soul.

Some line! What are you doing with it? Perhaps you're thinking that the comparison is unfair; that the raisin man is selling a staple article, something everyone uses, like bread; that all he has to do is talk up the nourishing value of his product; that motion pictures are an amusement—a luxury, and every picture different. How can one concentrate on a single selling talk as does the raisin man?

ALL right. Sit closer and let's analyze your argument. The physical body must be clothed and fed; hence such staple articles as underwear and raisins. But, as Mr. Griffith says: "Do we live for our bodies alone?" What of the mind, the heart, the soul? Are not their needs as vitally compelling as those of the physical being? How many of us would find any incentive to go on living just to feed and clothe the body?

Humanity lives to find Happiness. A necessity—a staple article. And Happiness expresses itself through emotions, dreams and ambitions. And motion pictures interpret and express these for folks better than they can for themselves. Hence your theatre is a necessity—not a luxury. Also you may concentrate on one selling argument: you are selling Happiness, nothing else but—— You are selling that for which there is an unequalled universal demand. You have more of it to sell, in greater variety, than any other agent.

Merchandise your commodity on the same scientific principle that the raisin man uses—specialization.

How can you specialize? Well, let's say next week you are showing a feature whose main theme is Romance. Play up Romance from every possible angle. It has appeal for young and old, rich and poor. Everyone over seventeen has experienced some romance in life. Instantly you have touched a responsive chord in featuring Romance. Their Romance meant Happiness to them—while it lasted. They will come to you in search of Happiness—to live again their Romance. If—your showmanship is sufficient to lure them to your theatre by recalling cherished, never-to-be-forgotten memories. That's selling specialization—the trick of the raisin man.

CONSIDER what the United Cigar Stores Company is doing with its chain of Happiness Candy Stores. Hundreds of these shops are selling candy on the single idea of "Happiness." Specialization. Just so, you can take every one of your screen showings and specialize on the outstanding theme whatever it may be.

To be bromidic, specialization is the secret of success in any line of endeavor. Consider Rockefeller, Ford, Morgan, Schwab, Vauclain or any of a host of others whose income tax figures look like a compilation of the total attendance at "The Covered Wagon." What are their stories? Specialization is featured large in the life of each. Rockefeller specialized in oil—only oil. You know what Ford has done for (and to) humanity with his one idea. Generations of Morgans have been bankers—nothing else. Steel is, and always was, the single thought of Schwab, and Vauclain is perpetually "steamed up" over locomotives.

So sell Happiness. It has a far greater appeal than oil, "flivers," or locomotives. And from week to week, as your program changes and you offer a new brand, tag the attractive individual package containing your necessary, staple merchandise with whichever label may be appropriate, whether it be "Love" or "Laughter." You will be selling what the world wants, and your theatre will be an institution, revered and beloved, equal in importance to the schoolhouse, the library and the church.

Good theory is always practicable. Are you willing to be shown? Give it a trial. Let us help you. We'll promise you some publicity ideas that will be "different," so shoot a line to Showmanship.

### Lobbyology

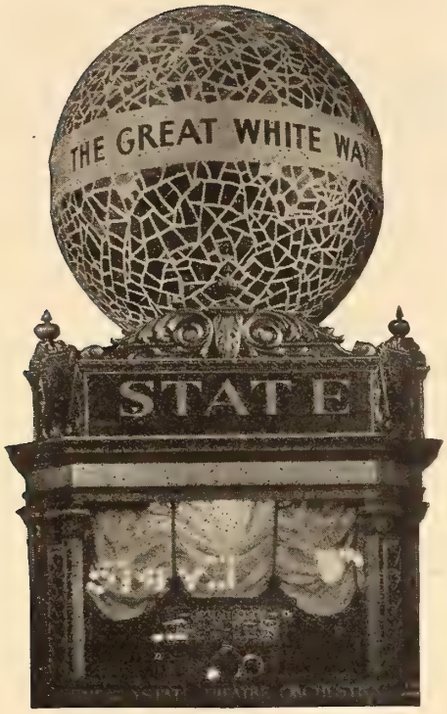
#### Staples—Not Luxuries

YOU are merchandising something that meets the innumerable needs of the mind, the heart and the soul. Surely your product is a necessity—a staple, not a luxury.

Your theatre is just as necessary as a department store, and you offer as great an assortment of wares with equal consistency. But stop selling your merchandise in bulk. It's old fashioned. The raisin man got wise years ago.

Serve up your attractive line in even more attractive individual packages. It paid the dried grape distributor and it will pay you.

Assume the dignity of your calling, a merchant in an essential industry, a benefactor of humanity.




IMMENSE REVOLVING GLASS BALL
The world's largest, says Milton Crandall, who designed it to advertise the Goldwyn-Cosmopolitan film at Rowland & Clark's State Theatre, Pittsburgh.

## MAILMEN HELP EXPLOIT TRUART PICTURE

Buddie Stuart, F. B. O.'s "go-getting" exploitation man in Boston successfully completed a campaign on "The Mailman" for Fays theatre, Providence, R. I., which incorporated several new and unusual features that can be used elsewhere at small cost and with good resuits.

Stuart had a trailer made showing the inside workings of the local post-office. This trailer, in conjunction with the regular trailer, was used a week in advance of the opening. A letter carrier in uniform made speeches twice daily in advance of the showing, saying a few words about the hardships a mail carrier must undergo in the faithful discharge of his duties and the small pay he receives in return. The speech ended by extolling the merits of "The Mailman" and telling how true to life Emory Johnson has made the production.

The postmaster consented to let the carriers distribute envelopes addressed: "A Message from the Mailman" with a two-faced card on the inside, one side carrying an ad on "The Mailman" and the other calling upon the reader to write his congressman in behalf of the mailmen.

On Sunday a special showing was given for the mailmen and their families. The carriers paraded to the theatre led by their band.

* * *

## RADIOED 'TIGER ROSE' SONG HELPS PICTURE

The F. B. Haviland Co., publishers of the waltz song, "Tiger Rose" have made arrangements for the song to be released to the National Association of Broadcasters, thus affording an excellent tie-up for the Warner Brothers' Classic of the Screen, "Tiger Rose," starring Lenore Ulric, and adapted from the Belasco stage success.

This will help exploit the picture, as can be seen from the fact that every time the song is sung over the radio, notice to that effect is carried in no less than five hundred newspapers. Local exhibitors, during the showing of "Tiger Rose," or several days in advance, can arrange with local broadcasters to give the song. Not only will the song tie up well with the advertisements and poster campaign, but in itself will be a free advertisement. No restrictions are placed on the broadcasting.

* * *

## STRAND THEATRE CELEBRATES ITS TENTH BIRTHDAY

Everyone in New York learned that it was Strand Anniversary Week when five thousand balloons, some of which carried passes attached, were released from the theatre roof on Saturday afternoon when Broadway was crowded. The balloons were wafted all over New York's five boroughs—and patrons flocked to the Strand from each borough.

Those of the balloons that did not bear passes, had announcements that patrons might call at the theatre and receive booklets autographed by picture stars in commemoration of the occasion. Twelve prominent screen artists were in the lobby to autograph and distribute these. Of course it had been arranged for Pathe to shoot each stunt for use in the newsreel.

On Thursday each woman attending the matinee received an autographed photograph of Richard Barthelmess, with the result that the house drew ninety per cent on an off day.

* * *

## 'DAILY EXPRESS' A THRILLER?

Harry Reichenbach, Famous Players gilt-edged publicity asset, has been looking over Europe but says its exploitation ideas are not so good. He tells of a picture playhouse that bragged its electric sign was cost free due to a tie-up with the Daily Express newspaper. The big illumination tells the world "The Daily Express Today and Every Day" and little dim lights mention the theatre's current attraction.

The manager wondered why business was shot to pieces, and Harry told him: "Don't you see, old top, they think you've been playing that Daily Express film at every show for the last year." Fancy that!

Another publicity stunt that proved costly was a lobby display in connection with "Down to the Sea in Ships." This was a cut-out of a whale that spouted real water—wet. The practical minded cockneys paraded before the doors until they got good and wet, and at the end of the week the theatre management was defending about fifty damage suits for spoiled clothing. That section of London will be well dressed for Easter.

* * *

## THEATRE SCHOLARSHIP FOR BRIGHT PUPILS

Securing active and permanent co-operation between the motion picture theatre and the local school authorities is a difficult and most unusual thing to accomplish, yet that is what has been done by the Rialto Theatre, Hillyard, Wash., with the assistance of H. C. Eagles, Paramount exploiteer in the Pacific Coast territory.

In his campaign of assistance Eagles worked on the theory that the school children of today are the supporting audiences of tomorrow. So he sought and received the sanction of the school board to a standing offer from the Rialto management to reward scholarship with theatre passes. According to the plan approved, the division of awards given to each senior and junior in the High School reaching the highest average in deportment, attendance and citizenship a season pass to the Rialto. A season pass is also given to each senior and junior achieving the highest scholastic honors during the year.

In the grades, a single performance pass is offered to the pupil in each room who has the highest general standing at the issuance of each monthly report card. Then, the room, all grades competing, getting the highest rating each month in attendance, deportment and citizenship will accompany its teacher in a body to a chosen night performance at the Rialto.

The plan has already resulted in the complete eradication of any feeling of hostility toward motion pictures on the part of the school authorities and is proving of tremendous advertising value to the Rialto through the keen rivalry of the pupils.

SOME CHICKEN!
Alexander, the rooster in Universal's "The Law Forbids," ballyhooed star Baby Peggy through New York streets for Proctor's East 125th Street Theatre.

ARTISTICALLY COSTUMED LOBBY
The way Manager H. B. Clarke announced the First National picture at Greenville, S. C., shows the value of pennants as decorative advertising.

# EXPLOITATION IDEAS

### Why Not a Doll Show?

Why not tie-up with a hospital or some charity and hold a "doll show" or "lobby bazaar," for which dolls would be dressed and contributed by persons interested in the particular charity. The dolls could be shown in your theatre, and prizes and passes offered for the best. They would then be sold or auctioned from your stage for the benefit of the charity.

Wait until you show some picture featuring a doll either in the story as "Cytherea," or in the title, as "The French Doll," then you will have a very logical tie-up with your current attraction.

* * *

### British Brain Blighters

From England comes word of a neat white cardboard box, edged in silver, such as usually contain fragments of wedding cake distributed by newly-weds. When these particular boxes were opened they contained a handful of imitation snow, and a little card saying: "Yes, he married her." Then followed the information that he had to face an awful storm to win her, and advice to see the great blizzard scenes in "Judgment of the Storm."

The idea is scarcely new, but well done it is effective, and may be tied-up with any picture dealing with marriages, or storms, or both.

Another London theatre issued cards on the "Broken Wing" asking: "When is an ace a king?" and answering: "When an aviation ace is a king of hearts."

* * *

### Got Any Venuses?

Here is a prologue idea which requires pretty girls with good figures. Given these accessories it is guaranteed to arouse interest. When the Garden Theatre, Paterson, N. J., played the "Galloping Fish," four tents were erected behind a scrim to give a silhouette effect. Each was just large enough to permit a standing woman to turn comfortably.

The scene showed in silhouette each of the girls disrobing to the bathing suit stage. They then clambered up a ladder to a diving platform and jumped off. Use white tents, or paint the outlines of tents on a white sheet. Have the curtain as far front as possible so that the impression may be intensified. Any kind of flood lights will serve.

The picture opens with a stage diving scene, so the prologue is quite in order and the transition to the screen seems a continuation.

* * *

### Bandits' Nemesis Boosts Picture

State's Attorney Robert E. Crowe, of Chicago, was pressed into service by Ascher Brothers' Theatrical Circuit in publicizing the crook picture "Through the Dark." A pocket size herald was issued containing advise from "The Man Who Has Crime on the Go." to see the picture and get hints on the value of making Chicago a safer place to live. Then followed a list of good practical "Don'ts" for those who would protect themselves and their homes from burglars.

* * *

### $5,000 Reward

Rewards and crimes will aways attract attention. The stunt put over by the Regent Theatre for the Grand Rapids, Mich., showing of "Red Lights" is antiquated—but it got there just the same.

A herald was widely distributed offering $5,000 for information regarding the missing Ruth Carson, daughter of millionaire railroad magnate. There was a picture of Marie Prevost who plays the part, and a description of her along the lines followed by police bulletins on such matters. It was said that she was last seen in Hollywood during the filming of "Red Lights." The herald was signed by T. H. Ealand, Crime Deflector, Regent Theatre. The picture played to big business.

* * *

### Free Shows Pay

Cliff Denhem came through again when he tied up the Royal Theatre, Victoria, B. C., with the interurban railway. The railroad inaugurated a system of passes from Victoria to a nearby resort, and Manager Denham took immediate advantage of the fact by announcing that holders of the passes would be admitted to his theatre without charge on Thursday afternoons during an entire month.

The stunt got into the papers, and also received great publicity through the traction company and the real estate people. The railroad issued an announcement proclaiming "free transportation and free entertainment." Denham caught the publicity wave in its flood and rode the crest to the benefit of his theatre. Patrons returned and paid next time.

### Remember the Mothers

Mothers' Day is May 11. See that you do something for the mothers of your town on that date. Circularize the schools so that every kid will carry to his mother your invitation to attend your show free. Or extend the invitation in your own mother's name to the mothers of the city. Get the kids to bring their mothers to your theatre. Issue a special invitation to every "gold star" mother.

The white carnation has been adopted as the flower emblematic of this day of tribute. See that every mother who attends your theatre gets one. Ascertain the name of the mother who suffered severest loss because of the war, and give her a pass good for a year.

Here is a chance to do a kindness, to pay your respects to motherhood, to make friends of the mothers and the kids, to get good publicity for yourself and your theatre, and to get advertising in the news pages of the papers.

* * *

### Leading Citizens in Tie-Up

In Wichita, Kansas, a slightly different angle was given to newspaper tie-ups on "When a Man's a Man." In addition to the essay contest stunt, one of the local papers carried a series of brief biographical sketches of leading citizens featuring the factors that caused them to be hailed as the biggest men in Wichita.

A special Saturday morning matinee was given for the boy scouts, and a tie-up with the Stock and Cattle Show made possible an elaborate parade of American Legionaries, steer bull-doggers, cowboys, and a float announcing the picture.

* * *

### Adults Escorted by Kids

The Liberty Theatre, Portland, Ore., is sponsor for several new angles of exploitation on First National's "Circus Days." First and foremost among the novelties was the fact that the paying male adult, who has been accustomed to regarding himself as the box office mainstay was absolutely refused admission at any price unless he insured himself by bringing along a youngster to escort him.

* * *

### Now You Tell One

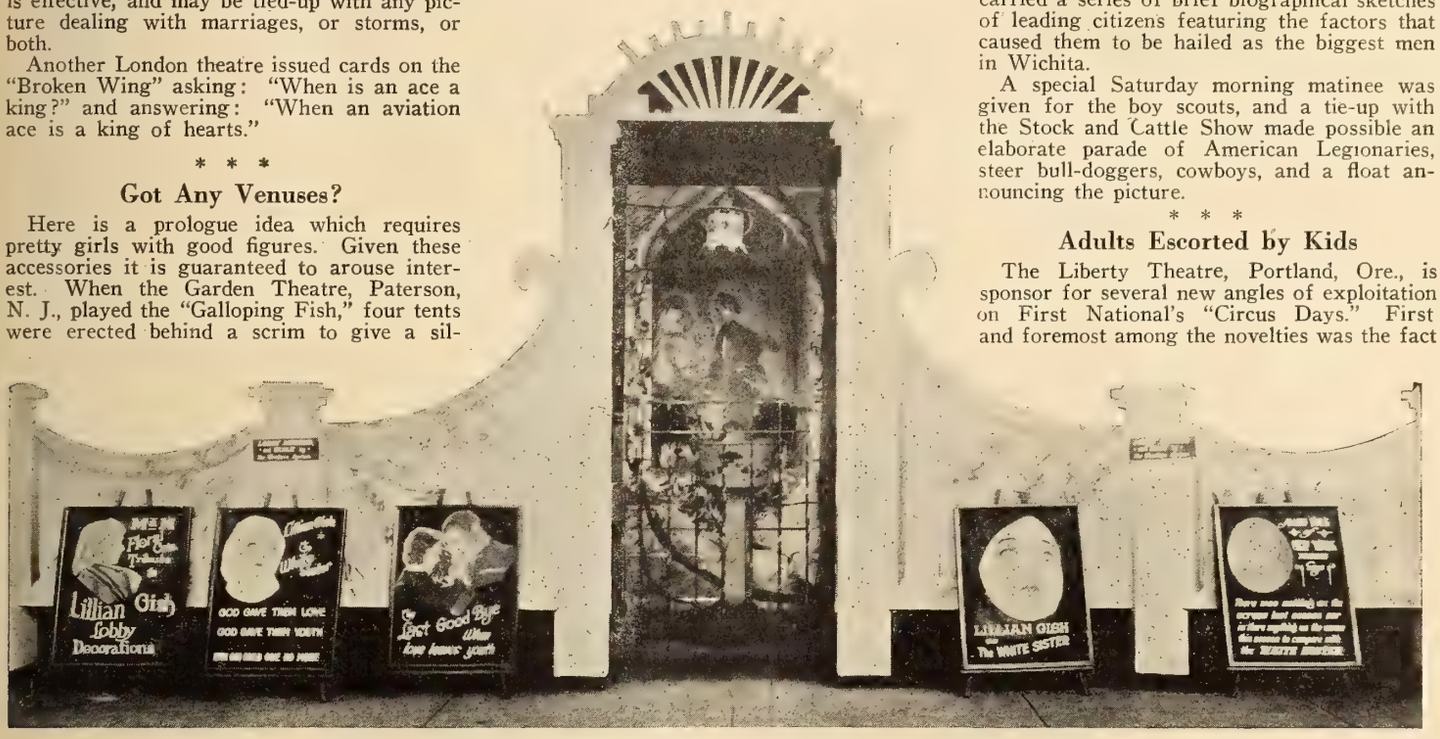
The exhibitor stopped the steady patron on the street, and said accusingly: "You left the theatre in the middle of the show last night." "I know," replied the S. P., "but I can't help it. I walk in my sleep."

* * *

### Attracting Exhibitors

If even the exhibitors fall for window displays, imagine how the National Tie-Up idea is going to line 'em up at your box office.

Hodkinson Corporation, has closed a deal for the exclusive use of the store windows facing buildings where most of the film companies are located. Practically every exhibitor who visits New York passes the windows.




BEAUTIFUL LOBBY BOOSTS BOX OFFICE RECEIPTS

Word of mouth advertising occasioned by Strand Theatre lobby at Wichita Falls, Texas, helped Manager Wiley Day to do wonderful business on Metro's "The White Sister." Behind the wrought iron gate two gravel paths slashed a grass filled door in which was centered a real fountain. Fresh flowers helped.

**LIVE PRESS BOOK SLOGAN**

**The Goldwyn-Cosmopolitan press-book tells how to acquire a publicity punch that will kick receipts as high as this little playmate lifts her slipper.**

MILTON CRANDALL, publicity expert of the Rowland and Clark chain of first run houses in Pennsylvania, has had published an attractive brochure on "Plastigrams," which he has titled "The Third Dimension Movie."

The booklet has been widely circulated among patrons, and has aroused unusual interest. There are several illustrations and a lucid explanation of just how the striking stereoscopic effect is secured.

Educational Pictures' third dimension pictures are coming in for quite some comment, and recently had a page devoted to them in the St. Paul Daily News' Sunday edition.

THERE are always six words that mean more than any other fifteen. Try always to find the six when preparing your advertising copy. Eternity is so vast as to be inconceivable. Yet Hendrick Van Loon has conveyed the thought in fifty-eight words. Read them.

"High up in the North, in the land called Svithjed, there stands a rock. It is a hundred miles high and a hundred miles wide. Once every thousand years a little bird comes to this rock to sharpen its beak. When that rock shall have been worn away, then a single day of eternity will have gone by."

THE program issued by the Mission Theatre for the Los Angeles premiere of Metro's "Thy Name Is Woman," was indeed worthy of the gala event which it heralded.

The artistic booklet contains exquisite pictures of all concerned in the making of the picture, and each photograph bears a fac-simile signature of its subject. Will Rogers, the gum-chewing laugh-maker, is billed as Master of Ceremonies, and a Biltmore supper-dance in honor of Director Fred Niblo is announced, with Lew Cody as Toastmaster.

The Mission is under the direction of the Pacific-Southwest Theatres, Inc., of which A. H. Emenhiser is president.

# *ADVERTISING AIDS*

A HELPFUL exhibitors' aid has been prepared by Goldwyn-Cosmopolitan for the showing of the first Victor Seastrom production in America, "Name the Man!" It is a broadside, about 4x5 feet, in which are reproduced the newspaper advertisements from several of the big cities which first showed this Seastrom special. Some of the advertisements are exact copies of the press books ads. Others have been adapted by exhibitors from cuts in the press book.

The broadside has been sent to a list of the leading first run exhibitors, supplied in bulk to the branch exchanges and a copy attached to the exploitation yellow supplement. In many cases, the exhibitors have used the cuts and the title arrangement of the press book ads, but have made up their own copy descriptive of the picture. The Capitol Theatre in New York, the Broadway-Strand in Detroit and the Allen Theatre in Cleveland, used in the ads their personal endorsement of the picture.

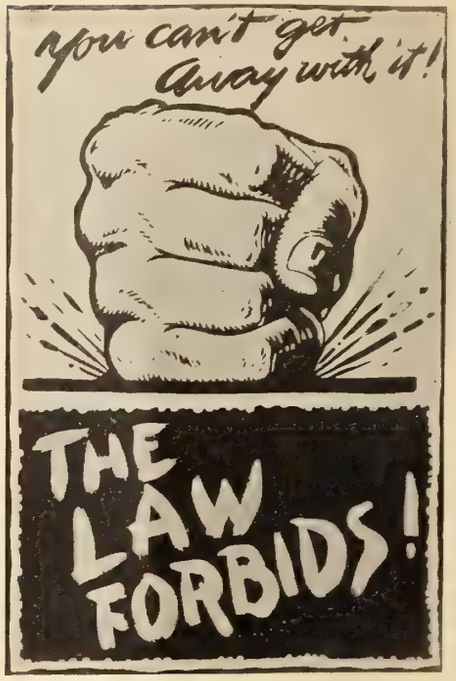
DURING the showing of First National's "Flaming Youth," "The Lariat," the patron house organ published by Rowland and Clark Theatres, Pittsburgh, used a news article calling attention to the liberal automobile parking space in East Liberty, indicating that they expected a huge attendance.

It marked a distinct bid for automobile trade and probably was responsible for drawing motor parties to that particular house. In general it had the salutory effect of counteracting the bothersome question of "What Shall I do With My Car" on the part of people who came downtown in a machine, wanted to attend a picture house and still were doubtful as to how it could be done under the circumstances.

DIRECTOR WHITNEY HUBNER, of the Rialto Theatre, Atlanta, Ga., during the past week broadcasted over the WSB Atlanta station "A Tone Story of the Evolution of Dixie," a combination oral and musical descriptive history of the South from its earliest days of settlement. This is the first time such an event has been attempted by radio and all Southern newspapers commented favorably upon it. Good publicity for the Rialto, as was shown by the increased patronage.

**MEET SOME OLD FRIENDS**

**And at least one new one, Fred Allen, F. B. O., London, surrounded by a few cut-outs showing why England knows about Warner Brothers' Classics of the Screen.**




**PUBLICITY WITH A PUNCH**

**A smashing ad for the Universal picture. One that will punch 'em right between the eyes and make 'em like it. Its message gets over with a bang.**

FRANK L. BROWNE reverted to the teaser style of campaigning in connection with his showing of First National's "Twenty-One." Five thousand teaser cards, diamond shaped, and ten men to do the tacking supplied the ammunition for the campaign. The cards read: "Look for 21 Opposite P. E. Station."

Staring from every telegraph pole and frame building they aroused endless curiosity. The campaign was supplemented by handbills that carried the same wording but gave the directions more explicitly, mentioning the Liberty Theatre by name.

A STORY about a veil and an old coat containing some keys left on the dock by a girl supposed to have drowned herself because of a lost love, broke on the front page of the Detroit Times, startled the town, and was followed up next day with a four column ad in all the newspapers of Detroit announcing "The Marriage Circle" at the Broadway Strand Theatre.

The manager put the stunt over with great success. The keys in the pocket were for a room in the Hotel Wolverine. The police searched the room and told how the poor girl, who was a professional dancer named Mizzie Stock, tried liquor and then drugs to forget. The note closed with the fact that the girl decided to end it all in the river. Mizzie Stock is portrayed by Marie Prevost in the picture.

Another feature was an attractive herald which flooded the city. On one side was the price list of "Old Crow," "Three Star Hennesey," 'Johnny Walker," and a number of the other dear departeds. A line asked, "Don't you wish you had stocked up?" The other side, in big black type, read: "You'll regret it even more if you fail to see "The Marriage Circle." Whether or not they had "stocked up" the Detroit public decided not to take a chance on missing the picture.

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE SECTION

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

Constructive Incentives for EXHIBITORS and Local Merchants

# THROUGH MANY WINDOWS

## Wherein There Is Revealed a New Department, a New Exhibitor Service, a New Era in Showmanship

WE are a nation of advertisers—national advertisers. Through magazines, newspapers, billboards, by mail, telegraph, telephone and radio, our manufacturers broadcast the message of their products to every town that has a Main Street.

And on that main street, even on the side streets, these messages find and reach their ultimate target, the buying public, through many windows—the windows of the local dealers. These constitute the final link connecting manufacturer with consumer.

### They Buy Through the Eye

The American public daily gazes into over three quarters of a million windows, whose alluring displays guide the purchase of every conceivable human requirement.

But when it comes to merchandising amusement, a sorry insignificant *one quarter of one per cent.* of these windows are giving publicity to what you have to sell—motion picture entertainment.

Startling thought? It was to us. THE EXHIBITORS TRADE REVIEW has evolved a plan placing at your disposal all the benefits to be derived from the scientific exploitation of nationally advertised products. These are constantly reaching out with irresistible appeal through many windows in your city to a public that represents your potential patronage.

### You Can Talk with Crowds

We have secured for you the close co-operation of America's leading national manufacturers. That you have our unqualified support is always understood. So it but remains for you to profit by the plan.

At a preview of many important films, close analysis will be made to determine the most logical features for effective tie-ups with nationally advertised products. Through careful selection a limited number of these manufacturers will be chosen from various fields which give the showman the greatest exploitation opportunities.

Those receiving preferment will be listed in the current issue of your trade paper, THE EXHIBITORS TRADE REVIEW, together with complete information regarding the tie-up arranged for you with their particular products.

### Clip the Coupon

Following is a coupon for your convenience in advising the National Tie-Up Section when the attraction will be booked at your theatre. Upon receipt of the coupon you will be furnished with immediate detailed information, pertinent suggestions, and every possible assistance. The local dealers stocking the products in the tie-up will at once get in touch with you, and complete display material will be forwarded. It merely remains for you to act on the tie-up plans which have been perfected for you.

### Additions to Your Lobby

Thus through the proven medium of display you present your attraction to your city through many windows. Heretofore you may have known the occasional tie-up, more or less haphazard—a hit-or-miss affair of doubtful value. No expertly planned display; no careful balancing of effects; no scientific buying urge to lure the public to your theatre. But now countless eyes will see these window signposts pointing the way to your box-office.

### Million Dollar Advertising—Free

Under this policy of standardized National Tie-Ups the possibilities are limitless. Your bookings in the course of the year will bring you into close affiliation with the entire field of manufacturing industries. These organizations will place at your service the high-priced machinery of their advertising departments.

You will derive the revenue benefits that a tie-up with their nationally known products is bound to create. This close association with national advertisers will enhance the prestige of the motion picture business, which even now is the seventh most important industry in the world.

### Exploitation Expense Eliminated

Very material assistance is offered in solving the problem of the ballyhoo by the simple process of elimination in great degree. With National Tie-Up publicity furnished ready to hand, it is only the occasional picture that calls for a ballyhoo.

This is as it should be. The circus days of the industry have passed. The circus, like Christmas, comes but once a year and by its infrequency gains effectiveness. So be it with the ballyhoo. Every day can't be July Fourth. Even the best fireworks soon sputter out, and there is a very definite limit to the variety of stunt publicity which the exhibitor may appropriate or devise.

### Reap Rich Rewards With National Tie-Ups

THE National Tie-Up guarantees publicity for your attractions through the proven medium of window displays. It is a systematic plan for producing profits.

Each tie-up is with a national advertiser of a nationally known product. Thus you reap without expense a generous share of the reward accruing from million dollar exploitation.

Every window you automatically secure in booking a tie-up picture is a branch lobby of your theatre. These extension lobbies will turn window shoppers into ticket buyers, and change your box office into a private gold mine.

## NATIONAL Tie-Up SECTION

**Window Shoppers Become Patrons**

The time, money and energy expended in working up exploitation ideas may now be devoted to other constructive angles of your business. National Tie-Ups standardize your publicity. The system is an insurance policy taking the form of a publicity plan for producing profits.

Its effectiveness is increased because it is not *directly* connected with your theatre. Your publicity is created in the dealers' windows and directed to your box-office. Window shopping is a national diversion. The strong chain of habit causes every passerby, consciously or unconsciously, to view your wares. Your message registers.

**Direct Results from Indirect Ads.**

A large proportion of these people may pay only casual attention to your lobby display. They may not read your newspaper ad. They are not all on your mailing list. But the whole army of passersby will be reached *directly* through *indirect* advertising. The National Tie-Up does for you what may be done in no other way. Through many windows you will reach the people you would otherwise miss.

National advertisers expending annually many thousands of dollars have learned from experience that window displays are sure-fire box-office attractions for them. Yours is the profit from their experimentation. You can't go wrong in following the lead of such publicity experts. Automatically you are the recipient of all the cumulative publicity accruing to a nationally advertised, nationally known product.

**Dependable Box-Office Publicity**

THE EXHIBITORS TRADE REVIEW ushers in a new era in showmanship. We offer consistent, steady, dependable publicity to your box-office. Through many windows—the best business windows in your city—you can now make a successful bid for new patronage, and continue to hold the old.

# *Pick Your Partners*

## For "Beau Brummel" National Tie-Ups

### Mark Coupon With Desired Tie-Ups Mail to Exhibitors Trade Review

CHECK ALL TIE-UPS YOU WANT

**SELECTIVE BALLOT**
For Exhibitors Desiring
Beau Brummel National Tie-Ups

**THE GLOVE INDUSTRIES**
The Glove Industries Advertising Committee representing seventy-five percent of the industry selling gloves to one hundred thousand American shops is ready to be your partner in this National Tie-Up.

**'FASHIONKNIT' NECKWEAR**
Sartorial elegancies craftknit by the house that perfected the cravat Beau Brummel created. The Beau won royal prestige inventing neck adornment, and "Fashionknit" Ties have improved on his idea.

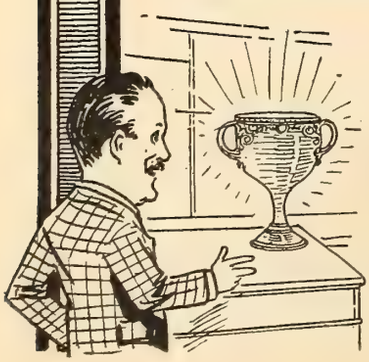
**"PERSONALITY" CLOTHES**
The habiliments of fashion tailored on the Avenue of Elegance, Fifth Avenue, New York. "Beau Brummel" rode to fame on a clothes horse. Shirek & Hirsch have made their "Personalty" celebrated.

**STA-SHAPE HATS**
America's style hats for twentieth century Beau Brummels. Advertised nationally for years in the Saturday Evening Post and everywhere. Made for over half a century by Frederick Berg & Company.

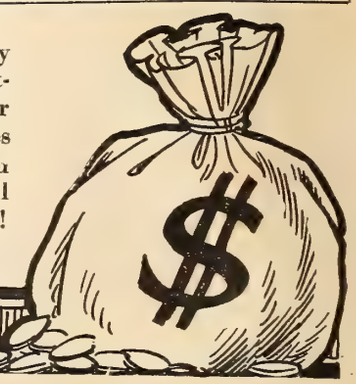
**VIVAUDOU MAVIS TALC**
Celebrated everywhere that men and women are interested in personal delicacy and daintiness. Its wonderful charm would have won the personal endorsement of the Beau himself—"The Final Touch."

**SAMPSON'S DRESS**
The essence of good taste for evening wear. The final word in the perfection of accessories so essential to the stately attire of formal functions, or the simpler elegance of the dinner apparel.

**MINERALAVA CLAY**
The complexion aid that made Rudolph Valentino famous. A nationally advertised wrinkle eradicator and skin beautifier in universal favor. Always associated with the most famous picture stars.



HERE'S your chance to pound the plank of publicity with a golden gavel—to drink deep from the glittering cup of successful showmanship—to tie-up your box-office with sacks of shekels! Here are the entries in the Big Opening Event of the Season—The Beau Brummel Sweepstakes! Play one or everyone! All box office winners! Clip the coupon and count the coin!



Check this one off as the Biggest Exploitation Campaign ever attempted

History's Biggest Tie-up for the year's Biggest Picture

# WARNER BROS.

*present*

*the most complete, far reaching national campaign of co-operative advertising ever devised for a motion picture.*

*Manufacturers of nationally known product upon which millions of dollars have been spent in advertising, have pledged their full co-operation in making successful your showing of—*

# JOHN BARRYMORE

## *in "Beau Brummel"*

By arrangement with Mrs. Richard Mansfield — Based on the play by Clyde Fitch.

**Directed by Harry Beaumont.**

*with*

*Mary Astor, Carmel Myers,*
*Irene Rich, Willard Louis,*
*Alec Francis, Richard Tucker*

**Read Carefully the following pages of this NATIONAL TIE-UP SECTION for the details on how you may secure GRATIS valuable window displays for your showing of this wonder picture**

# EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Hal Roach *presents*

# The King of Wild Horses

## A Feature

*Absolutely different from any picture you ever ran*

A Real Novelty, Full of Thrills, Replete with Surprises

*Story by*
Hal Roach

**Pathépicture**
TRADE MARK

*Directed by*
Fred Jackman

*Motion Picture News*

**The King of Wild Horses**
**(Hal Roach Production-Pathe—Five Reels)**

(Reviewed by William Campbell)

A REAL novelty has reached the screen. Exhibitors in search of the "different" and "unusual" can feel perfectly safe in booking this feature which is screen entertainment—plus. The entrance of Hal E. Roach into the ranks of feature producers can be hailed with delight—if this is a sample of what to expect from him in the future. The feature has a horse as its star and you've got to admit that this is a novelty to begin with. And such a horse! Lovers of horseflesh will revel in looking at the work of this animal. In the first reel there is one of the most thrilling fights imaginable, a battle with The Black, as the animal here is known, and The White, another wild horse that seeks to lead away the former's "harem" of mares. Realism is added to this struggle in that it is enacted many feet from the camera and far from director or trainer.

Then comes a thrilling series of scenes in which Leon Barry, who has the leading male part as a cow-puncher lover, is shown furiously riding through some wild western ravine and mountain country in an attempt to capture The Black. Just as the wild animal is seemingly caught in a ravine of his being on the edge of a deep canyon, the horse stages another supreme thrill by leaping over the divide and evading his pursuer.

Follows then another fine bit of screen craft as the animal plunges into a forest fire—something that really strikes home to the heart of a horse. The cowboy, at the risk of his own life, is seen leading the horse out of the flames to safety and later, after paying his debt by jumping into a raging river from a high bluff and riding to shore with the cowboy who has been wounded, The Black decides to shoot his wild life and seek his rescuer. He assists in bringing a cattle-stealing foreman to justice.

THEME. A western drama in which a wild horse has the principal role. Idea one of service and sacrifice between horse and man.

PRODUCTION HIGHLIGHTS. The scenes in which the horse leaps the divide over a deep canyon. The rescue of The Black from the forest fire which is also realistically staged. The jump of the horse into a raging mountain torrent from a high bluff. The fight between The Black and The White in the first reel.

DIRECTION. A real directorial masterpiece in which the man behind the megaphone has accomplished things with a horse that would be a credit to a human being. Has packed a wallop with each of the five reels.

EXPLOITATION ANGLES. Have a man lead a large black horse through the streets, setting forth that this is The Black on his way to the Strand where he is appearing in "The King of Wild Horses." Enlist the aid of local riding clubs. Play up the scenes in which the wild horses fight, in which The Black leaps the canyons and jumps into the river, etc. Tell the folks of the originality of the theme.

DRAWING POWER. Suitable for a diversified program or would be an ideal added attraction in the larger theatres. Its originality will appeal to all audiences.

SUMMARY. A feature that should get money anywhere if given a little real exploitation. It has something new under the sun in film offerings. It has thrill, romance and adventure. It has a good cast of players. The forest fire is the real thing.

THE PLAYERS

| | |
|---|---|
| Leon Barry | Frank Butler |
| Edna Murphy | Sidney D'Albrook |
| Pat Hartigan | Sidney De Grey |
| Charles Parrott | |

By Hal Roach. Directed by Fred Jackman. Scenario by Carl Himm. Photographed by Floyd Jackman.

SYNOPSIS. Shows how a cowboy wins the love of The Black, a wild horse, by leading him out of a fierce forest fire and how in return the horse aids in running to cover a villainous foreman who has been instrumental in much cattle stealing activity. The Black also plays an important part in bringing the ranchowner's daughter and the cowboy together.

**"King of Wild Horses"**

**Black Stallion Scores in Remarkable Production for Pathe Release**

**Reviewed by Sumner Smith**

*Theatre owners, critics and audiences who have called for something different in motion pictures will find it in "King of Wild Horses"—a Pathe release produced by Hal Roach. And not only will they find a change from the usual film fare but they will see a motion picture with all the thrills, suspense and sentimental interest considered necessary for good entertainment. It is a remarkable production.*

*Rex, a black horse, plays the lead. All humans and horses in the picture, even the love story, furnish only a background for his splendid self. He prances and gallops through five reels of picturesque, intense drama until it seems that he is human. No actor can convey his emotions more clearly than this remarkable horse does.*

*The picture opens with scenes of a rugged country near the Mexican border. A subtitle says that the locale is the last refuge of wild horses. Rex stands, a magnificent figure, on a cliff, guarding his mares grazing in the fields below. A white stallion endeavors to steal the flock and there is a battle of teeth and hoofs, the first this writer has seen on the screen, between the rivals.*

*Comes a cowboy on a fast horse bent on capturing the black stallion. The pursuit is fast and furious, across level plains and up and down precipitous hills, until the black horse escapes by a game of hide-and-seek in the caves of a cliff far up in the air. Then a forest fire traps Rex and man becomes the lesser peril. The cowboy shows Rex the way of escape, and the stallion becomes his devoted friend.*

*Nearly three of the five reels are taken up by these scenes and they are the best of the picture. A story involving humans then begins, but it properly is subordinated to the characterization of the black stallion. Rex proves a staunch friend to the cowboy and his speed of hoof is instrumental in foiling an attempt to steal horses from the ranch. At the end he is released to go back to his outdoor kingdom.*

*The direction of the picture and the work of the black stallion are so superb in the first half of the picture that there can be no doubt in the minds of an audience that they are actually witnessing wild horses. After the fire scene, which is splendidly done, and the stallion becomes the friend of man, it becomes surprisingly apparent that Rex could not have been wholly undomesticated. In contrast to the early scenes he is tractable and devoted, a marvel of equine intelligence.*

*Congratulations are due Fred Jackman for his direction, which, as said above, subordinates the humans to the horse. The work of all the players is of a high order. The love story is very lightly brought out to preserve the center of the stage for Rex. The thrills in the picture are a leap from crag to crag by Rex, first without and then with a rider, the fire scene and some very fast riding. We want to see the picture again, and it is quite possible a third viewing of it wouldn't find us any the less interested.*

**Cast**

| | |
|---|---|
| The Black | Rex |
| Mary Fielding | Edna Murphy |
| Boyd Fielding | Charles Parrott |
| John Fielding | Sidney De Grey |
| Billy Blair | Leon Barry |
| Wade Galvin | Pat Hartigan |

**From a story by Hal Roach.**
**Directed by Fred Jackman.**
**Length, five reels.**
**Photographed by Floyd Jackman.**

**Story**

*Numerous attempts to capture Rex, a wild stallion, fail until he is trapped by a forest fire and Billy Blair, a cowboy, shows him a way of escape. Wade Galvin, foreman at the Fielding ranch, plans to steal horses but is frustrated when Blair and Rex go to the rescue. Blair wins the love of Mary Fielding and Rex is allowed to go back to his wild kingdom.*

*THE Film DAILY*

**"King Of Wild Horses"**
*Producer: Hal Roach*
*Distributor: Pathe*

**As a Whole**...ONE OF THE FINEST HORSES EVER SEEN MAKES FILM REMARKABLE. PRACTICALLY ALL THE PLAYERS AND WESTERN ACTION JUST A BACKGROUND FOR THE ANIMAL'S WORK. GOOD THRILLS AND SOMETHING THEY WILL TALK ABOUT.

**Cast**...Rex, a beautiful, fine animal that is a delight whenever he is in the screen. Exhibits almost human intelligence and registers emotion so that his feelings are unmistakable to the spectator. Leon Barry does good work as the cow-puncher here but the entire cast is subordinated, and rightly, to the horse's work. The cast includes Charlie Chase, Pat Hartigan and Edna Murphy.

**Type of Production**... Different and interesting "outdoor" picture. Deals with chase and capture of a wild horse, the king of his tribe. How he eludes pursuer, a cowpuncher, for days, gets into a forest fire in which he is rescued by the lady whom he then considers the lesser of the two evils, and thereafter serves him loyally in gratitude. Practically the first five reels could be far the best part of the picture. The balance deals with the troubles of a crippled rancher whose crooked foreman plans to steal horses and the way he is frustrated. There are numerous thrills and much fast action to please the western fans but it is the horse, all the way through that holds one's sympathies and attention.

**Box Office Angle**... Here's one for the folks who want something "different" in the way of entertainment. It's five reels which is just right for most neighborhood houses to run with a good program of supporting short reels.

**Exploitation**... You have something to talk about with this one. Promote the most wonderful pictures of a horse you ever saw. Talk about thrills. The fight between Rex and a white horse who wants to steal the flock, the forest fire, the jump from cliff to cliff, one with a rider and once without, and the scene in the river. Show trailers of any of these. If you can get a fine looking black horse have him parade through the streets with a crown on his head and a placard across his saddle reading "I am Rex, the King of Wild Horses. See me at the blank theater."

| | |
|---|---|
| Direction | Fred Jackson; excellent |
| Author | Hal Roach |
| Scenario | Not credited |
| Cameraman | Floyd Jackman |
| Photography | Good, some dupe shots used |
| Locale | The West |
| Length | 5,000 feet. |

NATIONAL Tie-Up SECTION

# Warner Brothers' 'Beau Brummel' Teems With Tie-Ups

## Classic of the Screen, Starring Barrymore, a Tie-Up Triumph—Seven National Advertisers in National Event

THE EXHIBITORS TRADE REVIEW believes it is a peculiarly happy coincidence that it is enabled to offer you "Beau Brummel," the Harry Beaumont-Warner Brothers' production, as the first feature for focusing public attention on your theatre through many windows.

The fact that John Barrymore plays the title role is in itself a guarantee of favorable publicity. The name "Beau Brummel" is a household word which carries its own advertising to every patron's mind. If the producers had deliberately planned a picture for tie-up possibilities they could not have hit on a more fortunate choice than the one featuring the first gentleman in Europe. For this historic figure, George Bryan Brummel, the fashion plate of a past century, typifies to this very day the idea of sartorial supremacy in masculine attire.

In "Beau Brummel" John Barrymore portrays this super-dandy through all his fascinating colorful existence as adventurer, lover, social climber, arbiter of fashion, till he reaches his pinnacle as a Prince's pal, only to be swept down into the oblivion of a debtor's exile and the tragic end of a madman. It is all here—glamorous romance, stirring adventure, fascinating love interest, clever intrigue, marvelous costuming, splendid settings. And through it all Barrymore carries you with him in his superb delineation of this engaging figure, at the end contributing a bit of character transformation that will rank as a classic with his "Dr. Jekyll and Mr. Hyde."

BEAU BRUMMEL" is unique. It has that elusive quality of being "different" that so many directors strive for and so few attain. It is not due so much to directorial achievement as to the inherent nature of the theme, the character and the superb portrayal Barrymore creates.

The showman who does not plan to exhibit the film in the near future is none the less provided with a fine chance to watch what happens elsewhere on National window tie-ups with this master effort. Let him consider the exploitation wealth unearthed by the idea and visualize the remunerative results reachable through this mighty medium.

Let us first acquire a bit of that elusive thing termed atmosphere. A hundred years ago humanity and human nature were just the same as they will be a century hence. But the frame of the picture was different. The business of living was more colorful. The accessories of life were more picturesque. Men lived and loved and fought and died much as they do today. But they did these things in finest silks, satins and velvets, lace-frilled linen, jewel-buckled boots, powdered wigs. They were creatures of polished, perfumed pompery. It was almost another age of chivalry.

IN all this romantic setting no single figure holds more popular appeal than the slender elegance of George Bryan Brummel, creator of fashion, lover of ladies, fop and gallant gentleman, destined to die an insane pauper.

When the beefy Prince of Wales endeavored to slight him, it was the Beau turned to Lord Byron and with a magnificent gesture inquired: "Who is your fat friend?" It was the Beau who listened patiently to a destitute friend's appeal for help, and in the proud confidence of his fame said: "You may walk with me tomorrow." To be seen with Brummel was sufficient to appease any creditor.

It was the famous Beau who wagered he could sponsor a ridiculous style and make it live. He won. That is why we wear "stovepipe" hats today. Another of Brummel's artistic sartorial triumphs was the invention of the cravat. Its popularity still endures, as does the Beau's.

So much for the picture. What of its possibilities? Seven national manufacturers have lined up their products. They all extend the strong hand of co-operation. Each of these national advertisers of nationally known products is right behind you on this picture with all the powerful publicity which has been developed by high-powered, high-priced advertising machinery. You reap a rich share of the reward accruing from million dollar exploitation—free.

Check on it one, any or all of the National Tie-Ups. Then clip the coupon, mail it to EXHIBITORS TRADE REVIEW and cash in!

### National Advertising Tie-Up Treasures

NEVER before has the exhibitor been presented with such box-office publicity opportunities as THE EXHIBITORS TRADE REVIEW offers through the National Tie-Up on "Beau Brummel."

Seven is loaded with luck. Your seven talismen in the inauguration of this policy for procuring publicity through many windows will make you fortune's favorite. Read 'em and—rejoice!

1. THE GLOVE INDUSTRIES ADVERTISING COMMITTEE. Their slogan is *"In Any Event—Gloves,"* and in any event the tie-up fits the picture like a glove.
2. "FASHIONKNIT" NECKWEAR, a product of the Franklin Knitting Mills, long the national synonym for good ties, and now for good National Tie-Ups.
3. "PERSONALITY" CLOTHES, manufactured by Shirek & Hirsch, tailors extraordinary to well-dressed American "young-fellos."
4. VIVAUDOU MAVIS TALC, "The Final Touch That Means So Much." Mavis is the name of a bird, and this is a "bird" of a tie-up.
5. STA-SHAPE HATS, made for sixty years by the Frederick Berg and Company, and known wherever Saturday Evening Post and Literary Digest are read.
6. SAMPSON'S DRESS JEWELRY, fashioned by John S. Sampson & Son's master craftsmen. The ultimate in the good taste which Beau Brummel examplified. A jewel of a tie-up.
7. MINERALAVA MASSAGE CLAY, exploited by the Valentino Beauty Contest. Always associated with famous picture stars—and now with a famous picture

## NATIONAL Tie-Up SECTION

'BEAU BRUMMEL' ADVERTISING AID
The only painted stand ever used on a show in the city of Baltimore in the only location in the center of the city, was the unique outdoor advertising send-off which the Warner Brothers classic received. Logic alone need tell how this advertisement helped receipts at the box-office.

# SHOWMAN'S POT OF GOLD IN WINDOW TIE-UPS

### *Nationally Advertised Commodities Figure in Prominent Hook-Ups*

THE National Window Tie-Up is launched with this issue. You are confronting a development in showmanship whose far-reaching effects you can readily appreciate. It now rests with you. The plan is as big as you want to make it. Beau Brummel was a super-showman without any industry or organization to back him. But he knew how to make every trick count. With the manufacturer's publicity, the producer's co-operation and EXHIBITORS TRADE REVIEW backing you to the limit, you can certainly line them up at your box-office.

Let's go!

### First—Glove Industries

Can one possibly conceive of a "Beau Brummel" without a pair well fitting gloves? Not by the wildest stretch of the imagination. However, the "Beau" of 1824 would certainly feel like a passe sport if he got one flashing glimpse of the type of handgear worn by the modern "Beau" of 1924. The "Beau" had exquisite hands. You surely can get publicity of a caliber that plays on the cupidity of the well known public by showing a close-up of the "Beau's" hands-taken from stills which are easily available—alongside Twentieth Century handwear. There you have a human interest window with a punch. Get it!

### Second—Personality Clothes

The "Beau" once said to his friend, the Prince of Wales. "George do you call that thing a coat?" And poor George got red in the face, He knew the darn thing pulled, and wrinkled and bulged, and was generally an atrocity. With the neat, up-to-date, well-appointed apparel contrasting with the jacket that tortured Prince George you should attract the attention that pays from passersby. Shirek and Hirsch, makers of Personality Clothes, nationally advertised and known from coast to coast, will throw the brunt of a generous advertising budget into window displays. There's an alluring cue for the live showman.

### Third—Vivaudou Cosmetics

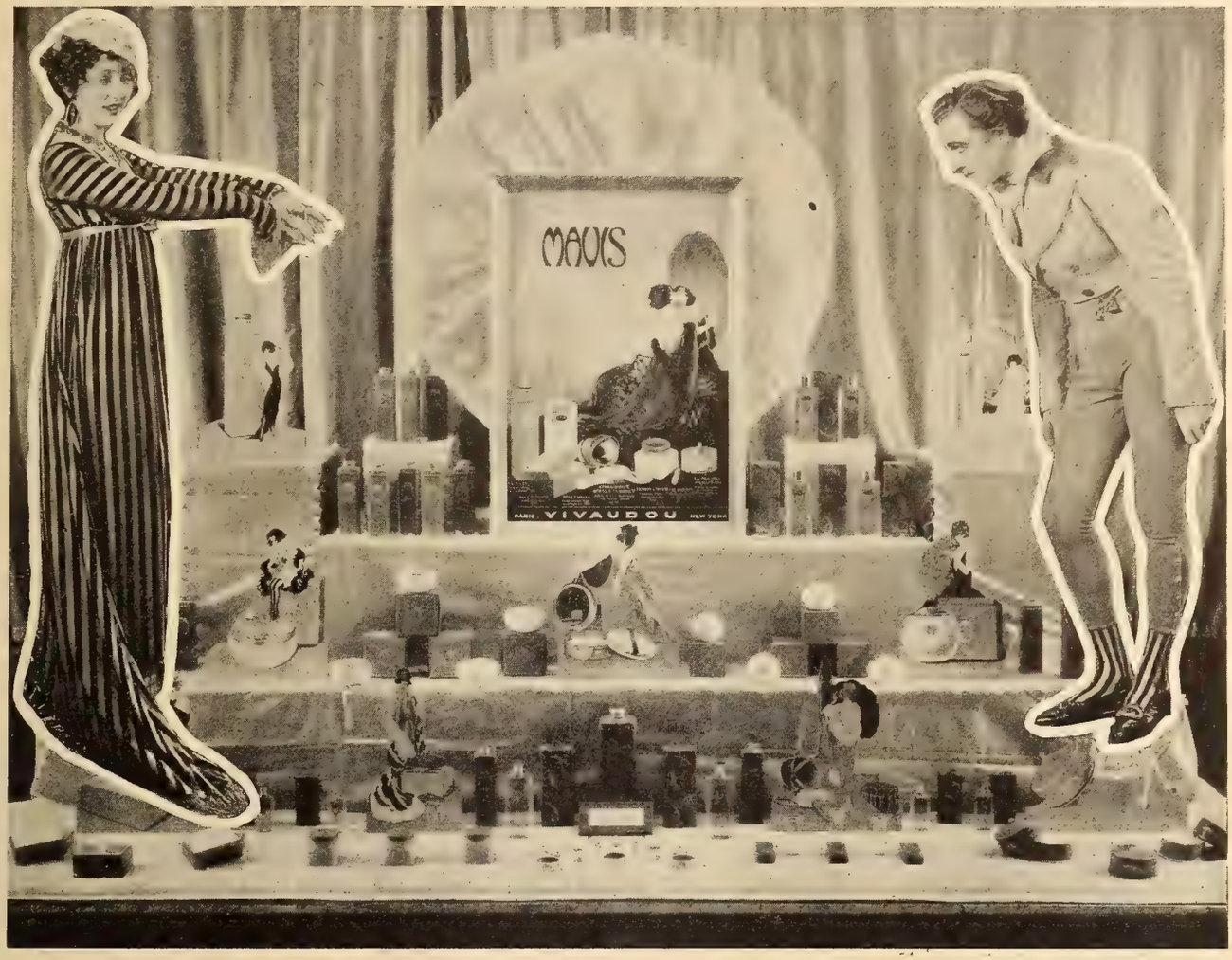
The women who enjoyed Beau Brummel's friendship should be compared to the belles who grace the drawing rooms of today. In the Nineteenth Century the perfumer's art, the cosmetic craft produced aromas too heavy and powders and rouges too unsanitary for the dainty boudoir ablutions of the fair sex. Nowadays Milady uses a brand of perfume and cosmetic of which she may well feel proud. A display on the Twentieth Century brand of make-up will not be lost on the ladies who pass the windows in which the products are shown. And the fact that the name Vivaudou is associated with the commodity in question should lend an impetus to interest not to be ignored with impunity by the exhibitor who is given an opportunity to tie-up with the window display.

### Fourth—Mineralava

Synonymous with the distinction and well deserved reputation of Vivaudou powders and rouges is that of Mineralava, a name that recenty won acclaim as sponsor of a beauty contest, in which Rudolph Valentino acted as judge. "Beau Brummel" hardly could have stood much improvement in his sartorial and tonsorial appointment. However, that was because Mineralava was unknown in 1824. In 1924 the "Beau" would undoubtedly have seen the fallacy of doing without the refreshing manipulation of a Mineralava massage. Now vizualize the drawing power of a window display showing the last touch of a modern face healer "doing its stuff" by one who left no stone unturned to avail himself of anything purporting to improve the classic features with which nature endowed him. There are plenty of stills available, to help you carry out the stunt. Can you afford to pass it by? Of course not! (*Continued on page* 52.)

'SOLEFUL' ELEGANCE OF 'BEAU BRUMMEL'
Another one of the Rice and Hutchinson window display tie-ups in conjunction with the showing of the Warner Brothers feature attraction at the Mark Strand Theatre of New York.

NATIONAL Tie-Up SECTION




One of the Vivaudau-Mavis Window Displays Which Ties Up With "Beau Brummel"

Tie Up with the World's Most Popular Talcum Powder for After Shaving

# MAVIS

Not Overlooking That It Appeals to the Women as Well as to Gentlemen.

## *If "Beau Brummel" Were Alive Today*

### *HE WOULD USE MAVIS TALCUM AFTER SHAVING*

A Tie-Up between "Beau Brummel," the picture, and Vivaudou's well known Mavis Talcum will bring hundreds of patrons to your theatre as well as scores of customers into the merchants' stores selling Mavis.

A large quantity of Mavis Talc cans and special posters are ready for this remarkable tie-up window display. All that exhibitors or merchants need to do is to sign the attached coupon and mail it immediately to the Exhibitors Trade Review. We will give personal service in each case.

Take advantage of this co-operative merchandising and pack your theatre as well as help your local merchant make more sales.

**CLIP THIS COUPON**

Exhibitors Trade Review,
45 West 45th Street,
New York City

"BEAU BRUMMEL" will appear at my theatre for.....days, starting (date) .....
Kindly have VIVAUDOU forward their special MAVIS Window Display Material WITHOUT CHARGE for Tie-Up Purposes with this picture so that I can take advantage of this national campaign in co-operation with my local merchants.

Theatre .....
Manager .....
City .....
State .....

PARIS VIVAUDOU NEW YORK

NATIONAL Tie-Up SECTION

One of the Original Gloves Worn by George Bryan (Beau) Brummel

# 100,000 STORES

**in the United States Sell Gloves. They are cooperating fully with The Glove Industries Advertising Committee representing 75 percent. of the entire industry, to feature Gloves for Every Occasion in their window displays and newspaper advertising**

# Beau Brummel Never Appeared In Public Without Gloves!

BEAU BRUMMEL never appeared in public without gloves, but how different was the handwear worn by that arbiter of fashion from the gloves that are just as essential a part of the everyday attire of John Barrymore. Beau's gloves were made of heavy, poorly tanned leather. For him there were none of the snappy capes or mochas that every merchant offers today, nor could he know the joy of hands encased in the velvety buckskins that help the average man achieve sartorial perfection now. There are more than 100,000 retail stores throughout the country that sell gloves. They are all just as anxious to improve their businesses as you are to pack your theatre. Further, they have the support of an intensive campaign now being conducted by The Glove Industries Advertising Committee, which represents more than three quarters of the entire manufacture of gloves in the United States.

SIMPLY SIGN YOUR NAME AND TAKE ADVANTAGE OF THIS GREAT NATIONAL TIE-UP

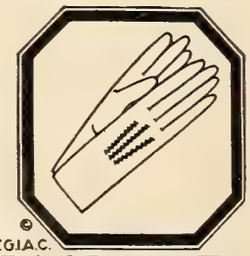
**CLIP THIS COUPON**

Exhibitors Trade Review,
45 West 45th St., New York City.

"BEAU BRUMMEL" will appear at my theatre for ..... days, starting (date) .....
Please have the GLOVE INDUSTRIES ADVERTISING COMMITTEE send their special window display material WITHOUT CHARGE to be used in conjunction with my showing of this picture so that I may take advantage of this national tie-up with my local merchants.

Theatre .....Manager .....

City .....State .....



T.G.I.A.C.
In Any Event-Gloves

**THE GLOVE INDUSTRIES ADVERTISING COMMITTEE**
65 FIFTH AVENUE, NEW YORK

## UNIQUE CLOTHES TIE-UP ON 'BEAU BRUMMEL'

### *Personality Clothes Windows Open to Live Showman*

WHETHER "clothes makes the man" is absolutely qualified in terms of truth—without restriction and conditions—is still a moot question in the various stratas of society. But the fact is established that twentieth century civilization is sufficiently aware of the importance of well-fitting, neat attire, to cultivate the selection and wearing of clothes with an interest that concretely conveys the importance of good-looking apparel in man's battle with the peculiar forces of life.

How important this fact is to exhibitors may be seen when friend exhibitor is shown how he can capitalize this important truth to his box-office advantage.

In the world of merchandise, Shirek and Hirsch's Personality Clothes has the same national significance that distinguishes the mere mention of Gilette Safety Razors, Proctor and Gamble Soap, or Colgate's Tooth Paste.

Having established this fact, one need go only one step further to bring home to the exhibitor what it would mean to have the name of his theatre, his show, and his personal self, if desired, tied up with the suggestive name of the well advertised Personality Clothes. Not only linked up, but played up in a window display, and endowed with an advertising appeal nothing short of alluring to male passersby.

Picture the human interest quality and the strong advertising appeal in the following combination. A striking Personality Clothes window display, with all the inferences of a "window shopping" patronage established on a long term of years of innovation, unique dress, national advertising, co-operative dealer helps, institutional good will and so on.

EXHIBITORS TRADE REVIEW is your mediator on the proposition. With practically no more trouble than your mere acknowledgement of the attractiveness of the project by sending in the coupon shown elsewhere in this section, you fall heir to the good things described.

* * *

(*Continued from page* 50)

### Fifth—Fashionknit Neckwear

You know the susceptibility of the human male to a display on ties. This fact combined with the fact that "Beau" Brummel was the creator of the cravat gives you a formidable cue for catch-lines and a picture story in your local merchant's window the value of which is incalculable when measured in its effect on your box office. Fashionknit ties are as well known in the world of men's furnishings as the cravat with which the famous "Beau" startled the drawing room habiteaus, who rubbed shoulders with the Prince of Wales, and innumerable Dukes and Lords.

### Sixth—Sampson Dress Jewelry

By the way, if you've ever felt the lure of jewelry, or even the powerful effect of merely looking at it in a show window, you'll need very little urging as to the value of tieing up in a window display with your local jewelry merchant. More people buy jewelry because they've been attracted to it in well prepared windows, than you can crowd into the Sahara Desert. Can you picture the value of these impetuous shoppers seeing an advertisement of your attraction while their buying palates are still wet with desire. Enough said. Get in touch with the REVIEW for an introduction to a Sampson Jewelry display, exploiting "Beau Brummel."

NATIONAL Tie-Up SECTION

A Typical BERG Sta-Shape Hat Window Display Directly Tied Up with "Beau Brummel"

# *Beau Brummel Would Surely Select A STA-SHAPE HAT*

A TIE-UP with hats for young men is one thing. A window display tie-up with the national campaign being carried on by BERG STA-SHAPE HATS FOR YOUNG MEN is quite another—and the biggest possible tie-up opportunity for you, Mr. Showman, because it is real exploitation, standing for QUALITY WITHOUT EXTRAVAGANCE.

Consistent Berg Advertising, season after season, in the great national weeklies, is behind every merchant who handles Berg Sta-Shape Hats. Our intelligent, direct tie-up window display with the photoplay "BEAU BRUMMEL" will focus the attention of your entire patronage and mean more profits at the Box Office as well as more sales for your friend—our local dealer. That is beneficial co-operation!

SIMPLY SIGN THE ATTACHED COUPON AND MAIL IT AS SOON AS POSSIBLE

## *THE BEAU'S PET HOBBY*

Beau Brummel's pet hobby was his hat. The new flat-brim style shown above is debonair and different. Turned down or up, it's smart either way and will STAY smart for it's a STA-SHAPE. Berg Hats remove all the present day "Beau Brummel" head-wear worries.

## CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th St.,
New York City.

"BEAU BRUMMEL" will appear at my theatre for .....

days, starting ..... Please have F. BERG & CO. send their special STA-SHAPE HAT Window Display Material for Tie-Up purposes with "Beau Brummel," so that I can take advantage of their national advertising campaign with my local merchants handling hats for young men.

Theatre .....

Manager .....

City .....

State .....

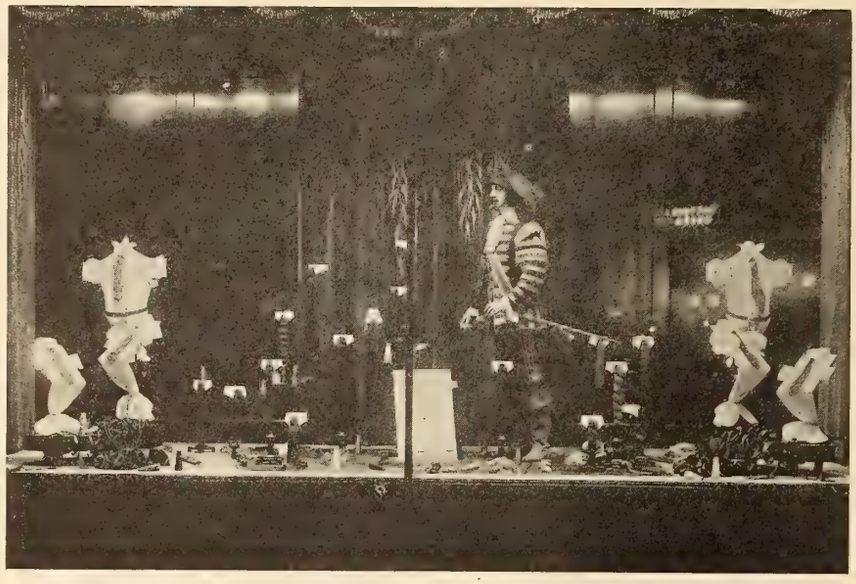
Berg
REG. U.S. PAT. OFF.
Sta-Shape
REG. U.S. PAT. OFF.
HATS FOR YOUNG MEN

THE HOUSE OF FASHION HEAD-WEAR FOR MEN

Berg Sta-Shape REG. U.S. PAT. OFF.
HATS FOR YOUNG MEN

BROADWAY AT TWENTY-FOURTH ST. NEW YORK

## NATIONAL Tie-Up SECTION



A WINDOW DISPLAY TIE-UP THAT WILL "PULL" EVERY MALE PATRON

### BEAU BRUMMEL INVENTED CRAVATS FOR MEN

*But It Remained for Fashionknit to Create the Real Fashionable Neckwear of Today*

HERE is the Window Display Tie-Up that stands for one hundred per cent exploitation value. Every man —especially at this time of the year—is keenly interested in the neckwear which "Looks Best—LONGEST."

When you see the picture you will realize the full value of this remarkable hook-up between you and your local merchant. Throughout the picture "Beau Brummel," it is plainly brought out that the "Beau" was particularly keen about his neckwear, in the form of "cravat"—the first to be worn by any man.

It is a window display that is strikingly attractive and it is yours and your local merchant's for the asking. Simply sign the attached coupon and mail today to the EXHIBITORS TRADE REVIEW.

GENUINE FASHIONKNIT
TRADE MARK REG U.S PAT OFF
NECKWEAR
Looks Best —*Longest*

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

"BEAU BRUMMEL" will appear at my theatre for ..... days, starting (date) ..... .....
Please have FASHIONKNIT NECKWEAR send their special window display material immediately so that I may be able to take advantage of this national tie-up on "Beau Brummel" with my local merchants.

THEATRE .....MANAGER .....
CITY .....STATE .....

GENUINE FASHIONKNIT
TRADE MARK REG. U.S. PAT. OFF.
NECKWEAR
Looks Best —*Longest*

GENUINE
FASHIONKNIT
TRADE MARK REG. U.S. PAT. OFF.
NECKWEAR
200 Fifth Avenue, New York City

### STRONG SELLING LURE IN DISPLAYED NECKWEAR

*Fashionknit Ties Offer Unusual Exhibitor Window Helps*

THERE is nothing to which the human male is so susceptible of attention as a display on ties. This, no one with reason, or the slightest urge for proper dress can deny. And that no one remembers this better than the wily female out to win the plaudits of her gentleman friend is evidenced in the many whole plays, comic newspaper strips and the like, that build their structure of entertainment around this fact.

We start, then, with the unquestioned assumption that neakwear alluringly arranged in a window very rarely fails to win its quota of patrons who hadn't the slightest intention of making a purchase. How often do we look back on depleted pay envelopes owing to the tempting, irresistible invitation of a well-displayed tie! Often enough, we say, to establish the fact beyond all question.

But there are ties and ties. Most ties attract attention. Yet some ties attract more attention than others. Just as the mere mention of a Gillette razor brings a preponderence of ideas in the mind of the shaver over those connected with any other razor. In the world of ties Fashionknit is in this category. Few people there are, indeed, who wear ties, or only look at ties, that don't know the distinctiveness of a Fashionknit.

Therein lies the cue and the boost for the exhibitor. As part of the great National Window Display tie-up scheme effected by EXHIBITORS TRADE REVIEW every showman playing "Beau Brummel" is offered the remarkable 100 per cent exploitation value of a window hook-up with a local merchant. The display is the exhibitor's and the local merchant's simply for the asking. The showman thus interested has but to clip out the coupon from the Fashionknit advertisement in this National Tie-Up section, sign it and send it direct to the office of the EXHIBITORS TRADE REVIEW.

Then subtley, watch the window shoppers turn into movie patrons.

* * *

### PLAY WITH YOUR FRIEND THE JEWELRY MERCHANT

Jewelry! The very word conjures up images that fill the mind with a deep yearning. The sight of glistening, well-cut gems hold out an allure to which humans, ever since time began, have pulsated with unquenched desires and fanciful wishes.

More people have purchased jewelry through the original approach of being attracted to it by a sparkling array of gems and trinkets on display than can possibly be recorded!

Wise indeed is the showman who is possessed of the urge to tie-up with his local jeweler for a window display that features both jewelry and his attraction at one fell swoop. Happy to say, that opportunity is available to showmen playing Warner's screen class, "Beau Brummel."

John S. Sampson and Son, Jewelers of New York, realize the significance of a jewelry window display hooked up with the famous past master of fashion and are offering, with the co-operation of EXHIBITORS TRADE REVIEW, showmen the availability of distinctive displays in conjunction with their local jewelry merchants. The showman has but to conservatively visualize the effect of passersby peering intently into windows that have attracted them daily since they can remember, and will continue to attract them daily for a longer time than they care to estimate to judge of the unquestioned advertising value such a tie-up has for him.

NATIONAL Tie-Up SECTION

## "Personality Clothes" and "Beau Brummel"

A Sample of the "Personality" Clothes Window Display Tie-Up That Awaits Your Request.

# Here Are the Clothes That Beau Brummel Would Have Worn

*HAD HE LIVED TODAY!*

But He's Dead—
And the Young Snappy Fellows of America
Are wearing These Clothes Instead.

THE SNAPPIEST, ZIPPIEST STYLES
Presented in Remarkable Window Display Fashion,
Tied Up With a Remarkable Picture
Backed by the most colorful, attractive posters—
THE BEST STORE DISPLAY IN YOUR TOWN
Does That Kind of Tie-Up Interest You?
Then Sign the Attached Coupon and Mail It Today
to the Exhibitors Trade Review.

All Dealers Handling PERSONALITY CLOTHES Will Be Glad To Co-operate

Personality Bill
TRADE MARK

**CLIP THIS COUPON**

Exhibitors Trade Review,
45 West 45th Street, New York City.

"BEAU BRUMMEL" will appear at my theater for .....days, starting (date).....

Please have PERSONALITY CLOTHES send their special "Men's Fashions" Window Display material WITHOUT CHARGE to be used in conjunction with our showing of this picture, so that I may take advantage of this National Tie-Up with my local merchants.

Theatre ..... Manager .....

City ..... State .....

# Personality Clothes

**Shirek & Hirsch 79 Fifth Ave. New York**

# NATIONAL Tie-Up SECTION

## 'BEAU BRUMMEL' LINKED WITH GLOVE INDUSTRY

*Nationally Advertised Handwear to Exploit Barrymore Film*

BEAU BRUMMEL, internationally recognized as a criterion of good dress, and foremost leader of fashions for men, was the originator of the cravat or four-in-hand. Because of its origin the cravat and the name of Beau Brummel have become almost synonymous.

Now any ambitious exhibitor, on the alert for original exploitation angles would immediately sense the value of a tie-up between some well known brand of glove, and the new Warner Brothers' feature starring John Barrymore—"Beau Brummel."

Of course, the more widely advertised the brand, the greater the number of people who know of it. It is desirable, therefore, to get the biggest nationally advertised brand on the market, for tie-up exploitation stunts.

To throw into the field, lets us say, a brand of gloves that is better known than any other brand in the world, would, conservatively, speaking, be quite a feather in the hat of any exploiteer. What then, of a tie-up that makes practically *every* well-known glove in the land part of and party to a project which will draw the public's attention to the Warner Brothers' feature! That is exactly what is taking place in the tie-up with The Glove Industries, an association which comprises practically all the glove manufacturers whose commodities have any distinction at all.

There is the Glove Industries Advertising Committee to add its force. Their co-operation will link the picture and the product together, and readers of the ads will of necessity come to know the new Warner feature. Even before the picture strikes your town, your patrons will have heard of it through these ads and will be waiting to see it.

And the remarkable part of the whole campaign is the manner in which these tie-ups may be made valuable to every theatre manager who books "Beau Brummel" without any effort on his part. There has already been planned several styles of campaigns each one suited to a special type town or community. All any exhibitor has to do is fill in the coupon which he will find in this issue of the EXHIBITORS TRADE REVIEW, mail it in, and the machine will start working for him.

The merchants in his town will be provided with the necessary material and information to give the exhibitor the utmost cooperation in putting the picture across.

### Free Advertising for Your Show

**NO exhibitor with the proper spirit of showmanship lurking in his make-up will fail to take advantage of the unusual opportunities offered him in the National Tie-Up Window Displays on "Beau Brummel."**

**The lure of windows is strong. And the selling appeal of a nationally advertised product lends exploitation value to the showman's picture, which money alone could never buy. Get busy with your shears and clip the various coupons.**

## MINERALAVA TIE-UP ON 'BEAU BRUMMEL'

*Vivaudou Product Will Help Exhibitors Exploit Warner Feature*

EVERYONE has learned the value of the merchant tie-up. The better known the product, the better the tie-up.

Mineralava had its first big inception in a motion picture way when, in the staging of the celebrated beauty conquest last winter Rudolph Valentino, famous "sheik" of the screen, acted as judge. The wide attention this affair attracted and the comment provoked all over the country attested to the interest in beauty and in the commodity which played such an important part in exploiting it.

However, interesting and as attractive as the Mineralava Beauty Contest proved, it is as nothing compared to the high-power exploitation possibilities of the Mineralava Window Display Tie-Up Project. The Vivaudou Company, who are the distributors of this nationally advertised product have joined forces with EXHIBITORS TRADE REVIEW in giving every exhibitor showing the Warner screen classic, "Beau Brummel," an opportunity to avail himself of publicity and advertising that can hardly be estimated in sheer dollars and cents. By that, we mean, dollars and cents alone could not buy this unusual opportunity.

Mineralava, as well known in the gentleman's barber shop as it is in the lady's beauty parlor, has a window display drawing power which needs little elaborating here, to convey its significance. Fill in the coupon signifying your desire for this particular tie-up and we will do the rest.

# Tie Up With 'Beau Brummel' Dress Jewelry!

They Stand for the "Last Word in Best Dress"
Take Advantage of the "Dandy"

***SPECIAL WINDOW DISPLAYS***

We Have Prepared for You and
Your Local Merchants

They Will Mean More Well Dressed Patrons
When You Play "Beau Brummel"

Mail the Coupon Today to
Exhibitors Trade Review

## JOHN S. SAMPSON & SON

2 EAST 23RD STREET
NEW YORK, N. Y.

CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th St., New York City.

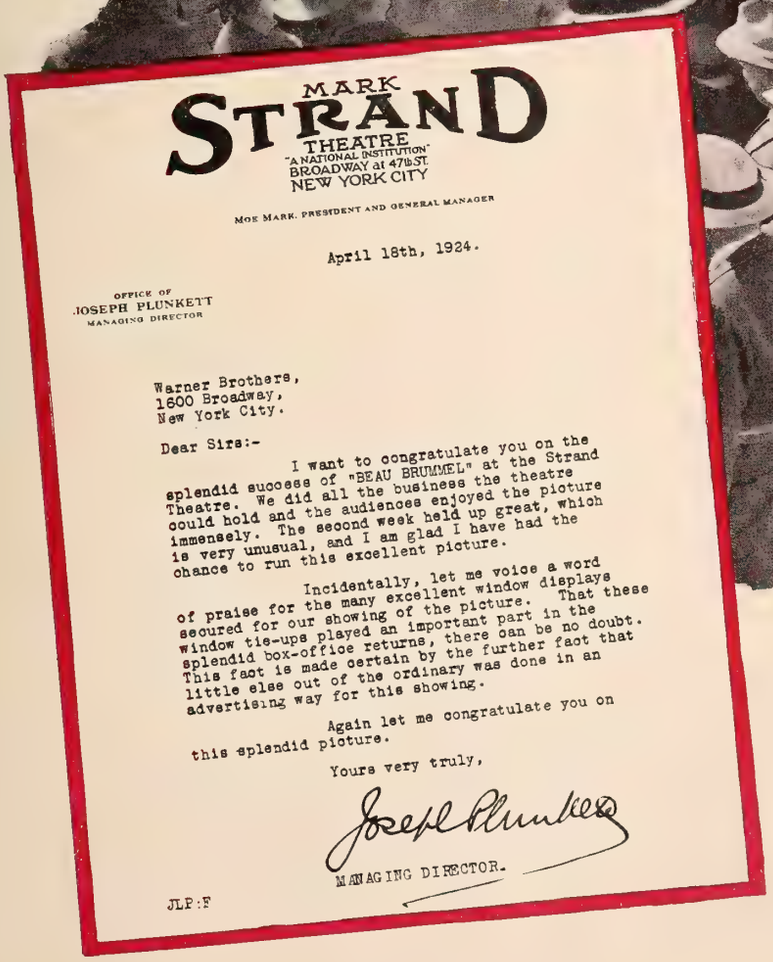
"BEAU BRUMMEL" will appear at my theatre for ..... days, starting (date) .....

Please have JOHN S. SAMPSON & SON send their Beau Brummel Jewelry Window Display Material WITHOUT CHARGE so that I may take advantage of this National Tie-Up with my local merchants.

Theatre ..... Manager .....

City ..... State .....

# BROADWAY WINDOWS "Put Over" *Beau Brummel* for Two Big Weeks at New York's MARK STRAND THEATRE



MARK STRAND THEATRE
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK, PRESIDENT AND GENERAL MANAGER

April 18th, 1924.

OFFICE OF
JOSEPH PLUNKETT
MANAGING DIRECTOR

Warner Brothers,
1600 Broadway,
New York City.

Dear Sirs:-

I want to congratulate you on the splendid success of "BEAU BRUMMEL" at the Strand Theatre. We did all the business the theatre could hold and the audiences enjoyed the picture immensely. The second week held up great, which is very unusual, and I am glad I have had the chance to run this excellent picture.

Incidentally, let me voice a word of praise for the many excellent window displays secured for our showing of the picture. That these window tie-ups played an important part in the splendid box-office returns, there can be no doubt. This fact is made certain by the further fact that little else out of the ordinary was done in an advertising way for this showing.

Again let me congratulate you on this splendid picture.

Yours very truly,

Joseph Plunkett

MANAGING DIRECTOR.

JLP:F

Two weeks at New York's Mark Strand Theatre is an achievement for any picture. Two weeks at this leading Broadway house to sustained big business is an achievement rare indeed. That's what "Beau Brummel" did. And with practically no advertising save window displays.

For this showing Warner Bros. arranged two hundred merchant tie-ups, securing prominent window displays throughout the theatrical district. For three weeks these windows were the center of public attention, hundreds of thousands of passersby being impressed with the bigness of the production from the attractiveness of the displays. That's why the Mark Strand, to use Mr. Plunkett's own words, *"did all the business the theatre could hold."*

**YOU CAN DO THE SAME!**

# A Story and Star That Mean CROWDS!

## BARRYMORE MEANS

—a name the very sound and reading of which magnetizes your public and wins its confidence for any production in which he is the center of interest; a name of distinction, fame and popularity that has been featured in newspapers these last ten years until it is something to conjure with.

## "Beau Brummel" Means

—a title for the past hundred years familiar to the English reading people the world over; a character of romance, a personage of distinction whose strange machinations made him the beau ideal of his time. Richard Mansfield immortalized him on the stage; this screen version will cause the memory of "Beau Brummel" to live forever.

*No combination of star and story ever filmed offers more exploitation opportunities than this. And of all opportunities, these Window Display Tie-ups are the greatest.*

Sign *all* the coupons for *all* the National Tie-ups listed on "Beau Brummel" and you'll need a larger theatre.

**John Barrymore**
*in*
**"Beau Brummel"**

Has more tie-ups and exploitation possibilities than any picture you will hear of this season—
TAKE ADVANTAGE OF EVERY ONE!

**WARNER BROS.**
Classics of the Screen

NATIONAL Tie-Up SECTION

## VIVAUDOU TO EXPLOIT 'BEAU BRUMMEL'

### *All Dealers in Vivaudou Products Enlisted to Boost Film*

BEAU BRUMMEL, the international dandy and style forecaster was a subtle charmer of women. Women could no more resist him than they can resist the delicate lure of a fragrant perfume. In his wake there always followed a trail of women just as an exquisite perfume will capture the fancy of ladies of discrimination and hold them fast.

There is something illusively subtle about a rare perfume, just as there is unquestioned allure in the gorgeous cosmetics and powders which add classic and tranquil beauty to the members of the fair sex.

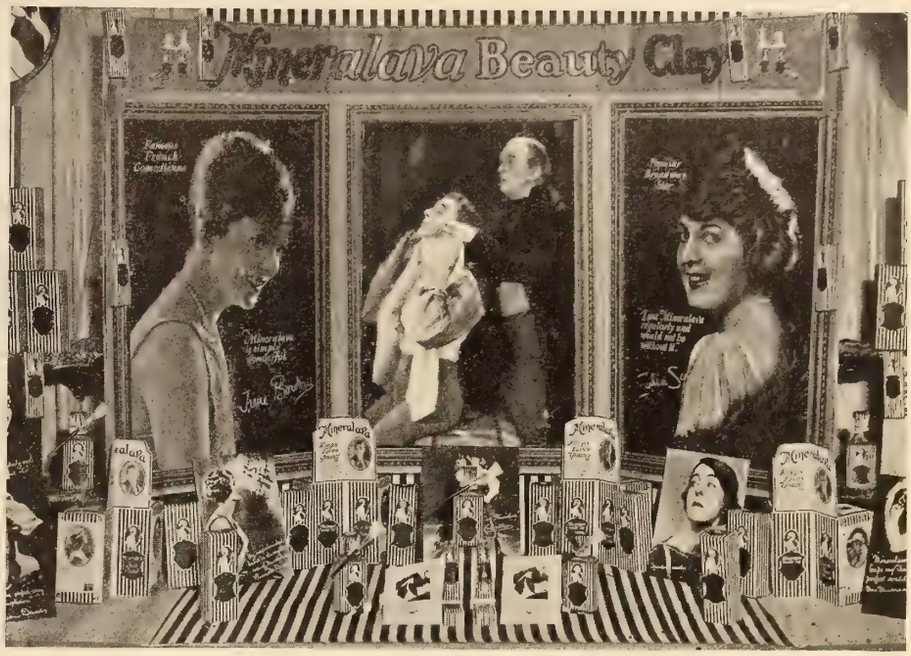
Beau Brummel was the personification of fastidiousness in dress—Vivaudou products in the same way, are the quintessence of elegence in those products which grace Milady's dressing table.

Vivaudou products advertised throughout the country through the most conspicuous mediums are probably the best known products of their kind on the market today. The elaborate campaigns and the substantial backing these have received from all reliable sources in the last few years have made them known everywhere. There is scarcely a store of any consequence which does not show the Vivaudou sign.

Under such circumstances what showman would not be delighted at the prospect of handling a picture whose exploitation lay in its connection with such a name. It means that every merchant handling Vivaudou commodities is a more or less active salesman for "Beau Brummel." It means that hundreds of window displays throughout the country will be made available to the showman for the purpose of acquainting his patrons with the fact that " Beau Brummel" is coming or has come to his theatre.

And yet all this involves no work on the part of the exhibitor. He merely fills in the accompanying coupon, mails it to the EXHIBITORS TRADE REVIEW, and arrangements will be made for him for giving his showing the greatest possible amount of publicity.

'BEAU BRUMMEL' CLOTHES
A life-size wax figure of John Barrymore as "Beau Brummel," in the window of Leighton's Clothing Store, Broadway at 47th Street, New York, contrasted the "Beaus" of two centuries.


TAKE ADVANTAGE OF THIS NATIONALLY ADVERTISED PRODUCT TIE-UP

# What Beau Brummel Would Do Today—

AS the actual scene from the picture in the above window display shows, Beau Brummel, himself took great pride in his clear skin. If he were living today he would of course use MINERALAVA which is the best and most widely used beauty clay on the market. Foremost stage beauties and thousands of women use it continuously.

The BEAU BRUMMEL window display tie-up with MINERALAVA is a striking one in that it appeals to women and men alike. With such a tie-up you cater to the entire grown up population of America.

Send in the names of your local druggists, beauty shops and department stores if you haven't time to see them yourself—and simply sign the attached coupon. You will get 100 per cent co-operation gratis.

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

CLIP THIS COUPON

"BEAU BRUMMEL" will appear at my theatre for ..... days, starting (date) ..... Please have SCOTT'S PREPARATIONS send their special MINERALAVA Window Display Material for Tie-Up purposes with "Beau Brummel" so that I can take advantage of this national campaign with my local druggists, beauty shops and department stores.

THEATRE ..... MANAGER .....

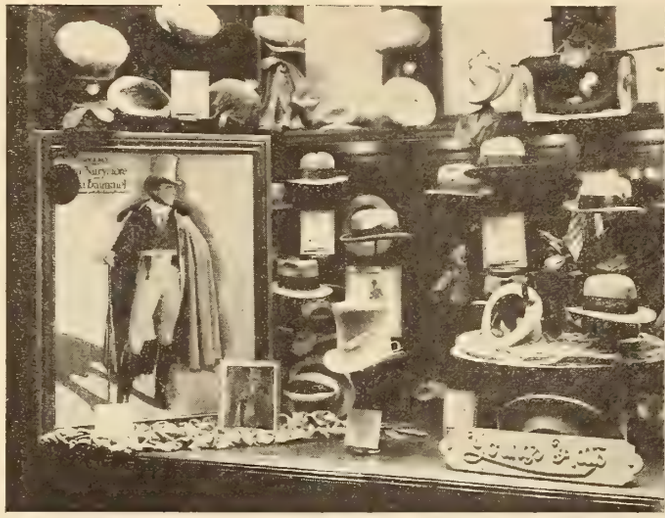
CITY ..... STATE .....

Mineralava

SCOTT PREPARATIONS

25 West 19th Street New York City

# NATIONAL Tie-Up SECTION



YOUNG HAT STORES FEATURE 'BEAU' HAT

One of the 14 attractive window displays arranged with the Young Hat Stores. Each store shows the high beaver worn by Beau Brummel of 1824 and the latest "beau" hat of 1924. In co-operation with the Warner Classic playing at the Mark Strand,

RICE AND HUTCHINSON WINDOW TIE-UP

During the showing of Warner's "Beau Brummel" at the Mark Strand, New York, exact boots and pumps as worn by the stars in the picture were on display in all the ten stores run by the Rice and Hutchinson Company. It attracted unusual interest.

## STA-SHAPE HATS BACK OF 'BEAU BRUMMEL'

### *Nationally Advertised Men's Headwear to Feature Film in Window*

OVER fifty years ago in a tiny primitive shop, Frederick Berg, manufacturer of the well-known Sta-Shape Hat for Young Men, established the pioneer hat-making organization in Orange, N. J., now the center of the men's fine felt hat industry. The growth and stability of this organization is expressed better than in words by the present modern concrete and steel factory and the 3,500,000 readers, who, in two national publications alone, have the advertising message of Berg's Sta-Shape Hats brought to their attention.

All the weight and significance of such prestige has been now conscripted to co-operate with the showmen alert for free exploitation on the splendid Warner Brothers' screen classic, "Beau Brummel."

The co-operative arrangement of a Berg Hats window display will focus the effect of Berg national advertising in your town to your profit. It is merely being superfluous with words to go into an exhortation on the unusual appropriateness of a display which has as its features, beautiful headgear and some stills of "Beau Brummel," the apostle of modern fashion. The showman has but to use the scissors, sign the coupon and send it in to the REVIEW Then watch the swift powers of co-operative exploitation functions.

* * *

### Drug Display Attracts Crowds

Gray's Drug Store, on Broadway and Forty-third Street, is practically a rendezvous for thousands of shoppers and theatre-goers, who select this spot to meet friends, wives, and sweethearts. One can easily picture the effect of a window display on this corner on "Beau Brummel," with folks in a ticket-buying mood practically swarming all over the sidewalk. The window was dressed up with several stills of John Barrymore in the Warner screen classic and a card prominently displayed read, "Suggested Gifts." The commodities suggested were cosmetics and drug articles of various description. The onlookers were—well, potential, movie patrons, every one of them.

*DON'T MISS NEXT WEEK'S SPARKLING ARRAY OF*

**NATIONAL TIE-UPS**

*on*

**REX BEACH'S**

*famous story*

**"RECOIL"**

*as presented by GOLDWYN-COSMOPOLITAN*

MINERALAVA BEAUTY CLAY

The above picture taken from an actual scene in Warner Brothers' "Beau Brummel," will figure in the the unique displays that the Vivadou Company is getting up in co-operation with exhibitors.

## TIMES SQUARE LIBERAL WITH WINDOWS

### *Hats and Picture Are Featured in Unique Window Displays*

HARDLY had the late Warner Brothers' classic, "Beau Brummel" breathed its intimation that it would show on Broadway, than immediately, the merchants in the "roarin' forties," where space is valued by the inch, evinced an unusual enthusiasm for window display tie-ups by featuring their commodities with life-size paintings, wax figures and stills representing characterizations of the artist in the picturization of the famous story.

Stores featuring a diversity of products were requisitioned for the purpose. Dainty footwear of the type worn by Brummel was displayed by the Signet Shoes Stores. Brill Brothers had an elaborate window with a special "Beau Brummel" dummy constructed for the event. Aeolian Hall made its attractive window even more beautiful, and the music store tie-ups were arranged by Carl Fischer Company, publishers of a lilting composition prepared for the production and called "The 'Beau Brummel' Minuet."

A most impressive tie-up in the Times Square section was that displayed by the Young Hat Stores, famous in many cities for its line of head gear. Each Young Hat store attracted unusual attention by showing the high beaver hat worn by "Beau Brummel" of 1824 and the latest "Beau" hat of 1924.

* * *

### Brill Brothers Window Unique

Brill Brothers, one of the most prominent men's clothiers on New York's Great White Way had a window display on "Beau Brummel" which won the plaudits of many window shoppers. A dummy, made in every detail to represent the famous "Beau" held the center of the display, while stills of John Barrymore and oil paintings of scenes in the film were grouped around it. All through the day great crowds paid homage to the unique display.

There is wholesome food for thought in this for showmen playing the Warner feature. The nationally advertised Personality Clothes window displays are available to exhibitors desiring free exploitation.

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg. Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Poniola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Silent Partner | Moore-Joy | Maigne | Paramount | 5,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | William Russell | James Flood | Fox | 5,000 |
| To the Last Man | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Universal | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Beaten | Jack Livingston | Inde. Pict. | | |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Bill | | Red Seal | 5,000 | |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Day of Faith | All Star | Gold-Cos. | 6557 | Dec. 15 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | Inde. Pict. | | |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | Fox | | |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Palace of King | Sweet | Gold.-Cos. | 7,453 | Dec. 15 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shanno | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Rendezvous | All Star | Goldwyn | 7,800 | Jan. 12 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Second Youth | All Star | Goldwyn | 6,500 | |
| Shattered Faith | Special Cast | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Slave of Desire | Special Cast | Goldwyn | 6,673 | |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Schulberg | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,983 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Big Brother | Tom Moore | Paramount | 7,000 | Jan. 5 |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Great White Way | All-star | Cosmopol. | 10,000 | Jan. 19 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Independ. Pict. | | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Printer's Devil | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Tiger Rose | Ulrich | Warner | 7,400 | Dec. 15 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| To the Ladies | All Star | Paramount | 6,268 | Dec. 8 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,000 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,000 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Inde. Pict. | | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Ernest Torrence | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | 4,560 | April 12 |
| Galloping Gallagher | Fred Thomson | F. B. O. | 4,819 | April 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | 6,000 | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| Greed | Special Cast | Gold-Cos. | | |
| His Darker Self | Lloyd Hamilton | Hodkinson | 5,000 | Apr. 5 |
| Icebound | Richard Dix | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | 5,041 | April 19 |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | 4,590 | April 5 |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | Fox | 5,812 | April 5 |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont. | Metro | 6,318 | April 19 |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | Apr. 5 |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | 5,770 | April 19 |
| Two Fisted Tenderfoot | Franklyn Farnum | Inde. Pict. | | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| What 3 Men Wanted | Miss DuPont | Inde. Pic | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | 5,091 | April 12 |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | 4,680 | April 12 |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beau Brummel | John Barrymore | Warner | | April 12 |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | 7,018 | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | 6,010 | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Excitement | Laura La Plante | Univesal | 4,913 | April 19 |
| Girl Shy | Harold Lloyd | Pathe | 7,600 | April 12 |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| Good Bad Boy | J. Butterworth | Principal | 6,000 | |
| His Forgotten Wife | Madge Bellamy | F. B. O. | 6,500 | April 19 |
| King of Wild Horses | Special Cast | Pathe | 4,611 | April 5 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |

## Current Production Chart

| | | | | |
|---|---|---|---|---|
| Second Youth | Special Cast | Gold.-Cos. | 6,169 | April 19 |
| Silent Stranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| True As Steel | Aileen Pringle | Goldwyn | | |
| Woman on the Jury | Special Cast | First Nat'l | | |
| Women Who Give | Special Cast | Metro | | |
| $20 a Week | George Arliss | Selznick | 5,990 | |

### MAY

| | | | | |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Babbit | Special Cast | Warner Bros. | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| Cytherea | Stone-Rubens | First Nat'l | | |
| Clay of C'lina | Rawlinson | Universal | | |
| Desperate Advenure | Franklyn Farnum | Ind. Pic. | | |
| For Sale | Corrine Griffith | First National | | |
| Hold Your Breath | Special Cast | Hodkinson | | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Lightening Rider, The | Harry Carey | Hodkinson | | |
| Moral Sinners | Dorothy Dalton | Paramount | 5,437 | April 19 |
| Men | Pola Negri | Paramount | | |
| Rejected Woman, The | Rubens-Nagel | Gold.-Cos. | | April 19 |
| Right of the Strongest | E. K. Lincoln | Selznick | 6,240 | |
| Riders Up | | Universal | 5,000 | |
| Storm Daughter, The | Special Cast | Universal | 5,303 | April 19 |
| Untamed Youth | | F. B. O. | | |
| What Shall I Do? | Dorothy Mackailli | Hodkinson | | |
| Virtuous Liars | M. Costello | Vitagraph | 5,800 | April 19 |
| White Moth | LaMarr-Tearle | First Nat'l | | |
| Woman Who Sinned | | F. B. O. | | |

### JUNE

| | | | | |
|---|---|---|---|---|
| Another Scandal | Lois Wilson | Hodkinson | | |
| Calibre Forty-Five | Franklyn Farnum | Inde. Pict. | | |
| Fools in the Dark | George O'Hara | F. B. O. | | |
| Her Own Free Will | Helene Chadwick | Hodkinson | | |
| Helen's Babies | Baby Peggy | Principal | | |
| Mist in the Valley | Ames-Dennes | Hepworth | | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ragged Messenger | | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Tiger Thompson | Harry Carey | Hodkinson | | |
| Those Who Dance | Special Cast | First National | | |
| Which Shall It Be? | Ethel Wales | Hodkinson | | April 19 |

## Short Subject Releases

### PATHE

| Title | Series | | Release Date |
|---|---|---|---|
| An Ideal Farm | Aesop Fable | 2,500 | April 27 |
| April Fool | Roach | 2,000 | April 20 |
| A Trip to the Pole | Aesop Fable | 1,500 | May 18 |
| Big Moments from Little Pic. | Will Rogers | 2,000 | Mar. 30 |
| Birds of Passage | | 3,000 | |
| Black Oxfords | Mack Sennett | 2,000 | May 18 |
| Bottle Babies | Spat Family | 2,000 | May 18 |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| Commencement Day | Our Gang | 2,000 | May 4 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Flickering Youth | Mack Sennett | 2,000 | April 27 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Fishin' Fever | Sportlinght | 1,000 | May 18 |
| Friend Husband | Pollard | 2,000 | April 5 |
| Gateway to the West | Chronicles | 3,000 | April 20 |
| Get Busy | Roach | 1,000 | April 27 |
| Hard Knocks | Charles Chase | 1,000 | April 6 |
| High Brow Stuff | Will Rogers | 2,000 | April 27 |
| Hit The High Spots | Spat Family | 2,000 | April 20 |
| Homeless Pups | Aesop Fables | 2,500 | May 4 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Love's Detour | Charles Chase | 2,000 | Mar. 23 |
| Near Dublin | Roach | 2,000 | May 11 |
| North of Fifty-Fifty | Dippy Do Dad | 1,000 | May 11 |
| One At a Time | Roach | 1,000 | April 20 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| Out of the Storm | Leatherstocking | 2,000 | May 11 |
| Paleface Law | Leatherstocking | 2,000 | April 13 |
| Publicity's Pays | Roach | 1,000 | May 4 |
| Ransom | Leatherstocking | 2,000 | April 20 |
| Rivenoak's Revenge | Leatherstocking | 2,000 | May 4 |
| Running Wild | | 1,000 | April 5 |
| Seeing Things | | 2,000 | April 5 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Sporting Speed | Sportlight | 1,000 | May 4 |
| Sun and Snow | Sportlight | 1,000 | April 20 |
| The Betrayal | Leatherstocking | 2,000 | April 27 |
| The Champion | Terry Cartoon | 1,000 | Mar. 29 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Guest | Nigh Smith | 1,000 | April 27 |
| The Hollywood Kid | Mack Sennett | 2,000 | April 20 |
| The Jealous Fisherman | Aesop Fable | 2,500 | May 18 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |
| The Panther | Leatherstocking | 2,000 | May 18 |
| The Pilgrims | Chronicles | 3,000 | May 18 |
| The Swift and Strong | | 1,000 | April 5 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |
| When Winter Comes | Aesop Fables | 2,500 | May 11 |
| Wolfe and Montcalm | | 3,000 | Mar. 22 |

## Short Subject Releases

### EDUCATIONAL

| | | | |
|---|---|---|---|
| A Tiny Tour of U. S. A. | Hodge-Podge | 1,000 | May 18 |
| Air Pockets | Mermaid Comedy | 2,000 | May 25 |
| Cornfed | Christie Comedy | 2,000 | May 4 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Flowers of Hate | Wilderness Tales | 1,000 | May 11 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| Fun Shop | Fun Shop | 1,000 | May 4 |
| Going Fast | Hamilton Comedy | 2,000 | May 11 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Junior Partner | Juvenile Comedy | 2,000 | May 25 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Killing Time | Lloyd Hamilton | 2,000 | Mar. 27 |
| Lady Bird, The | Secrets of Life | 1,000 | May 11 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Lost Chords | Sing Them Again | 1,000 | May 18 |
| Lon Some | Lloyd Hamilton | 2,000 | Mar. 27 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| Nerve Tonic | Christie Comedy | 2,000 | May 18 |
| Out Bound | Cameo Comedy | 1,000 | May 11 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |
| Powder Marks | Cameo Comedy | 1,000 | May 25 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| The Fly | | 1,000 | Mar. 25 |
| The Bonehead | Tuxedo Comedy | 2,000 | May 18 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Bandit Raiders | Chap. 7 "Fast Express" | 2,000 | April 21 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Green Grocers | Slim Summerville | 1,000 | April 21 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Marry When Young | Neely Edwards | 2,000 | |
| Miscarried Plan | | 2,000 | Feb. 2 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Politics | Slim Summerville | 1,000 | April 28 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Society Sensation | | 2,000 | Mar. 1 |
| Sons-in-Law | Jack Earle-McCoy | 2,000 | Mar. 5 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| Swing Bad the Sailor | Billy Sullivan | 2,000 | Mar. 8 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Tough Tenderfoot | | 2,000 | Feb. 22 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Western Skies | Jack Mower | 2,000 | |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |

### FOX

| | | | |
|---|---|---|---|
| A New England Farm | Educational | 1,000 | Mar. 30 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Feathered Fisherman | Educational | 1,000 | Mar. 16 |
| He's My Pal | Imperial | 2,000 | April 6 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Slippery Decks | Educational | 1,000 | April 13 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| The Weakling | Sunshine | 2,000 | Feb. 10 |

### CENTURY

| | | | |
|---|---|---|---|
| A Lofty Marriage | Earle-Murdock | 2,000 | April 15 |
| Checking Out | "Pal" | 1,000 | April 12 |
| Hit Him Hard | Earle-McCoy | 1,000 | April 12 |
| Preety Plungers | Cent. Follies Girls | 1,000 | April 12 |
| The Racing Kid | Buddy Messenger | 2,000 | April 12 |

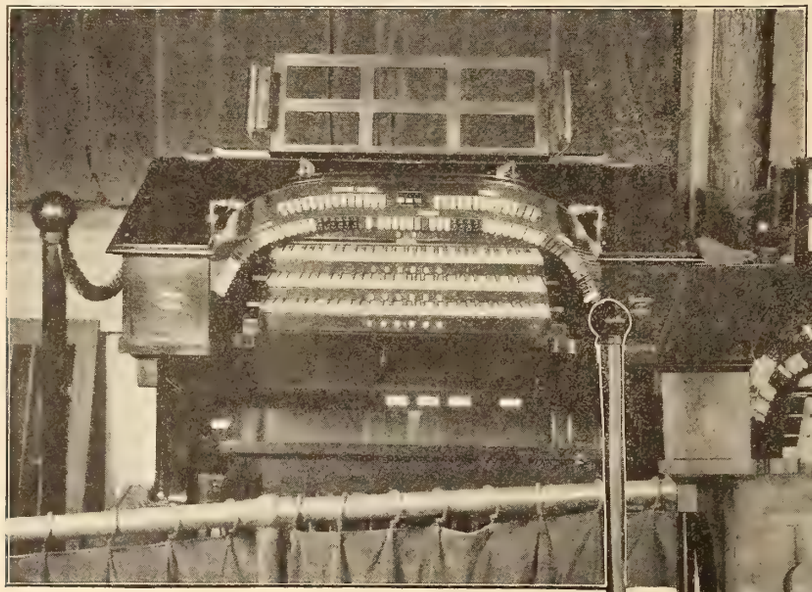
### STANDARD CINEMA

| | | | |
|---|---|---|---|
| A Fishy Tale | Jimmy Aubrey | 2,000 | Feb. 1 |
| A Scarey Night | Jimmy Aubrey | 1,000 | May 1 |
| Ancestors | Colonel Heeza Liar | 1,000 | Mar. 1 |
| Colonel Heez Liar's Knighthood | Bray | 1,000 | April 1 |
| Hollywood Comedies | Chester Conklin | 2,000 | Feb. 15 |
| Just a Litte Late Club | Bruce Barton | 1,000 | Mar. 15 |
| Mayserious Case, The | Colonel Heeza Liar | 1,000 | Feb. 1 |
| One Day in Hollywood | Chester Conklin | 2 000 | April 15 |
| The Mechanic | Jimmy Aubrey | 1,000 | April 1 |
| The Sky Pilot | Bray | 1,000 | May 1 |
| The Bishop of Hollywood | Chester Conklin | 2,000 | April 15 |
| The Lunatic | Jimmy Aubrey | 2,000 | Mar. 1 |
| Unhappy Husbands | Bruce Barton | 1,000 | Feb. 15 |

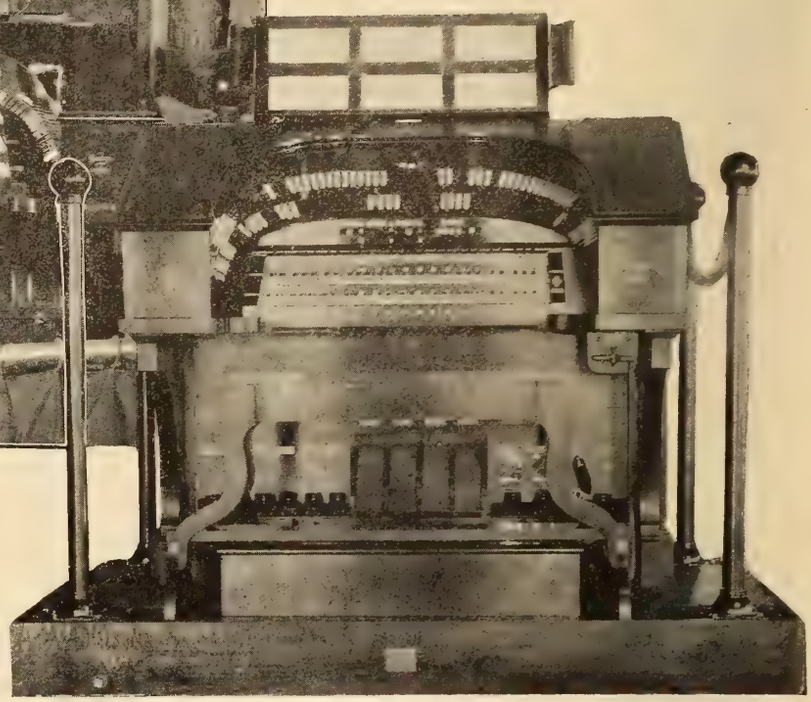
### VITAGRAPH

| | | | |
|---|---|---|---|
| Horseshoes | Larry Semon | 2,000 | Dec. 22 |
| Lightning Love | Larry Semon | 2,000 | Nov. 17 |
| Modern Banking | Urban Classic | 1,000 | Dec. 22 |
| Newsprint Paper | Urban Classic | 1,000 | Dec. 22 |
| The Gown Shop | Larry Semon | 2,000 | Nov. 17 |
| The Last Stand of Red Man | Urban Classic | 1,000 | Dec. 29 |

# THE MODERN THEATRE



*A CLOSE-UP of the Barton console, which has real audience winning possibilities, owing to the innovation allowing two organists to play two consoles simultaneously.*



*THE new Barton organ, which occupies but twelve inches of vertical floor space and can be raised into full view of the audience by the manipulation of its electrically controlled lift.*

## Lincoln Square Theatre of Decatur Installs Unique Barton Organ

THE Lincoln Theatre of Decatur, Illinois, has just completed the installation of a new Barton Organ which promises to be one of the season's unusual musical drawing-cards and an invention of momentous occasion for the moving picture theatre. Instead of having the customary single console, this is a double organ with two consoles, one on each side of the orchestra pit.

The whole organ, Dan Burton of the Bartola Musical Instrument Company explains, can be played from either console, or by two organists using both consoles simultaneously. This latter feature is proving to have great audience pulling-power.

The new installation is creating special interest on the part of exhibitors because of still another feature, which Mr. Barton predicts will produce real results at the box office. This is the new pitless electrically-operated console-lift, which by the pressing of a single button raises the console five feet during the organ numbers, thus bringing the entire keyboard and organist into full view of the audience, and then lowering it completely below the sight-lines again for the showing of the picture!

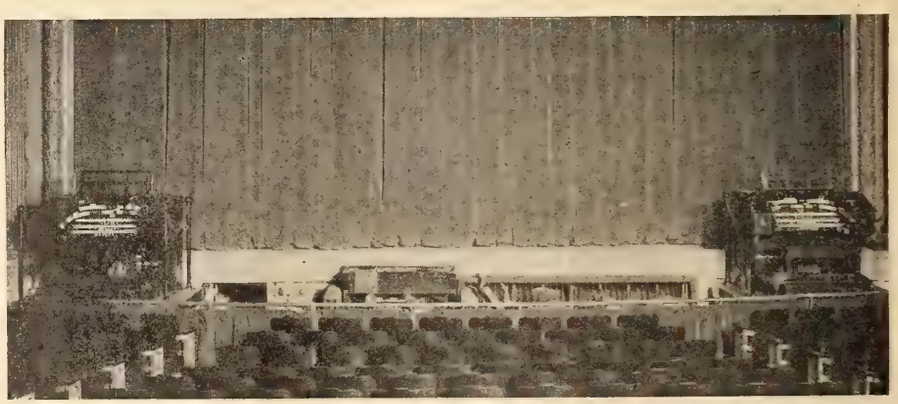
Mr. Barton points out that this type of lift which is his own invention, and sold exclusively with the Barton Organ, makes it possible for the first time for practically every theatre to own a "lifting console" organ. This is true because of the new ease of installation which his invention has made possible.

Instead of being located in a deep, specially constructed pit, as heretofore required, these lifts, which he calls Pitless Console Lifts, occupy only 12 inches of vertical space and can be set directly on the floor of the orchestra pit. This new simplicity of installation reduces the cost of the double lifting console instrument enormously, and Mr. Dan Barton is making many other installations like the one at Decatur.

ALL who have seen the new Decatur organ declare the invention a remarkable achievement, and one that is sure to give a tremendous and permanent increase in box office value to the theatre that uses it. A large part of the interest in organ numbers lies in the audience actually seeing the player manipulate the keys and stops. The new type that the Bartola Musical Instrument Company is putting out takes particular care of that point.

The novelty of the dual lifting consoles is a sure-fire entertainer at every performance. It is reported that other exhibitors are jumping to take advantage of the opportunity the Bartola Musical Instrument Company is offering.

Looking at it from a showmanship point of view, there seems to be no question, but that the Barton device presents unusual opportunities for innovation. The lifting of the consoles and bringing the organists into full view of the audience, corresponds to the rising of the curtain upon the entrance of a stage act.



*A VIEW of the orchestra pit of the Lincoln Square Theatre of Decatur showing the dual lifting organ consoles, by which method the organists come into full view of the audience.. These are lowered after the organ performance.*

PRESENTATION OF A MODERN FLAPPER'S ROMANCE

Daniel Breskin, conductor of the symphony orchestra at Crandal's Metropolitan Theatre, Washington, D. C. originated an entirely new type of choreographic overture as a part of the bill recently featured by First National's "Flaming Youth. Mr. Breeskin selected ten choruses arranged in such an order that their titles comprised a "Modern Flapper's Romance." Each title card was carried through a series of modern dance steps, with sundry exits and ensembles.

# About Theatres—New and Old

Walter Craft who owns the Mission Theatre, Auburn, Wash., has leased the new house being built by John Bruett of Sumner, Wash. Bruett had considered closing in Sumner and operating in Auburn. He has, however, decided to continue at the Sumner theatre as a ten cent house.

* * *

Marvin Wise has opened his new Woodlawn Family theatre, Birmingham, Alabama, which is said to be one of the finest suburban houses in the South. W. F. Womack, formerly of Talladega, will be manager of the new house.

* * *

Cowan Oldham is making improvements to his Oldham Theatre, McMinnville, Tennessee, installing new Simplex equipment and new lobby display frames.

* * *

John W. Medlin of the Victory Theatre, Smithfield, N. C., has purchase the Amusu, Clayton, N. C., from G. J. Cornell.

* * *

Concrete, Wash., will have a new 500-seat house, due to open June first. Stickley and Phebus are the owners.

* * *

Frank A. Salisbury of Oklahoma City has leased the Royal Theatre at Nowata, Okla., and has taken charge.

* * *

J. G. Genson has leased the Victory Theatre at Pauls Valley, Okla.

* * *

The Liberty Theatre at Siloam Springs, Ark., has reopened after remodeling.

* * *

The Queen purchased by E. C. Mosely at Marko, Texas.

* * *

B. F. Trammell has sold his house at Moran, Texas, and purchased another theatre at Winters, Texas.

* * *

Winter Garden, at Picher, Okla., operated by J. D. Wineland, is being improved.

* * *

F. H. Wright is remodeling his picture theatre at Maytank, Texas. He also erecting a modern picture theatre at Kemp, Teaxs.

* * *

Enid, Okla.—W. O. Wakefield has taken over the management of the new Criterion Theatre. He has leased same for a period of five years. First run pictures will be the present policy of the new management.

* * *

According to late reports, Hoxie, Ark., may have a new motion picture theatre at an early date.

* * *

C. J. Miller has sold the Auditorium Theatre at Laurel, Neb., to Ralph Smith who will conduct same as a first class motion picture theatre.

* * *

The new picture theatre at West Allis, Wis., will be known as the Capitol Theatre hereafter.

* * *

Oklahoma City, Okla.—Incorporation of the Mid-West Film Exchange was recently made by P. R. Isey, R. Hayes and F. M. Isey. Was incorporated for the sum of $3,000.

* * *

An open-air theatre with a seating capacity of 1,200 will be erected at Central City, Neb., this spring. The new house will be under the able management of J. Jourdaine.

* * *

G. T. Littlepage is now conducting a motion picture theatre at Manachester, Okla., and reports that business is very pleasing with him. Pictures is the present policy.

* * *

## THEATRE LAUNCHER ENJOYS UNIQUE DISTINCTION

W. Harold Wilson, handling the advertising campaign by which the new Alexandria Egyptian Theatre, Geary and Eighteenth Streets, San Francisco, is launching itself as a residential theatre, has the distinction of having opened every large district theatre since 1917, when he began with the present Strand, which had been a vaudeville house, known as the Empress, the house in which Charlie Chaplin played on the stage as part of Karno's London pantomime act.

For Kahn and Greenfield he had charge of publicity for the new Fillmore, New Mission and New Santa Cruz theatres, which, however, can hardly be said to belong to San Francisco.

He also attended to the first advertising for the Haight, Coliseum, Jewel (the present Francesca), New Lyceum, Castro, Excelsior, and now the Alexandria. He will also put the new Metropolitan Theatre, which Samuel H. Levin is building on Union Street, on the theatre map when that house is opened about the first of the year.

Wilson had charge of the advertising campaign when Loew's Warfield dropped vaudeville, and the "Loew's" at the same time in 1922.

# The Modern Operator on Gum Patches

I SHOULD like to draw the attention of brother operators, to the practice of sticking gum papers on films to denote the place to change over from one machine to the other.

I want to say now, first of all, it is a very dangerous practice, is most unsightly on the screen, and in some cases does not answer its so-called purpose; it is through this that the danger arises.

When the gum papers are put on they are usually placed on the emulsion side, and with constant running through the rays of the arc lamp and the projector the paper becomes dry and peels off, and in eight cases out of ten the paper lodges in the gate aperture in the rays and the operator has to be most careful and have his eyes about him lest the film fires through the paper burning in the gate and coming into contact with the film on its passage through the gate.

Here is a suggestion. If one takes particular note on the first showing of the program as the particular parts where to change over, there will be no need for this practice, as it comes naturally to one when the time arrives to change over. But this cannot be expected unless there is constant attention to this during projection. Whatever may be the circumstances, the operator himself should be there, and it is he who is in charge.

A further suggestion, which I have tried myself, is—on change nights leave the small pieces of opaque film intact, so as to benefit others to whom the film goes. Insert about a yard or less of opaque spacing with neat joints, and when the film goes back after your show don't take it out, let others use it. In this manner the operator, the people, management, and renters will all benefit by not having unsightly projection and with one-half inch holes stamped in and drawouts.

* * *

## SPECIAL ILLUMINATING IDEAS

Kliegel Brothers of New York offer the exhibitors a varied assortment of electric sign devices, either in suspension effect from a marquee, or built into a wall. They also have a service for co-operating with architects when theatre projects are intended. The concern has a department devoted wholly to special illuminating effects, with which all theatre managers, motion picture directors and prospective clients are invited to consult.

## Salesman Extraordinary

(*Continued from page* 15)

every one you will have. The big idea is to dress them up and display them in novel style so that your passerby will pause, look them over, find that his curiosity has been aroused and will then go in and see your show.

IN our Chicago showing of Harold Bell Wright's "When a Man's a Man," at the Orpehum Theatre we tried a novelty which proved a great crowd-getter. The Orpheum is in the heart of the downtown section and throughout the day and in the evenings crowds constantly pass it. We were puzzling over a good marquee display. One idea was to place a huge book—a reproduction of Wright's "When a Man's a Man" on the marquee and have a girl standing beside it. But the marquee was so built that a girl standing on it would be only partly visible from the sidewalks. So we decided to place her in the lobby. This we did, having a large book constructed and placing it on an easel. The girl, in costume, stood beside it, turned the pages, pointed to the reading matter and smiled at those passing.

After she had been on the job five minutes an attendant rushed down to the office of Manager Moore and said the stunt was blocking traffic in State street. The crowds swarmed around her, read the pages and then made straight for the box office. This was literally dragging the crowds in off the street and such is the purpose of a good lobby display.

For the next release of Principal Pictures Corporation, Baby Peggy in "Captain January," we have some novelties in lobby display suggestions which are certain to attract attention all over the country. My brother Sol Lesser, who is vice president of West Coast Theatres, Inc., has made a life study of lobbies and I have worked with him on this, one of the most interesting slants in the motion picture business. We have found that the successful Lobbyologist is he who has a clear and simple understanding of the picture in hand and an intimate knowledge of American characteristics.

* * *

### WHITE RUBBER SCREEN IS LONDON'S LATEST

A screen of pure white rubber is the latest innovation to be introduced at the West End Cinema of London, by its live-wire manager, Leslie Ogilvie. The only other screen of this type in the country is installed at the London Pavilion, says Mr. Ogilvie, who offers to give further information to inquisitive exhibitors concerning what he declares to be an extremely successful novelty. The West End Cinema is changing its name to the "Rialto," with an aim for premiere presentation runs.

* * *

### CATALOGUE VERY INFORMATIVE

The Universal Electric Stage Lighting Company of New York puts out a catalogue which besides giving specifications, description and prices of the merchandise it handles throws and edifying light on the various implements and appliances which can be used for suggesting atmosphere in stage effects, as also on the proper use of most lighting accessories with which a projectionist should be familiar. Apparatus for hire is also mentioned.


**CLASSIFIED AD DEPARTMENT**

Rates, 2 cents a word. Cash with copy

**CAMERA EXCHANGE**

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

**BOOK "MAKING MOVIES"**

It's an on and off stage exhibiton of movie studio life, action and detail.

**YOUR THEATRE A BEE-HIVE**

A movie picture made right on your stage in front of your audience, produced with local players and scenes one week, and shown next. For details write Box 1053, Exhibitors Trade Review.

POWERS, EDISON, MOTIOGRAPH and SIMPLEX INTERMITTENT SPROCKETS Brand NEW, Fully Guaranteed for ONE YEAR Each ..... $3.75

Take-up and Feed Sprockets, Powers, Simplex Motiograph and Edison machines, New, GUARANTEED, each ..... $2.75

Plano Convex Condensers, any focus, any brand each ..... $1.10

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Get MY PRICES ON: CINEPHOR LENSES, Film Menders, Oil Drip Pans, Heavy Duty Lugs, Projectionist Tool Sets, MAZDA EQUIPMENTS, Carbon Adapters and Savers, Radio Mat Slides, Admission Signs, Machine Oil.

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15 per cent discount on POWERS and Edison Parts and 10 per cent discount on Simplex and Motiograph PARTS. Every part is regular factory made parts and guaranteed for one year. Everything is sent postage PAID to any part of the United States or Canada. TERMS ARE STRICTLY CASH WITH ORDER or C. O. D.

**WESLEY TROUT**

P. O. Box No 499 ENID, OKLAHOMA

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NOW $1.50

At your Dealer.

RADIO-MAT SLIDE CO. NEW YORK

IS THE STATIONERY OF THE SCREEN

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*and upward*

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*Affiliated with Hotel McAlpin*

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A. E. Singleton, *Manager.*

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

# LEATHERSTOCKING

From the World-famous Novels by

## JAMES FENIMORE COOPER

with

## EDNA MURPHY *and* HAROLD MILLER

### *8 things to remember if you want to make money*

1. Cooper's Leatherstocking Tales are read the world over. They have been translated into almost every language.
2. They are required reading in many schools. That means that they are known to most school children.
3. After 100 years, they still rank among the most popular romances of adventure and Indian peril ever written, with both children and adults.
4. The high spots of thrill and adventure from three of these books, "The Deerslayer," "Last of the Mohicans" and "The Pathfinder" have been embodied in "Leatherstocking"
5. A very large cast was assembled and taken into the wilderness at great expense in the production of this Patheserial
6. George B. Seitz, who has directed more successful serials than any other man, was selected as the director
7. Edna Murphy, beautiful and talented; Harold Miller, handsome and athletic; Whitehorse; David Dunbar, Frank Lackteen, were given the important roles
8. The finished production with its narrow escapes, its thrills, its big mass scenes, and its million dollar title gives to every exhibitor a most unusual chance for big business

*Produced by*
C. W. PATTON

Pathépicture
TRADE MARK

*Directed by*
GEORGE B. SEITZ

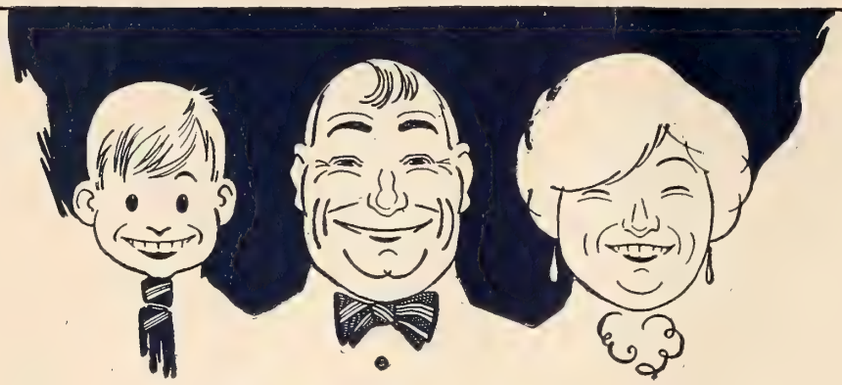
Special Producers Number

# EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Price 20 cents

May 10, 1924



# LIGHT
## is part of the picture

ALL the movie fan sees is light on the screen —light moulded in all its myriad shades by the art that is in the film.

Wherever good pictures are shown best, you will find National Projector Carbons in the projection lamp. Thousands of houses have used them exclusively for years because they shoot over to the screen all that is in the film.

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# National
## Projector Carbons


Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices 45 West 45th St., New York City. Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at East Stroudsburg, Pa., under act of March 3, 1879.

A small announcement
of a great event
"MISSING DAUGHTERS"
has been scheduled for early release by
SELCO PICTURES, Inc.,
through
SELZNICK DISTRIBUTING CORPORATION

Here's exploitation ready-made for you. Cash in on this amazing war discovery
FROM THE PRESS
The World
EDNESDAY, APRIL 9, 1924.
Entered as Second-Class Post Office, New York
Briton Demonstrates Ray To Kill From Long Distance
Can Crash Airplanes in Flight, Mow Down Armies, Inventor Asserts.
By ARTHUR E. MANN
Staff Correspondent of The World
Special Wireless to The World
LONDON, April 8.—This afternoon I saw an apparently successful laboratory demonstration here of a deadly electrical war invention, with which the inventor expects to be able to bring down airplanes in flight, to send airships crashing to the ground in flames, mow down armies, put machine guns out of action, explode magazines and ammunition dumps and put automobiles out of service all from a long distance from the scene of action.
DISABLING OF AIRPLANES BY RAY REPORTED BEFORE.
Several times reports have come from Europe, chiefly from Paris, that Germans had perfected a wireless device that would bring down airplanes in flight. These rumors usually followed the forced landing of a French plane on German soil.
Another report from Paris some time ago described a similar device by which automobiles in the streets were stopped dead. None of these reports was confirmed.
An invention exactly like this is the basis of the whole plot. A timely thriller, offers you a great chance for a clean-up.
Encore Pictures
ASSOCIATED
PHYSICAL DISTRIBUTOR: PATHE EXCHANGE, INC.
ARTHUR S. KANE,

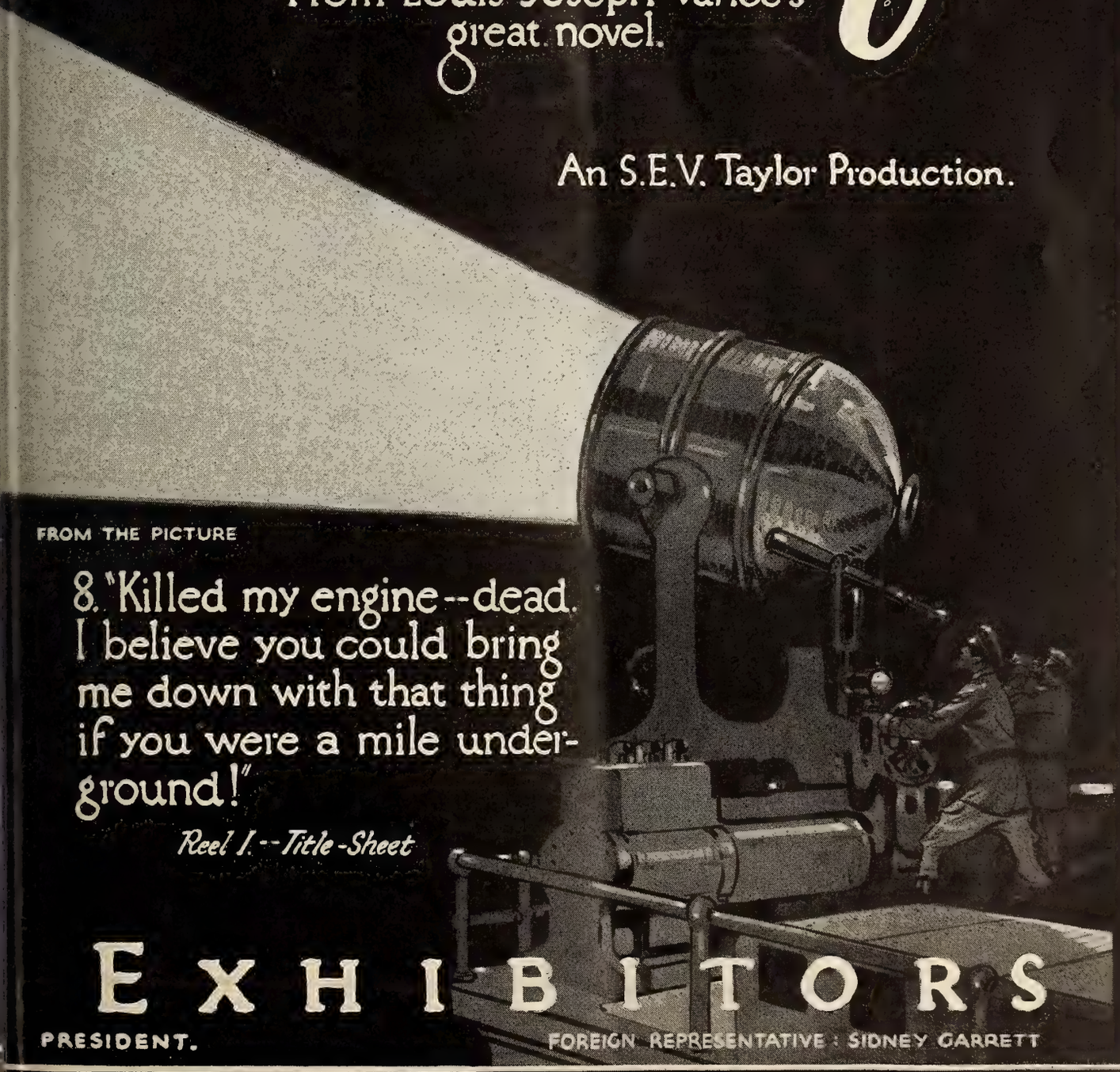
# Dorothy Dalton *and* Jack Holt

*in* *The*

# *Lone Wolf*

From Louis Joseph Vance's great novel.

An S.E.V. Taylor Production.



FROM THE PICTURE

8. "Killed my engine--dead. I believe you could bring me down with that thing if you were a mile underground!"

*Reel I.--Title-Sheet*

## EXHIBITORS

PRESIDENT.

FOREIGN REPRESENTATIVE: SIDNEY GARRETT

The exhibitor-selected picture they're all talking about

# The Spitfire

*Based on Frederic Arnold Kummer's Famous Novel "Plaster Saints"*

Exhibitors passed on the story, the title, the cast, the director.

*Here's the cast they approved:*

BETTY BLYTHE — LOWELL SHERMAN
ELLIOTT DEXTER — PAULINE GARON
ROBERT WARWICK — BURR McINTOSH

Encore Pictures

A Murray W. Garsson Production — Directed by William Christy Cabanne

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTORS PATHE EXCHANGE, INC. — ARTHUR S. KANE · PRESIDENT — FOREIGN REPRESENTATIVE SIDNEY GARRETT

987 newspaper critics, exhibitors and film company officials pre-viewed "THE CHECHAHCOS" at the Ritz-Carlton Hotel last night and
the verdict was
"IT'S A GREAT PICTURE"
because
It is romantic, thrilling, holds one intensely and is ideally cast and clean.
It is a powerful human interest drama.
It is a magnificent scenic masterpiece.
but principally because
It's REAL, not a studio or California made imitation Alaskan.
Associated Exhibitors
Arthur S. Kane, President
PATHE, Physical Distributor

*It's for women!*

# Why Get Married

## Andree Lafayette

Can the woman who handles business contracts keep the laundry list straight too?

Is the hand that rocks the cradle able to manipulate the typewriter also?

Are the meals as good, the kiddies as well scrubbed, the house as spick and span while mother is winning promotion downtown?

A Laval Photoplays Production.

Here's contrast to arouse discussion—the contrast of the bride who is a business woman with the bride who's a housewife and mother.

It's a situation you can exploit—an absorbing story of two first years of marriage—a story that will interest women everywhere.

And it's women, remember, who keep your theatre going.

Encore Pictures

A LAVAL PHOTOPLAYS PRODUCTION

ASSOCIATED EXHIBITORS

ARTHUR S. KANE PRESIDENT

PHYSICAL DISTRIBUTOR: RATHE' EXCHANGE INC.

FOREIGN REPRESENTATIVE SIDNEY GARRETT

# VIRTUOUS LIARS

*The Times*—"The settings in this film were favorable as were the lighting and photography in most of the sequences."

*The Evening World*—"It has Dagmar Godowsky as one of its features. She does excellent work as do Burr McIntosh and Naomi Childers."

*The Morning World*—"He (Maurice Costello) seems to have retained much of the charm and personality which made him such a popular idol."

*The Brooklyn Eagle*—"There are two performances that are really better than average screen characterizations. They are those of Edith Allen and David Powell. Miss Allen is a comparative newcomer to the shadowed drama but she leaves no room for doubts about her future on the screen, as for Powell he can always be depended upon for a thoroughly satisfactory interpretation."

## *A Whitman Bennett Production*

**Released by Vitagraph**

# 2,500,000
*people paid*
# $5,000,000.
*to see —*

## *The Stage Play*

| | |
|---|---|
| 2 Years in New York City | 1 Year in Chicago |
| 4 Months in Boston | 3 Months in Philadelphia |
| 1 Month in San Francisco | 1 Month in Los Angeles |

# "MAYTIME"

## *Now A Great Picture Booked by*

| | |
|---|---|
| Rialto, New York City | Grenada, San Francisco |
| Melba, Dallas | Grand, Pittsburgh |
| Grand Central, St. Louis | Broadway Strand, Detroit |

*A Gasnier Production—Presented by* B. P. SCHULBERG
*with*
HARRISON FORD - ETHEL SHANNON
WILLIAM NORRIS and CLARA BOW
*From the play by* RIDA JOHNSON YOUNG
*Scenario by* OLGA PRINTZLAU

**Preferred Pictures**
**Corporation**
B. P. Schulberg, Pres. J. G. Bachmann, Treas.
1650 Broadway, New York.
*Foreign Distributors—Export and Import Film Co., Inc.*

# BETWEEN FRIENDS

*By*

ROBERT W. CHAMBERS

*What is Greater—*
Man's Friendship for Man—*Or*—
Man's Love for Woman?

Shall a Friend Forgive Him who Destroys His Home?

*A Drama of Scourged Hearts*

*With*

LOU TELLEGEN
NORMAN KERRY

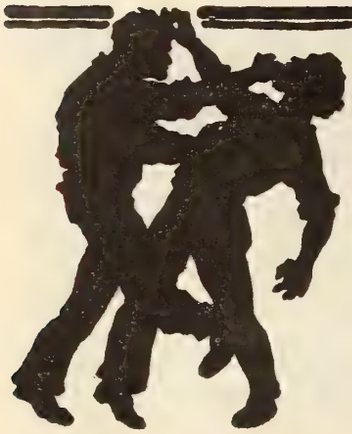
(Courtesy Universal Film Corp )

ALICE CALHOUN
ANNA Q. NILSSON
STUART HOLMES

J. Stuart Blackton *production*

VITAGRAPH

ALBERT E. SMITH PRESIDENT



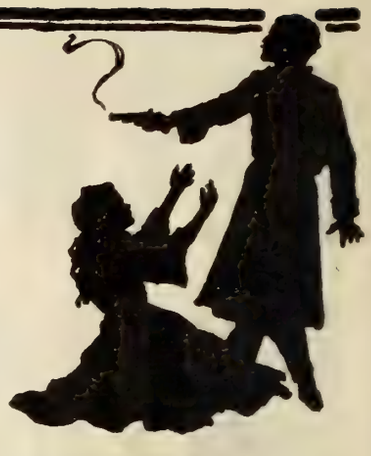
IT WILL

# HOLD UP

YOUR

# BOX OFFICE

RECEIPTS



WM. B. BRUSH PRODUCTION

# DEFYING The LAW

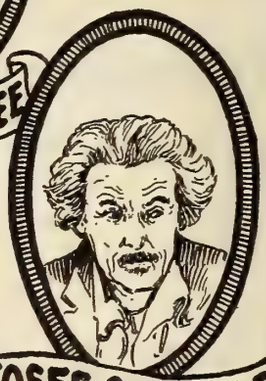
WITH

LEW CODY

RENEE ADOREE

CHAS. POST

DICK SUTHERLAND



JOSEF SWICKARD

AND A CAST OF UNUSUAL MERIT

## *A TENSE MELO-DRAMATIC STORY OF LOVE & HATE*

NOW BEING SOLD ON INDEPENDENT MARKET

BY

## GOTHAM PRODUCTIONS

1600 BROADWAY NEW YORK CITY

# BORROWED HUSBANDS

## A Great Story Of Society

In Which—

**Florence Vidor, Earle Williams**
**Rockcliffe Fellowes, Robert Gordon**

***A DAVID SMITH PRODUCTION***

**VITAGRAPH**

ALBERT E. SMITH PRESIDENT

*The Two Outstanding Departments of Motion Picture Trade Papers—*
*EACH AN INSTITUTION IN ITSELF!*

SAVING MORE DOLLARS

Interests Every Alert Showman and That is Why He Looks for Counsel and Advice on Pictures with Past Performances

— IN —

TRIED and PROVED PICTURES

NATIONAL TIE-UP SECTION

— IS —

The Gateway to Broader Showmanship
To New Lobbies All Over Town
To Co-operative Merchandising
Which Means

MAKING MORE DOLLARS

AND THEY BOTH APPEAR EVERY WEEK

*EXCLUSIVELY*

*in EXHIBITORS TRADE REVIEW*

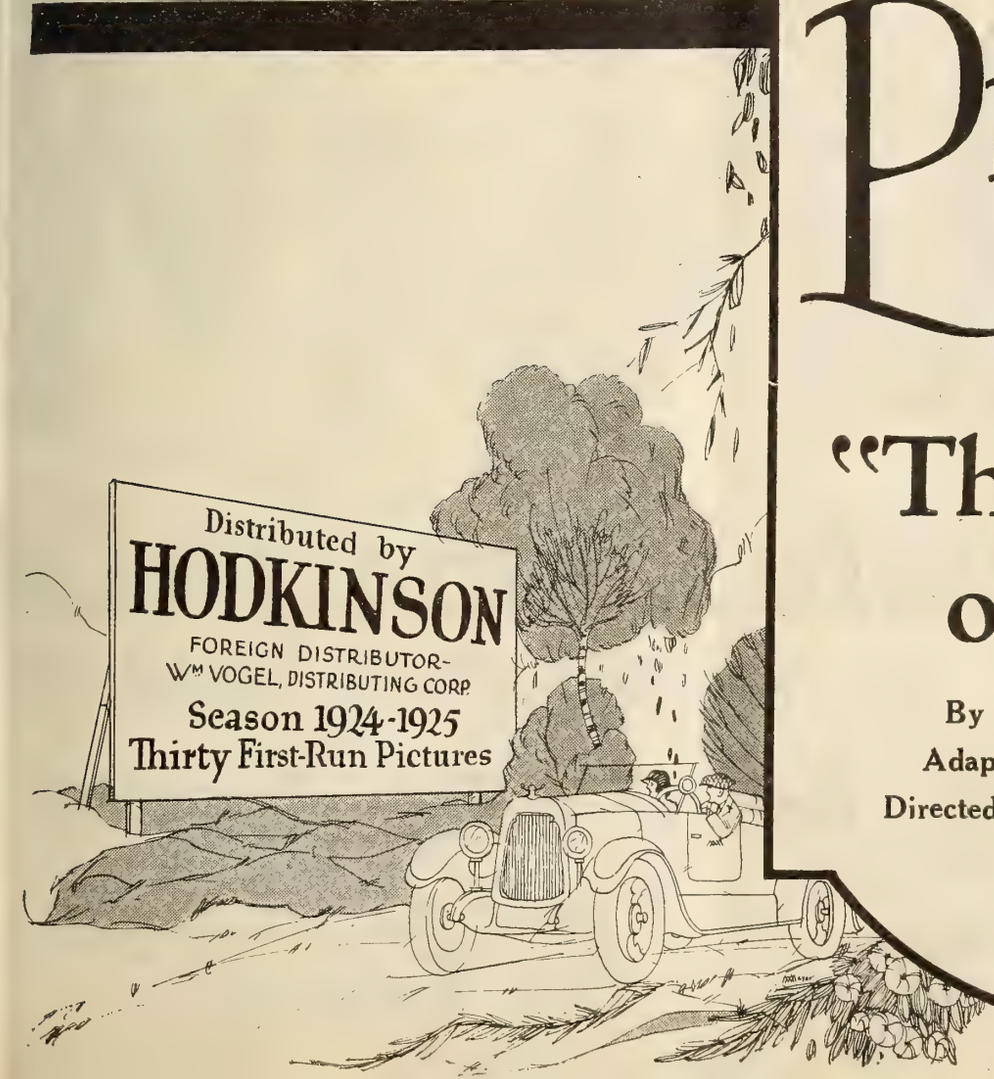
In Production!

# Priscilla Dean

*in*

## "The Siren of Seville"

By H. H. VAN LOAN
Adapted by PAUL BERN
Directed by JEROME STORM



# The SHOOT DAN M

## With Barbara La Marr ~ Le

Picturized by **WINIFRED DUNN**
from
**Robert W. Service's**
**"The Spell of the Yukon"**

A **Metro** Picture

REG U S PAT OFF

An Special

# ING of

# CREW

## w Cody and Mae Busch

Directed by

**Clarence Badger**

Supervised by

**Arthur H. Sawyer**

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain ... Sir Wm Jury ... Managing Director —

A Metro Picture

REG. U.S. PAT. OFF.

# CRITICS and BOX OFFICE Stamp this as biggest of Ticket Sellers!

*from*
MOVING PICTURE WORLD

"Best picture of the year. Good box office attraction." — Orpheum Theatre, Okmulgee, Oklahoma.

"One of the strongest bills released this season."—Victorian Theatre, Sapulpa, Oklahoma.

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"TENSE—THRILLING."

*from*—JACKSON NEWS
Jackson, Mich.

"MOST VIVID AND ENTERTAINING PLAY IN MANY MONTHS."

*from*—TOLEDO TIMES
Toledo, Ohio.

"SPLENDID PHOTOPLAY."

*from*—CINCINNATI POST

"WRIGHT FILM EXCELLENT."

*If you are looking for a picture the public wants to see—*
*GET THIS ONE!*

SOL LESSER presents

# HAROLD BELL WRIGHT'S "WHEN A MAN'S A MAN"

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER . . . . . PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY . . . . . EDWARD F. CLINE

FIRST NATIONAL PICTURES

A First National Attraction

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# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor


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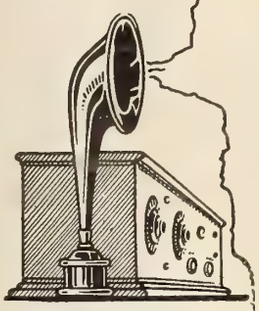
# WHAT'S IN THE AIR



STAND BY for this week's Special Producer's Number. A program embracing a comprehensive outline of the releases of the coming year insofar as the various producers have been able to determine them at this point.

Taking it by and large, producers are giving unusually early attention to the coming season's products, which can safely be taken as an item of high-power interest to exhibitors.

Last week we advised showmen to run to meet the postman in order not to lose a moment's time in seeing what the second broadside of National Tie-Ups had in store for them. With due respect to the requisites of decorum and modesty, might we be allowed a few extra inches of chest inflation?

We're only as human as the most human of that well-known human species, the showman, and if we do seem to bubble up with pride and enthusiasm as we call attention to the high-power free advertising effected by the Review for those exhibitors playing the Goldwyn-Cosmopolitan screen version of the famous Rex Beach story, "Recoil," it is because. . . . well, because we are simply human.

FAR from sitting back and resting on the laurels of this super-exploitation "Recoil" achievement, which includes co-operation from national advertisers handling such household-term products as Deltah Pearls, Venida Hair Nets, Boncilla Clay, Chinwah Beauty Products, Onyx Hosiery, Nemo Corsets and Inecto Hair Tint, the Review has already arranged similar 22 karat tie-ups for Associated Exhibitors unique Alaskan picture drama "Chechahcos."

So stand by for next week's number, which with other varied exhibitor helps, showman suggestions, ready news morsels, wiil include a scintilating array of National Tie-Ups on "Chechahcos."

NOT one cent less than twenty-four million! Gordon Rent delivers his ultimatum to the gathering of hard-headed bankers and financiers. If they want his South American mines they must pay the price. And pay they finally do. The scene in this elaborately decorated conference room pictures the consummation of the deal

# *Beauty and Revenge Mark 'Recoil'*

AN opportunity to be present as one of the twelve most beautiful women in the world and no dress to wear! Norma is forced to a quick decision and hurried action. A pair of shears and a needle and thread, and the old dress is a handsome new gown A highlight scene which adds interest to the new Goldwyn-Cosmopolitan pictures

© CI B615462



MAY -5 1924

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

# Producing Companies Announce Array of Pictures For 1924 Season

IN the following pages EXHIBITORS TRADE REVIEW gives a summary of the production and distribution plans of motion picture companies so far as they have been able to formulate them at the present time. It will be noted that several of the companies are not prepared to announce the pictures they propose to make during the coming season. Among these are United Artists, Metro, Goldwyn, Principal, C. C. Burr and C. B. C. The offices of Famous Players-Lasky express the belief that the coming season will be the most successful in the history of motion pictures. In a formal statement the company gives the names of forty Paramount pictures which will be released from August 1 to February 1.

A number of the forty already have been completed. It is stated that fifteen producing units are now at work, and it is expected eighteen productions will be under way before the end of the current month.

Among the pictures on the list are "Monsieur Beaucaire," "Peter Pan," "Wanderer of the Wasteland," a Zane Grey story; two Cecil B. DeMille productions, three Gloria Swanson pictures and several of Thomas Meighan's.

First National announces its line-up for the coming six months, at the head of which is "The Sea Hawk." This is a special recently completed by Frank Lloyd productions, and high hopes are expressed as to the quality of the subject.

### "Abraham Lincoln" Coming

First National also has taken over "Abraham Lincoln," the work of Al and Ray Rockett. Much is expected from this historical picture, which was shown for seven weeks recently in New York.

Pathe announces 104 two-reel comedies for distribution during the coming season. In a statement to EXHIBITORS TRADE REVIEW Elmer R. Pearson, vice-president and general manager of Pathe Exchange, Inc., tells in detail how these two-reelers will be divided. Among the number will be thirteen of "Our Gang." "The Spat Family," Will Rogers and a new series also will be represented by an equal number of subjects. Also there will be four series of Mack Sennett Comedies, with Harry Langdon, Mack Sennett himself, Ben Turpin and Ralph Graves.

Pathe also will release during the year four super features starring Charles Ray, under a contract signed April 30. Two more Lloyds are provided for in the current contract.

ERNEST TORRENCE in a scene from Paramount's pretentious production of "The Mountebank, directed by Herbert Brenon.

### Twenty-four for Vitagraph

John D. Rock, general manager of Vitagraph, who is leaving shortly for Chicago to attend a conference of division managers, after which he will join the president, Albert E. Smith, on the coast, stated that production plans of the company for the coming season include twenty-four features. Among these will be "Captain Blood" and "The Clean Heart."

Warner Brothers announce that twenty pictures are set for release during the coming season. Last year the company promised eighteen and released twenty. Among the subjects named for early production are "The Age of Innocence," by Edith Wharton; "The Dark Swan," by Ernest Pascel; "The White House by the Sea," by Owen Davis, and "Deburau," the Belasco production.

Associated Exhibitors is looking forward to a very active season. Besides the productions of Douglas McLean the company will distribute all the specials to be made by Murray W. Garsson. Another subject the Associated expects large results from, during the summer especially, is "The Chechahcos," a picture produced in Alaska by Louis M. Moomaw.

Dr. Shallenberger of Arrow announces two serials during the coming year to be directed by Jacques Jaccard. These will be supervised by Ben Wilson.

The Hodkinson Corporation is definitely fixed on thirty-six pretentious subjects for the coming year. That number may not be maximum. Vice-president John C. Flinn is now on his way to Los Angeles, where he will hold a number of conferences with producers.

Universal has a large schedule already set for the coming year. In the list are 12 Jewels, 3 Hoot Gibson productions, 52 Century two-reel comedies, 12 Hysterical History one-reel comedies, 104 International News Reels, 10 two-reelers starring Jack Dempsey, 26 Universal single-reel comedies, 52 Western action dramas, 6 five-reelers featuring Jack Hoxie, and half a dozen more westerns with such well-known stars as William Desmond.

Preferred will have nine special productions to be made by President Schulberg for release early in the coming season. Among these will be "The First Year," Frank Craven's unusually successful play of married life, and "The Boomerang," David Belasco's stage success by Winchell Smith and Victor Mapes.

# Producers Announce Season's Programs

## Famous Players-Lasky

IN the belief that next season will be the most successful in the history of motion pictures, the Famous Players-Lasky Corporation announces the release of forty Paramount pictures from August 1 to February 1.

Several of these productions have already been completed, and in order that the others may be ready by release date, an unprecedented production has just been inaugurated at Paramount studios in Hollywood and Long Island City. Fifteen producing units are now busy and eighteen pictures will be under way before the end of this month.

In announcing these forty new pictures the Paramount organization has issued the following statement.

"Solid success and achievement is not an accident in any business. It has not been accidental with Paramount.

"For twelve years—month in and month out, year in and year out—we have produced the pictures that have been the backbone of this industry.

"The record has been the fruit of careful planning, clear thinking, intelligent application of resources, progressive policies, plus a great producing and distributing organization.

"From our studios have come a splendid and consistent line of pictures—from the days of 'Queen Elizabeth,' 'The Squaw Man,' 'Stella Maris,' 'Male and Female,' 'The Miracle Man,' '23½ Hours Leave,' 'Humoresque,' 'The Sheik,' 'Manslaughter,' 'Blood and Sand,' 'Back Home and Broke,' down to the latest Paramount success, 'The Humming Bird,' released only the other day.

### Steadily Raised Plane

"In addition to making money for exhibitors, this consistent, Paramount program has done two things:

"1. Steadily raised the plane of motion picture entertainment, while increasing the size of the motion picture public.

"2. Enabled the exhibitors to build for the future, confident that their investment of millions of dollars in picture theatres would be secure.

"During the last year the picture industry has been amazed at the dazzling success of the Paramount pictures, 'The Covered Wagon' and 'The Ten Commandments.' While the success of these two pictures *is* truly amazing, on the other hand it is *NOT* that the organization which turned out the best pictures of the industry for twelve years, consistently, should climax its record with these two achievements.

"It came as a natural development of organization, proving that just as Paramount has maintained a supremacy in the week-to-week release of motion pictures, so it could also achieve the pinnacle of producing success in road attractions.

"The Paramount organization is so equipped, so rounded out, that the success of its pictures is assured from the moment the story is considered until that story reaches the screen. The organization is back of its pictures all the way through—in the selection of stories, the writing of scripts, direction, box-office casts, publicity, advertising and exploitation.

### Tells of Faith Kept

"No Paramount picture ever reaches a theatre cold. When it goes into an exhibitor's hands, there has already been built up an audience of millions of people—people who believe implicitly that 'If It's a Paramount Picture It's the Best Show in Town.' This belief has been cemented in the public mind by years of living up to promises, keeping faith.

"In other words, Paramount pictures are handled from beginning to end, by showmanship experts; and good pictures handled with showmanship are bound to succeed.

"Now, what of the future?

"The obligation which has been so brilliantly discharged in the past still exists. And it will be even more thoroughly performed this coming season.

"There is no promise like past performance.

"At this season of the year the air is full of promises. Loud talking, exaggeration, blatant claims—all these cover the picture industry like a cloud.

"But promises should be checked with performance. Claims should be analyzed, words should be made to square with deeds.

"And, recognizing this state of affairs, we say deliberately and unequivocally that never has any single company, in motion picture annals, undertaken so ambitious a program of screen entertainment.

"Never before has any company announced such a list of titles, stars, directors and casts for week-in-and-week-out release for the first six months of the new season. The exhibitors of this country are absolutely assured of productions of a calibre that will establish a new high-water mark in box-office success.

"We cordially invite every exhibitor to compare these productions—title by title, story by story, cast by cast, director by director—with everything else the industry offers, and then buy accordingly."

Included in the list of releases is the James Cruze production, "The Covered Wagon." This picture, which has just ended a record-breaking run of sixty weeks at the Criterion Theatre, New York, has not yet been exhibited in regular motion picture theatres. It will be released to picture theatres early in September.

The list of forty pictures also includes "Monsieur Beaucaire," the production which will mark the return of Rudolph Valentino to the screen after an absence of two years. This picture, directed by Sidney Olcott, has just been completed in the Long Island studio, and is heralded as one of the most sumptuously mounted productions ever made in the East. In the supporting cast are Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman and a number of other prominent picture players.

### Elaborate Pictures

"Peter Pan," Barrie's immortal fantasy, will at last reach the screen as one of this group of pictures. This production will be made this summer and probably will be released during Christmas Week. It will be produced by Herbert Brenon, but who will play the role made famous on the stage by Maude Adams has not yet been determined.

One of the novelties will be Paramount's first picture entirely in color, "Wanderer of the Wasteland," a Zane Grey story, which has been produced by Irvin Willat in Death Valley, Cal. It is said that in this picture of life in the desert color photography reaches a development surpassing anything shown on the screen so far.

Another novelty will be a picture version of "Merton of the Movies," to be produced by James Cruze, the maker of "The Covered Wagon," with Glenn Hunter in the star role which he has made famous on the stage.

Two of Cecil B. DeMille's productions are included. The first of these is "Feet of Clay," with Rod La Rocque, Estelle Taylor and Victor Varconi. Beulah Marie Dix and Bertram Milhauser adapted the screen play from the novel by Margaretta Tuttle. This is a break in the long series of screen stories prepared for Mr. DeMille by Jeanie Macpherson, but she will do his other production of the series, "The Golden Bed." This is from Wallace Erwin's novel, with the same featured players.

Three Gloria Swanson pictures on the schedule are to be directed by Allan Dwan. These are "Manhandled," already completed; "A Woman of Fire" and "The Coast of Folly."

Thomas Meighan has an outstanding place in the series. One of his will be James Oliver Curwood's "The Alaskan," which Herbert Brenon is to direct. Booth Tarkington is writing an original story for him called "Whispering Men," which is to be produced by Victor Heerman, and he has another, "The Honor of His House," by Andrew Soutar, which is to be directed by Victor Fleming.

Valentino will also have another picture in this series, "A Sainted Devil," a screen version of a Rex Beach story. Joseph Henabery will direct.

The two directors who brought Pola Negri her greatest fame abroad are to make the

Scene from "The Eternal Riddle," adaptation of Sir Arthur Conan Doyle's "The Tragedy of Korosko," produced with American principals under the direction of Tom Terriss. It will be distributed by Truart.

## The "Famous" Forty

### Dates of Release

Aug. 4—Manhandled
Aug. 11—Wanderer of the Wasteland
Aug. 11—Changing Husbands
Aug. 18—Monsieur Beaucaire
Aug. 18—Unguarded Women
Aug. 25—The Enemy Sex
Aug. 25—Compromised
Sept. 1—The Mountebank
Sept. 8—The Covered Wagon
Sept. 15—The Man Who Fights Alone
Sept. 15—Sinners in Heaven
Sept. 22—The Alaskan
Sept. 22—Feet of Clay
Sept. 29—Open All Night
Oct. 6—A Woman of Fire
Oct. 13—Empty Hands
Oct. 13—The Female
Oct. 20—Spring Cleaning
Oct. 20—Wild Moments
Oct. 27—Forbidden Paradise
Oct. 27—The Story Without a Name
Nov. 3—Merton of the Movies
Nov. 10—Whispering Men
Nov. 17—Worldly Goods
Nov. 17—A Sainted Devil
Nov. 24—Headlines
Nov. 24—Argentine Love
Dec. 1—The Cave of Fallen Angels
Dec. 8—The Beautiful Adventuress
Dec. 15—The Coast of Folly
Dec. 22—Peter Pan
Dec. 29—The Crimson Alibi
Dec. 29—North of 36
Jan. 5—The Honor of His House
Jan. 12—Little Miss Bluebeard
Jan. 12—Manhattan
Jan. 19—The Golden Bed
Jan. 19—Playings of Fire
Jan. 26—A Woman Scorned
Jan. 26—A Broadway Butterfly

three pictures in which she will appear in this group. Dimitri Buchowetzki, who directed her in several of her European successes, will direct her in "Compromised," a Suderman story, and in "A Woman Scorned," based on the play by Owen Davis and the story by Perley Poore Sheehan, "Those Who Walk in Darkness." Ernest Lubitsch, who made Miss Negri's greatest European success, "Passion," will direct her in "Forbidden Paradise," based on a story by Paul Bern.

Incidental to the release of these forty pictures will be the formal introduction of three new Paramount stars—Leatrice Joy, Richard Dix and William Farnum. Miss Joy and Mr. Dix are elevated to stardom as a reward for their splendid success in featured roles and in answer to popular demand, while Mr. Farnum, long a star in his own right, returns to Paramount after an absence of several years during which he has built up a tremendous following among motion picture fans.

### Big Productions

The complete list follows: Gloria Swanson in an Alan Dwan production, "Manhandled"; Zane Grey's "Wanderer of the Wasteland," with Jack Holt, Kathlyn Williams, Noah Beery and Billie Dove; an Irvin Willat production; Leatrice Joy in "Changing Husbands," directed by Frank Urson and Paul Iribe; Rudolph Valentino in "Monsieur Beaucaire," a Sidney Olcott production, with Bebe Daniels, Lois Wilson, Doris Kenyon and Lowell Sherman; an Alan Crosland production, "Unguarded Women," with Bebe Daniels and Richard Dix, supported by Mary Astor; a James Cruze production, "The Enemy Sex," with Betty Compson; Pola Negri in "Compromised," based on a story by Suderman, a Dimitri Buchowetzki production; "The Montebank," a Herbert Brenon production, with Ernest Torrence and Anna Q. Nilsson; "The Covered Wagon"; William Farnum in a Wallace Worseley production, "The Man Who Fights Alone"; "Sinners in Heaven," an Alan Crosland production, with Agnes Ayres and Richard Dix; Thomas Meighan in James Oliver Curwood's "The Alaskan," a Herbert Brenon production; Cecil B. De Mille's production, "Feet of Clay," with Rod La Rocque, Estelle Taylor and Victor Varconi; "Open All Night," by Willis Goldbeck, suggested by the stories of Paul Morand, directed by Paul Bern; Gloria Swanson in an Alan Dwan production, 'A Woman of Fire," based on "The Queen's Love Story," by Mary Roberts Rinehart; a George Melford production, "Empty Hands," with Jack Holt and Jacqueline Logan; Betty Compson in "The Female," from the Cynthia Stockley story, "Dalla, the Lion Cub," a Dimitri Buchowetzki production; William De Mille's production, "Spring Cleaning," with Betty Compson, Adolphe Menjou and Huntley Gordon, a screen play by Clara Beranger from the stage success by Frederick Lonsdale.

### Imposing List

Bebe Daniels in "Wild Moments," based on a play by Clyde Fitch, an Alan Crosland production; Pola Negri in an Ernst Lubitsch production, "Forbidden Paradise," based on a story by Paul Bern; "The Story Without a Name," with Agnes Ayres and Ricardo Cortez, an Irvin Willat production; a James Cruze production, Glenn Hunter in "Merton of the Movies"; Thomas Meighan in "Whispering Men," by Booth Tarkington, directed by Victor Heerman; Agnes Ayres in "Worldly Goods," by Sophie Kerr, directed by Frank Urson and Paul Iribe; Rudolph Valentino in Rex Beach's story, "A Sainted Devil," a Joseph Henabery production; Richard Dix in "Headlines," adapted from the Saturday Evening Post story, "Contraband," by Clarence Budington Kelland, and R. H. Burnside production; "Argentine Love," by Vicente Blasco Ibanez, an Alan Crosland production, with Bebe Daniels and Ricardo Cortez; a James Cruze production, "The Cave of Fallen Angels," by Leroy Scott; Betty Compson in "The Beautiful Adventuress," from "The Heart of a Thief," by Paul Armstrong; Gloria Swanson in an Alan Dwan production, "The Coast of Folly," from the story by Coningsby Dawson; "Peter Pan," James M. Barrie's immortal story, a Herbert Brenon production, with the director assisted by Roy Pomeroy; a George Melford production, "The Crimson Alibi," with Jacqueline Logan and Antonio Moreno, based on a story by Octavus Roy Cohen.

"North of 36," an Irvin Willat production, with Ernest Torrence, Jack Holt, Jacqueline Logan, Noah Beery and Tully Marshall, by Emerson Hough; Thomas Meighan in "The Honor of His House," by Andrew Soutar, directed by Victor Fleming; Bebe Daniels in "Little Miss Bluebeard," from the New York stage success by Avery Hopwood and Gabriel Dregely, directed by Frank Tuttle; Richard Dix in "Manhattan," based on the novel, "This Side of Paradise," by F. Scott Fitzgerald, directed by Paul Sloane; Cecil B. De Mille's production, "The Golden Bed," with Rod La Rocque, Estelle Taylor and Victor Varconi, screen play by Jeanie Macpherson; Agnes Ayres in "Playthings of Fire," by Forrest Halsey, directed by Frank Urson and Paul Iribe; Pola Negri in "A Woman Scorned," a Dimitri Buchowetzki production, based on the Owen Davis play, "Those Who Walk in Darkness"; William De Mille's production, "A Broadway Butterfly," by Clara Beranger.

## Pathe Exchange, Inc.

WITH 104 two reel comedies arranged for during the season of 1924-25 Pathe will distribute more comedies of that length than have ever been handled by one distributor; and the number, as well as the diversity promised, seems to indicate what amounts to dominance in the comedy field. These facts are revealed in a statement made by Elmer R. Pearson, vice-president and general manager of Pathe Exchange, Inc., to a representative of EXHIBITORS TRADE REVIEW.

Mr. Pearson recently returned from the Coast, where he renewed the Pathe contracts with Hal Roach and Mack Sennett.

Under the terms of the Roach contract fifty-two comedies will be produced for Pathe release. There will be four series of thirteen each—Our Gang, Spat Family, Will Rogers and a new series starring a prominent big time vaudeville star, whose name cannot be mentioned at this time.

Under the terms of the Mack Sennett contract there also will be four series of two-reel comedies—Harry Langdon, Mack Sennett, Ben Turpin and Ralph Graves.

"Out of the eight series of two-reel comedies arranged for," said Mr. Pearson, "two

Hunt Stromberg presents Harry Carey in "The Lightning Rider," with Virginia Brown Faire, from the story by Shannon Fife, directed by Lloyd Ingraham and released by the Hodkinson Corporation.

series only represent untried products. Mr. Roach has one of these, with a man as star whom he is enthusiastic about—a vaudeville performer who has been getting over big in the large vaudeville houses. Mr. Sennett has the other, as he will put out a new series with Ralph Graves as the star. Mr. Graves already is known to exhibitors. Mr. Sennett will star him in a new type of comedy.

### More of 'Our Gang'

"The 'Our Gang' comedies have become so very well known during the past two years that it is unnecessary to say I am delighted that we are to have a continuance of them. Will Rogers has only been on our program during the past year, but he already has become a factor in two-reel comedies. The Spats, too, represented a new comedy idea of the past season, but the mere fact that we have arranged for a new series of them indicates that they have made good.

"We expect great things of Harry Langdon. We don't know of any other instance where a man entirely new to screen comedy has become so well established in such a short time; nor of any instance where a comedian has achieved such marked popularity so quickly. The Harry Langdon series is going to be much better known before the close of the coming season.

"Ben Turpin is back on the lot again, making pictures. Illness in his family interfered with the original production plans of the Turpin series, but a full supply from this comedian now seems to be assured to Mr. Sennett. This is good news, for Mr. Turpin fills a niche all his own.

"Pretty girls and good all-round companies will continue to stamp the Mack Sennett Two-Reel Comedies; and as for those starring Ralph Graves, we will let the future tell the story.

"We will continue to receive from Hal Roach one one-reel comedy each week. This is now the oldest one-reel comedy release on the market, and certainly the best known. In these comedies will appear Charles Chase, Mohan and Engle, Marie Mosquini, Blanche Mehaffey and others.

"Mr. Roach is giving much thought to these one-reel comedies and will not be satisfied to hold the quality just where it is. He is insisting with his studio force that they be improved.

"In addition to these one and two reel comedies from the Hal Roach studios we will also receive from them at least four features—two comedy and two novelty features. Anyone who has seen 'The Call of the Wild' and 'The King of Wild Horses' will appreciate the importance of this announcement. Both of these pictures are doing splendidly and are receiving very good reports from exhibitors in the trade papers.

### Four Super-Features

"Charles Ray, one of the screen's greatest male stars, will make a series of four super-features for distribution through Pathe.

"In addition to the comedy and feature product already mentioned, we will also, of course, have the Pathe News, twice a week; the Pathe Review once a week; Aesop's Film Fables, once a week; Grantland Rice's Sportlights, one reel every other week; Topics of the Day, one a week; and our usual supply of short dramas and novelties.

"We will continue to have the Chronicles of America series of pictures from the Yale University Press—the most significant and pretentious effort yet made to give entertainment and education combined to the theatre. These Chronicles, on merit, deserve the most serious attention from every exhibitor, since they attract and keep a class of patronage that is new and most desirable to the motion picture theatre.

### Two More Lloyds

"As for Harold Lloyd feature comedies, we are happy to announce that we will receive at least two more under Mr. Lloyd's present contract with us. These Lloyd feature comedies are admittedly the strongest box office features on the market today. With each that we have received it has seemed impossible that the next could show any improvement; but each has proven to be bigger and better than the last. 'Girl Shy' has proved that Mr. Lloyd is not only a genius as a comedy star, but also a genius in production. We are absolutely certain that this picture will far exceed the box office records of 'Grandma's Boy,' 'Dr. Jack,' 'Safety Last' and 'Why Worry.'

"We are proud of our long and harmonious association with Mr. Lloyd—and association which has now extended about ten years. We are proud that this association began when Mr. Lloyd was unknown, and that his great fame and popularity was built up and achieved entirely with Pathe as distributor for his pictures.

"Altogether we feel that at no time has Pathe been so strongly equipped with product as for the season of 1924-25."

* * *

## Warner Brothers

BIG stories, popular players, efficient direction, artistic production and the box-office "punch" so peculiar to all Warner Classics will be conspicuous in the new group of pictures to be produced for the coming season of 1924-5. The slogan will be "bigger and better," and the Warners believe they are not merely using big sounding words empty of significance in announcing this as their slogan, such recent productions as "The Marriage Circle" and "Beau Brummel," proving that they are living up to the motto, and can easily do so in the future.

Twenty pictures are certain for the coming screen season. The chances are that Warner Brothers will deliver twenty-four. During the 1923-4 season this firm promised exhibitors eighteen productions, but released twenty, the two additionals consisting of the Ernst Lubitsch Special, and "Beau Brummel."

The scenario department has been working overtime keeping pace with the fiction publications as they come from the press. Some of the titles already selected, and which will be put into early production, are.

"The Age of Innocence" by Edith Wharton, "The Dark Swan," by Ernst Pascal; "The Lighthouse by the Sea," by Owen Davis; "The Eleventh Virgin," by Dorothy Day; "Eve's Lover" by Mrs. W. K. Clifford, "Deburau," the Belasco production by Sacha Guitry; "The Lost Lady" by Willar Cather; "My Wife and I," by Harriet B. Stowe; "The Narrow Street" by Edwin Bateman Morris and "The Dear Pretender" by Alice Ross Colver.

### Lubitsch to Direct

Ernst Lubitsch, who needs no introduction to exhibitors, and whose reputation has been steadily rising with each successive production, has been engaged to produce a number of specials under the Warner banner. Great things are expected of this producing director who in his recent "The Marriage Circle," discarded the elaborate technique of a costume play and showed what he could do with a small cast and a minimum of sets. At present he is at work on his approaching Warner special, the name of which he is not yet at liberty to disclose. He has chosen May MacAvoy, Pauline Frederick and Lew Cody for principal parts. Lubitsch believes with the Russian players in having a splendid ensemble, rather than a star with a number of weak satellities revolving around, and he is therefore going slow with the casting.

Rin-tin-tin, the trained police dog who scored a hit in "Where the North Begins," unanimously praised everywhere, will be featured in two big productions. One of these will be a modern detective story laid in New York. It will be an entirely new angle for dog pictures.

Some of the directors engaged for work on pictures are Harry Beaumont, William Beaudine, Monta Bell, Millard Webb and James Flood. All have outstanding successes to their credit, and Warner Brothers feel that half the battle of producing good box-office successes has been won through securing these directors.

### Sees Another Big Year

Marie Prevost, Monte Blue and Louise Fazenda are under contract with Warner Brothers. They have done brilliant work in the past, and will be featured in a number of productions. But Warner Brothers wish it to be kown that each picture will be especially cast with the biggest drawing cards among screen players possible to be obtained.

As in the past, no names will be too big for Warner Brothers.

Last week Harry Warner left for the coast. He will start the machinery working.

Scene from "The Fraidy Cat," in which Charles Chase in the Hal Roach comedy cavorts for the multitude of fun lovers, which one-reel comedy will be distributed soon by Pathe Exchange, Inc.

Before departing, he made the following statement:

"It looks like another big Warner year. We are not making empty boasts about what we intend to do, for we have past accomplishments of the recent year to back us up. For the last three years we have been making wonderful strides; by now we have our second wind. We promise exhibitors some of the greatest box-office bets of film history. We spared nothing in money or time to put out fine pictures last year. They went over big—even bigger than we had anticipated. We mean, therefore, to follow the same policy for the coming season.

"Our policy is to get material that has already made solid successes with the public. By doing so we insure exhibitors sure-fire pictures that have tremendous popularity behind them."

Sam E. Morris, general manager, announces that releasing plans will be practically the same as last year. The complete list of franchise holders will be announced later.

Other titles of pictures will be announced in the near future. Several big ones of course are included in the list, but for strategic reasons they cannot be announced just now.

## Hodkinson Corporation

WHILE contracts have been definitely closed with producers for at least thirty-six big productions to be distributed in the fiscal year beginning August 1, the Hodkinson Corporation will make no announcement officially naming the pictures and the producers until after John C. Flinn returns from Los Angeles, where he will hold a number of conferences with the producers who will contribute to the 1924-5 program.

Mr. Flinn will go direct to Los Angeles after the Hodkinson sales convention in Chicago on Saturday May 3.

## Associated Exhibitors

THE most ambitious program of attractions ever distributed by Associated Exhibitors is being arranged for the 1924-25 season, according to information obtained at the offices of that organization yesterday. Because negotiations for some of the intended product are yet to be finally closed it is impossible to announce the entire schedule now, but enough has been settled, say Associated officials, to justify them in predicting a record-breaking season.

Douglas MacLean, whose "Going Up" and "The Yankee Consul," distributed by Associated Exhibitors, have raised this star to heights he never attained before, is arranging for further big comedy features. The next of these to be released is "Never Say Die," production of which already is well under way.

Announcement has been made that Associated will handle all the big specials to be made by Murray W. Garsson, with stories and cast maintaining the standard set in "The Spitfire," which is set for early release. This photoplay is an adaptation of Frederic Arnold Kummer's popular novel "Plaster Saints," and includes in its cast such well-known players as Betty Blythe, Lowell Sherman, Elliott Dexter, Pauline Garon, Robert Warwick and Burr McIntosh. William Christy Cabanne directed.

"The Chechahcos," the only picture ever filmed in Alaska, announcement of the early release of which is expected soon, probably will be followed by other pictures directed by Lewis H. Moomaw. "The Chechahcos" is a big special which, besides telling an absorbing story, is declared by persons who have had previews to show some of the most marvelous shots—of snow-blanketed mountains, moving glaciers and the like—ever screened.

Many of the productions being considered for the fall and winter program are based on stories whose box office value is assured in advance, through the popularity of the printed versions, either as serials or in book form. Several of the most celebrated of contemporary magazine writers are represented in the list of authors. Well known names will appear, too, in the catalogue of directors, while it is expected that the announcement of the complete schedule will find many stars of the first magnitude enlisted under the Associated banner.

With eight features released in two months —late April and during May—Associated's current program is a fitting preliminary to the big fall lineup. Attractions just released or about to be offered include "Racing Luck," with Monty Banks; Murray W. Garsson's "The Spitfire"; "The Chechahcos," "Unseen Hands," featuring Wallace Beery; "The Sixth Commandment," directed by William Christy Cabanne, with William Faversham among the principals; "Why Get Married?" featuring Andree Lafayette; "When A Girl Loves," produced and directed by Victor Hugo Halperin and "The Lone Wolf," an adaptation of Louis Joseph Vance's famous novel, and in which Dorothy Dalton and Jack Holt star.

## Arrow

DR. SHALLENBERGER, President of Arrow Film Corporation, has announced following program for his company as so far arranged. This will consist of two serials, the first of which, "Days of '49" is being made with the co-operation of the California Historical Society and is based upon the most dramatic period of the State famed for gold and motion pictures. This was during 1847-48-49, and includes the tragic story of the Donner party, the discovery of gold at Sutter's Mill, the wresting of this great territory of 160,000 square miles from Mexican domination and its annexation to the United States. All this has been filmed with an accuracy of fact and detail seldom found in motion pictures.

Jacques Jaccard, whose fame as a director is firmly established by many celebrated serials, is handling the megaphone. Supervising the entire work is Ben Wilson, that veteran of every branch of the film industry.

Miss Neva Gerber, Ed (Two-Fisted) Cobb, Ruth Royce and Wilbur McGaugh carry the principal roles. The screening of the Chapters so far produced shows that it is a remarkably fast action, thrilling picture of feature caliber.

Following this will come another serial of equal strength and box office value.

Six super-features, the first of which "Gambling Wives," a Dell Henderson production, featuring Marjorie Daw, Ward Crane, Hedda Hopper, Edward Earle and Baby Dorothy Brock, is now being released.

A unique novelty big-little feature "The Mysteries of Mah-Jong" in which are shown what it is all about and much other matter pertaining to this game which is sweeping the country. The showing at the Stanley Theatre, Philadelphia, week of April 7, brought this wire from Jules Mastbaum:

"We paid the highest price ever for a two-reel picture when we secured "The Mysteries of Mah-Jong" which opened a week's engagement at the Stanley Theatre yesterday and its reception justified the good judgment of our outlay. The film is timely, novel, original, instructive and entertaining and so constructed as to please those who understand the game as well as those who do not. "The Mysteries of Mah-Jong" will be found a welcome addition to any program for the various elements of entertainment as mentioned above."

### Twenty-Six Westerns

A series of twenty-six Arrow-Great-Westerns, one every two weeks, are also being released.

These include four starring Ben Wilson, whose popularity as a screen star is firmly established.

Four "Pinto Pete's" starring Ashton Dearbolt in a new and strikingly picturesque role.

Twelve starring Dick Hatton, hard hitting, rough rider.

The supporting casts in these is a guarantee of their box office value, including Marjorie Daw, Marilyn Mills and her horses, Yakima Canutt, Champion American Cowboy; Mildred Harris, Florence Gilbert, Louise Lester, Arthur Mackley, the famous Essenay Sheriff Edmund Cobb, Reed Howes and a number of others.

Six "Ranch-Land" features in which Ben Wilson will cut loose his entire outfit of Wild Western Winners, whose combined skill in riding, roping, shooting and general equestrian dare-deviltry is unsurpassed, in putting over every phase of Western Rodeo thrills and spills.

Twenty-six two reel comedies are also in the line-up. These include Broadway Comedies starring Billy West, Mirthquake Comedies fetauring Bobby Dunn and Arrow-Eddie Lyons Comedies with the side-splitting Eddie Lyons in the lead.

Blanche Sweet and Conrad Nagel in a scene from "Tess of the D'Urbervilles," which Marshall Neilan is directing for distribution by Goldwyn Pictures Corporation, a winning combination.

"This gives the Independent exchange man who contracts for Arrow Productions a list of attractions with a box office value that is in keeping with the quality and service that has given th eArrow trademark its sterling value both to the exchange, the exhibitor and last but not least, the film public,' says the statement.

## Hepworth Productions

THE Hepworth Company will release ten feature pictures in the coming summer and early fall, as follows: "Lily of the Alley," "Mrs. Erricker's Reputation," "A Soul's Awakening," "The Pipes of Pan," "John Forrest Finds Himself," "The Crimson Circle," "The Amazing Quest," "Mist in the Valley," "Justice Raffles," and "Persistent Lovers."

Also 900-foot subjects, of which there are twenty listed for release.

## Educational Film

IN the midst of the discussion of the dearth of big features for the summer program Educational Film Exchanges, Inc., announces that there will be no lack of short subjects available for the exhibitor, nor will the quality of the subjects released on the Educational program be below that of the standard maintained during the cooler months.

Over a dozen two-reel comedies will be released after May 1, and this selection will be more than representative of the quality of the previous releases. The new two-reel comedies will include releases of the Christie, Hamilton, Mermaid and Tuxedo brands in addition to two Jack White comedy specials made under a contract for three of these specials signed last fall. One of the specials, "Midnight Blues," has already been released, but so recently that it can be considered in the summer's pictures.

More two-reel comedies will be released during the coming summer than in any other summer since the inception of Educational. In addition there will be the regular releases of the single reel brands consisting of Cameo Comedies, the "Sing Them Again" series, the Lyman H. Howe Hodge-Podge series, the Bruce Wilderness Tales and the new humor reel, The Fun Shop.

"There will be no let down in either the quality or quantity of Short Subjects from Educational," said President E. W. Hammons, on his return from New Orleans, where he attended the First National convention. "We will, in fact, release some of the best pictures of the year.

"Among the outstanding releases available for summer showing will be the Jack White comedy specials, at least two and possibly all three of which are to be released in time for summer showing. In addition there will be the regular releases of the Christie, Mermaid, Hamilton and Tuxedo two-reel comedies, presenting such well known stars as Dorothy Devore and Lloyd Hamilton, whose recent advent into the feature production field has greatly enhanced their box-office value.

"Bobby Vernon, Jimmie Adams and Neal Burns, in the Christie Comedies—Lige Conley, Louise Fazenda, "Poodles" Hanneford—comedy stars who have proved their worth—will all be seen in comedy productions which will be available to the exhibitor trying to present to his patrons the ideal form of summer entertainment.

"At least one 'special' of unique merit, especially appropriate for summer showing, will appear on the program. This will be 'The Chase,' the picture which was the feature of the short subject program presented last summer by Rothafel at the Capitol Theatre, New York. It is ideal summer entertainment, and will, I have no doubt, provide as much pleasure wherever shown as was evidenced during its premier at the big New York picture palace.

"Exhibitors worried about their summer supply of feature productions will do well to consider the Short Subject as a reliable prop for summer business. They offer the diversity that is more necessary than ever during the summer months, when theatre patrons grow restless and the weather is too warm for the proper enjoyment of the heavy dramatic or sex pictures which have been popular during the winter months."

## Preferred Pictures

NINE special productions to be made by B. P. Schulberg for release early next season by Preferred Pictures will be in preparation by the end of May, according to an announcement just made by that organization. These pictures will include a number of valuable stage properties and best selling novels to be made by Gasnier and several other well known directors whose names will be announced shortly when Mr. Schulberg is ready to assign specific pictures to each.

"In spite of the belief expressed early this year that the season just closing would see a decrease in the number of big pictures offered exhibitors, the market is still overstocked," Mr. Schulberg stated this week when making his preliminary announcement for next year.

"For this reason Preferred has withheld the production of some of its biggest stories. By the early fall, however, the slogan of fewer and better pictures promises to become a reality, and at that time we will be ready to fill a release schedule that will assure exhibitors of a steady supply of box-office attractions of the highest quality."

In listing the company's product for 1924-5 Mr. Schulberg said that the number of releases for the entire season had not yet been definitely set, but those for the early fall would include the following:

"The First Year," Frank Craven's play of married life, one of the most valuable properties now owned by any producing company.

"The Boomerang," David Belasco's stage success by Winchell Smith and Victor Mapes.

"Faint Perfume," from the novel by Zona Gale, listed with the year's best selling books.

"The Breath of Scandal," from Edwin Balmer's recent novel of Chicago's social set.

"White Man," a story of adventure by George Agnew Chamberlain.

"The Triflers," from Frederick Orin Bartlett's novel.

"My Lady's Lips," by Olga Printzlau.

"When a Woman Reaches Forty," by Royal A. Baker.

"A Mansion of Aching Hearts," suggested by the song by Arthur J. Lamb and Harry Von Tilzer.

Mr. Schulberg is now in New York for the purpose of acquiring screen rights to other plays and stories with which to augment this list of coming Preferred Pictures.

## Independent Pictures

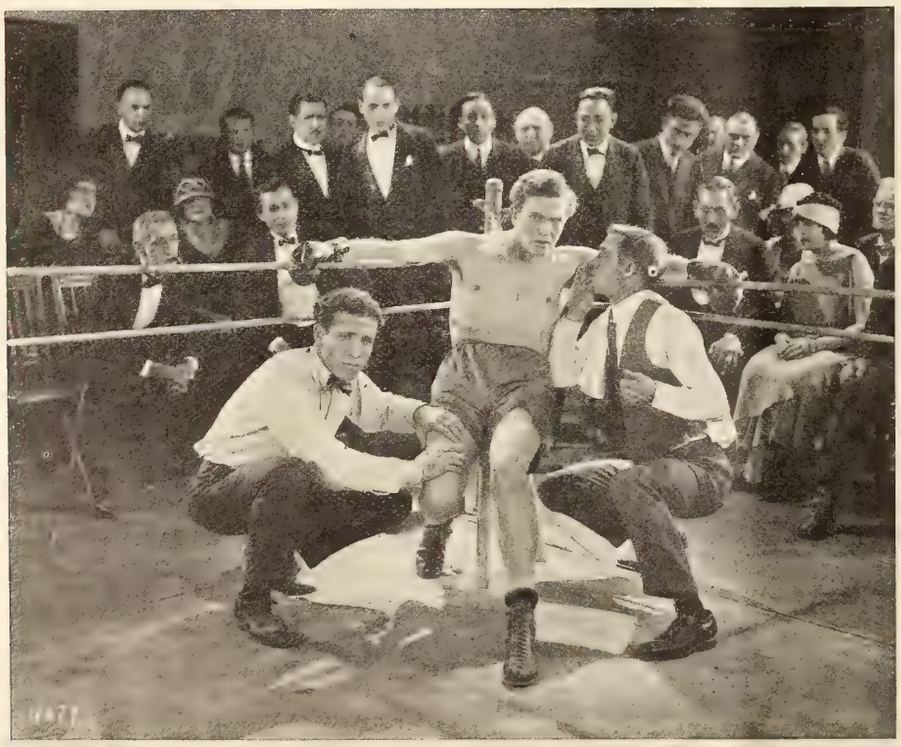
JESSE J. GOLDBURG, president of the Independent Pictures Corporation, is in Los Angeles, there to personally supervise the first two "society stunt" melodramas, starring Helen Holmes, to be produced under the direction of J. P. McGowan. While on the coast Mr. Goldburg will also arrange for an additional producing unit, to make another series of superwesterns, to be released in the Fall.

These series of westerns will consist of eight features, the star of which will be announced through the eastern offices of the Independent Pictures Corporation, immediately upon Mr. Goldburg's return from the Coast, at which time he will initiate his advertising campaign on the entire 1924-5 output of the Independent Pictures Corporation's productions, which it is said will consist of a total of twelve westerns, in a series of six each, each series to have a different male star; eight Helen Holmes society stunt melodramas; one five-reel special comedy; two special productions with all-star casts, making a total of twenty-three releases.

## First National

THE forthcoming product of First National Pictures, Inc., will further prove the claim of that company to a consistently excellent program, according to an official of that company. The present line-up of pictures completes the schedule for six months ahead.

"The Sea Hawk," the special recently finished by Frank Lloyd Productions, Inc., will be one of the biggest on the First National program, and it is expected among the big-



RAWLINSON AT 'HIGH SPEED'

Champion pugilists had better look to their laurels since Herb Rawlinson has demonstrated his mitt swinging ability. In Universal's "High Speed" he steps on the gas and makes life very unpleasant for his hard-boiled opponent in Dempsey's art. He looks as though he could travel.

gest productions of all time. Certainly from a statistical analysis, it will be the most elaborate and lavish sea story ever brought to the screen.

Another big special from First National will be "Abraham Lincoln," the dramatic story of the life of the martyred president produced by Al and Ray Rockett. Since the first showing of this picture to the screen, there was much speculation as to the releasing agency.

"Secrets," the Norma Talmadge production now enjoying a pre-release run at the Astor theatre, is to be generally released in the forthcoming season. It is a romantic drama with Miss Talmadge in one of her most sympathetic roles.

Among the other big pictures which are now in preparation for early release are "Sundown," a story of the passing of the old West before the advent of the homesteaders. This picture has a story of national interest and is based on historical facts. The drive of a quarter of a million head of cattle across the Mexican border was filmed for this picture. The story is by Earl Hudson, production manager of First National, and the cast is all-star.

### Second Hudson Story

"A Self Made Failure" is another J. K. McDonald production, with Ben Alexander in the leading role. Lloyd Hamilton, Patsy Ruth Miller, Matt Moore and Mary Carr complete the cast of principals. William Beaudine, director of the two previous Ben Alexander pictures, again directed.

Richard Walton Tully's "The Bird of Paradise" will be completed in time for fall release. "The Bird" is the popular stage play which is largely responsible for the vogue for things Hawaiian a few years ago. Mr. Tully will produce his play in the South Seas. His selection of players to fill the famous roles which have "made" so many stage stars, has not been made.

Barbara La Marr's "Sandra," her first picture under her recent contract with First National, will also be offered. "Sandra" is to be produced by Sawyer and Lubin.

Up to date Samuel Goldwyn has announced "Tarnish" and "Potash and Perlmutter in Hollywood" for fall release by First National. The first will feature May McAvoy and Ronald Colman and the latter Alex Carr, the original stage Perlmutter, and George Sidney, substituting for the late Barney Bernard in the role of Potash.

"For Sale" is a society drama with Claire Windsor in the featured role as the daughter of socially ambitious parents who is forced upon the matrimonial auction block. The cast of principals includes Adolphe Menjou, Robert Ellis, Mary Carr, Tully Marshall, John Patrick, Vera Reynolds, Philips Smalley, Christine Mayo, and Jule Power. George Archainbaud is the director. The story was written by Earl Hudson, First National's production manager.

A new John M. Stahl production, "Husbands and Lovers," also will be shortly released. It is presented by Louis B. Mayer and the trio of principals will be Lewis Stone, Lew Cody and Florence Vidor. Like Stahl's other First National successes, "The Dangerous Age" and "Why Men Leave Home" it will be domestic drama.

In July a new Colleen Moore picture will be offered. It is "Counterfeit," and Conway Tearle will be seen in the leading masculine role. The release of a picture with Colleen Moore, considered one of the strongest box office stars since her triumph in "Flaming Youth," is in line with First National's policy to supply exhibitors with its most powerful pictures during the summer months. The star has a unique role as a temperamental actress who becomes a vamp to "get" an enemy.

"Born Rich," the initial production of Garrick Pictures Corporation for First National also will be offered in July. It is a syndicated novel dealing with the upper strata of society. Claire Windsor and Bert Lytell will play the leading roles and Will Nigh is to direct. Cullen Landis, Barney Sherry and Frank Morgan are in the supporting cast.

Corinne Griffith's contribution to the ten dreadnaughts will be "Single Wives," an original story by Earl Hudson. Milton Sills is to play the leading masculine role.

Thomas H. Ince will present "Christine of the Hungry Heart" during August. This is a best selling novel by Kathleen Norris. The cast and director have not been announced.

One of First National's biggest specials of the year will be "The Lost World" a massive spectacle, to be adapted to the screen from Sir Arthur Conan Doyle's popular novel. The cast is not yet announced, but a production of gigantic proportions is promised. This picture will be produced by First National and released in August.

Another summer picture will be a new Levee-Tourneur production, directed by Maurice Tourneur. It is "Belonging," a society romance by Olive Wadsley. The cast has not been selected.

## Universal

CARL LAEMMLE has announced definite release dates of twenty-two of the many big pictures the Universal Pictures Corporation has determined to produce this year for the 1924-5 season. This schedule, starting with the first week in August, outlines definite release dates up to and including the last week in December.

The Universal's announced program, considered the most ambitious ever undertaken by that or any other producing organization, will tax to the utmost the capacity of the Universal City studios. More than a score of companies are being employed on this schedule alone, exclusive of the chapter-plays and short subjects that Universal produces and distributes. Although Mr. Laemmle's recent trip to the Coast paved the way for this increased production, the "U" studios and their staffs are working overtime to turn the schedule out promptly.

Included in the Universal's schedule for the season of 1924-5 are 12 Jewels, 3 Hoot Gibson productions, 52 Century two-reel comedies, 12 Hysterical History one-reel comedies, 104 International News Reels, 10 two-reelers starring Jack Dempsey, 26 Universal single-reel comedies, 52 Western-action-dramas, 6 five-reelers featuring Jack Hoxie, and half-a-dozen more Westerns with such well-known stars as William Desmond.

Leading off the 1924-5 schedule is Virginia Valli's Universal Super-Jewel, "The Signal Tower," written by Wadsworth Camp and directed by Clarence Brown, whose direction of this production and his handling of "The Acquittal" place him among the foremost megaphone-wielders of the country.

Those fortunate enough to have seen this picture proclaim it to be greater than Universal's worldwide box office success, "The Storm," and predict it will enhance considerably the already-established prestige of that producing organization.

Following Universal will release "The Reckless Age," Reginald Denny's speedy comedy Jewel, based on Earl Derr Biggers' novel, "Love Insurance." Directed by Harry Pollard. "The Reckless Age" has all the earmarks of achieving even greater success than did the same director's "Sporting Youth." It will be released August 10.

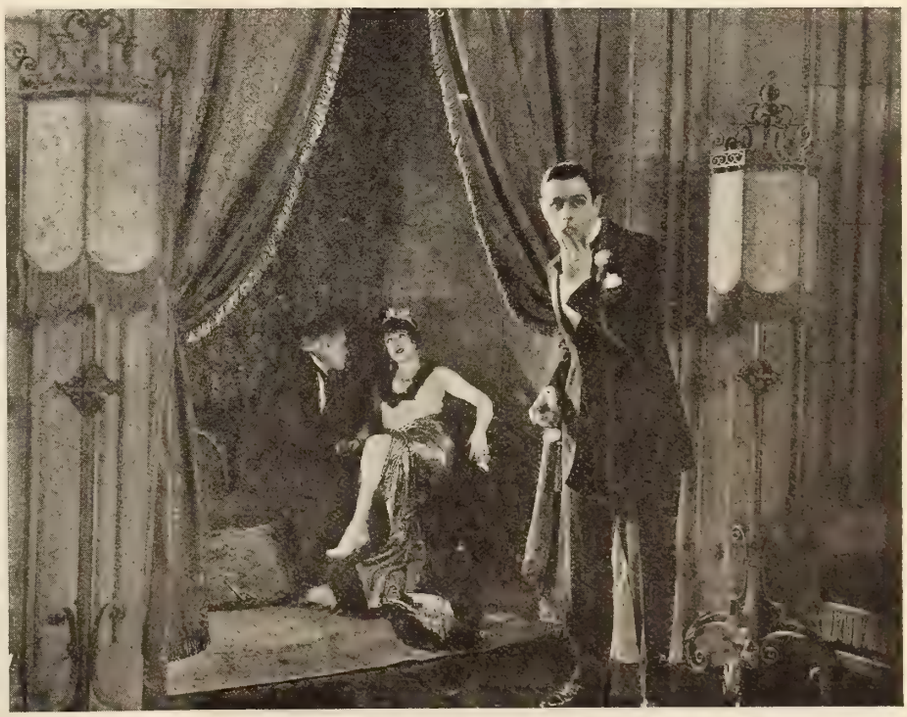
Next comes Mary Philbin's first Universal-Jewel of the 1924-5 season. "The Gaiety Girl," adapted from I. A. R. Wylie's seriel novel in Good Housekeeping Magazine, "The Inheritors." Boasting a story, setting and photography of great beauty, the subject is considered by Universal executives to be the most appealing and suitable vehicle Miss Philbin has yet had.

Booth Tarkington's famous novel, "The Turmoil," with an all-star cast, including George Hackathorne, Eileen Percy, Emmett Corrigan, Eleanor Boardman, Pauline Garon, Edward Hearn and Winter Hall, is next on the schedule. This Jewel, directed by Hobart Henley, is to be released August 31.

"The Turmoil" will be followed by "The Family Secret," adapted jointly from Mrs. Frances Hodgson Burnett's novel, "Editha's Burglar," and August Thomas' sensational stage success, "The Burglar." Baby Peggy heads an all-star cast.

Next on the list will be "Butterfly," based on Kathleen Norris' current best-seller. Laura LaPlante, Norman Kerry, Ruth Clifford and Kenneth Harlan are at present engaged in producing this Universal-Jewel under Clarence Brown's direction.

Reginald Denny's second Jewel for 1924-5, "Captain Fearless," is adapted from Eugene P. Lyle's novel of Old Mexico, "The Missourian."



Warner Brothers present "Broadway After Dark," from the play by Owen Davis, featuring Anna Q. Nilsson, Adolphe Menjou and Carmel Myers. Carmel is shown vamping, as usual.

# THE NEWS AT A GLANCE

## Pathe Exchange, Inc., announces that a contract was signed April 30 under which it will distribute productions starring Charles Ray.

Wisconsin M. P. T. O. will consider the exhibitors' views on the question of closing theatres for a period of six weeks during summer.

Tax figures from Washington show the admission taxes from July, 1923, to March, 1924, to be $57,767,209, compared with $51,171,266 for the same period in the year previous.

Maurice Maeterlinck, the Belgian author, enters suit against Goldwyn Pictures Corporation for $200,000, alleging breach of contract.

The removal of the import tax on films entering England alarms the British producers, who find it difficult even now to compete with American producers.

House Peters has signed a contract to make a series of pictures for Universal.

D. W. Griffith has entered suits against Al Jolson for $571,696, alleging breach of contract.

Metro-Goldwyn studios were formally opened in Los Angeles on April 26 in the presence of movie celebrities.

The grand ball scheduled for the M. P. T. O. A. convention in Boston, has been called off by the committee in charge. The banquet and other entertainments will be held as scheduled.

Walturdaw, Ltd., London, distributing company, has gone into bankruptcy. The company handled American films.

James B. Flood, who assisted Ernst Lubitsch in "The Marriage Circle," will direct a series of pictures for Warner Brothers.

The M. P. T. O. of Eastern Pennsylvania indorses M. E. Comerford as a candidate for the presidency of the national organization.

"The Covered Wagon" completed its Broadway run on May 3 after an uninterrupted period of 59 weeks. It is estimated 500,000 people saw the picture during the run.

Fred Miller has been elected president of the M. P. T. O. of Southern California.

Mary Pickford in "Dorothy Vernon of Haddon Hall" will open at the Criterion Theatre, New York, on May 5.

William A. True announces advisory board of Theatre Owners Distributing Corporation.

Rudolph Valentino in "Monsieur Beaucaire" will open at the New York Strand on August 12.

Pathe Exchange, Inc., has declared a dividend of 10 per cent on the common stock payable June 5 to stockholders of record as of May 15.

Gastonia, N. C., will have a new $150,000 movie theatre. James A. Estridge, well known motion picture exhibitor, is at the head of the new theatre.

Rev. Harvey Gulick, father of Paul Gulick, director of publicity for Universal, died at his home in Vermont on April 24.

Owing to the public demand, Harold Lloyd's "Girl Shy" will be held over at the Mark Strand theatre for another week. This is the first time that any comedy picture has ever played three consecutive weeks in a Broadway theatre.

# Record Breaking Crowd Expected In Boston for M.P.T.O.A. Convention

REPORTS made at the joint session of the National Convention Committee and the Massachusetts Committee in Boston April 22 showed gratifying advances were recorded on the matter of arranging for the national meeting of the Motion Picture Theatre Owners of America, which will be held in that city on May 27, 28 and 29.

National President Sydney S. Cohen, Chairman M. E. Comerford of the Convention Committee; Dave Adams, President of the New Hampshire Motion Picture Theatre Owners; State President E. M. Fay of Rhode Island; William Cadoret of Illinois; M. J. O'Toole and others represented the National Organization, and State President Jacob Lourie of Massachusetts; Harry Wasserman, chairman of the Massachusetts Convention Committee; Ernest Horstmann, the executive secretary, and a large number of theatre owners from Boston and other cities made reports on the detail convention arrangements.

The following members of the Massachusetts organization and Convention Committee also were in attendance.

Patrick F. Lydon of South Boston, Joseph Woodhead of Clinton, A. Locatelli of Lexington; Al Somersby, Stanley Sumner, Moe Silver, Charles H. Ross, Charles W. Hodgdon, Phillip Markell, and Philip Smith of Boston; Frank J. Howard of Brookline; Nathan Yamins of Fall River; William E. Dowlin of East Boston; Gordon Wrighter of Springfield; and Elmer R. Daniels of Worcester.

### Cohen Reports

President Cohen reported that thirty-one states had already reported to the National Headquarters in the matter of being represented at the convention, a big advance over previous years one month before the convention date, and that this presaged a convention in Boston which would surpass all previous efforts of the organization in this connection.

He reported that unusual enthusiasm prevailed respecting the advances made in the matter of national legislation, especially that directed to ward the repeal of the seat and admission taxes and the modification of the copyright laws to set aside the music license tax. The amount of money saved to theatre owners in this relation, he said, would total millions of dollars annually and exhibitors generally now realize that this and other forms of substantial advancement would have been impossible without the concerted theatre owner power exerted through national organization. Mr. Cohen also reported briefly on the general condition of organization in the nation, all phases of which will be presented in detail by him at the national convention.

Joseph W. Walsh, President of the Connecticut Theatre Owners, reported the cooperation of the theatre owners of his state in the convention activities and E. M. Fay, President of the Rhode Island organization and Dave Adams of the New Hampshire unit, reported similarly.

National Director M. E. Comerford made a pointed address on the work of organization generally, in which he outlined the many difficulties with which theatre owners are forced to contend and urged that a compact business organization was very essential to the growth and development of the exhibitors business.

### Convention Program

The convention sessions will open on Tuesday morning, May 27, at 10:30 o'clock promptly in the main banquet hall of the Copley Plaza Hotel. Special conveniences for the theatre owners in this relation have been provided by manager Fogg of the hotel. The delegates will occupy the main floor of the hall and visitors will be accommodated on the spacious balconies.

Governor Channing H. Cox of Massachusetts and Mayor James W. Curley of Boston will formally welcome the delegates on behalf of state and city. Responses will follow and then the detail work of the convention will commence at once. On account of the vast amount of work to be handled there, a session may be held on Tuesday night.

Entertainment features will surpass all previous efforts and this is made possible because of the varied elements of interest in and around Boston associated with early American history, the beautiful harbor and other points which have a special appeal to all. The Massachusetts Committee have provided lines of entertainment which will take up all of the spare time of the delegates and visitors.

The City of Boston, through the courtesy of Mayor Curley, has arranged a harbor trip on city steamships which will cover a radius of over fifty miles, during which time all the city fire boats in full action will circle around the other ships. Trips on land to Bunker Hill, Lexington, Concord and other points have also been arranged.

### Music Tax Fight

That the national organization has not been idle is shown by a letter issued by D. W. Silverman, director of the department of music, showing what has been done concerning the music tax, which has been waged so vigorously.

The letter calls attention to the fact that Waterson, Berlin and Snyder Music Company has withdrawn from the American Society of Authors, Composers and Publishers and will permit all theatres to use music published by this company tax free and will not aid in any way the fight being waged against the theatre owners.

The resignation of the Waterson, Berlin and Snyder Company from the "music trust" will be a great blow as this company is the largest music publishing house in the world and produces a large majority of the song hits used by theatres.

It is not unlikely that this step by a prominent music publishing company will be felt by the "music trust" and will cause a noticeable rift in the ranks. It would not be at all surprising to find other companies follow the steps of the Waterson, Berlin and Snyder Company and thus leave the Authors, Composers and Publishers flat.

This first step in the march toward victory is a big one for the exhibitor and the details of the fight will be made known in a report to be read at the convention in Boston.

Those who have not already made hotel reservations should get in touch with National headquarters. Circulars giving names of hotels and rates are available.

# Coast Branch Will Be Established By Newly Organized I.M.P.P.D.A.

A SPECIAL meeting of the Independent Motion Picture Producers and Distributors Association, held April 26 at their headquarters, 1650 Broadway, heard the report of the committee appointed to devise ways and means for establishing a branch of this committee with his associates, Joe Brandt, Bobby North, I. E. Chadwick and Dr. W. E. Shallenberger, recommended that a branch of the I. M. P. P. D. A. with a local executive secretary be established without further delay in either Hollywood or Los Angeles.

JAMES CHAPIN
Director of Charles Hutchison, the daredevil who is making a series for William Steiner for distribution through New-Cal Film Corporation.

William J. Russell Productions, Inc., Los Angeles, who was a guest at the meeting, reported that great enthusiasm was manifested in this new and rapidly growing association by their western brothers and on the strength of the committee's recommendation and Mr. Russell's report, it was unanimously moved that Mr. Goldburg, who is already on his way to the Coast, continue the negotiations for this new branch. Wiliam Steiner announced that he was leaving for Hollywood early next week and volunteered to assist Mr. Goldburg in this project. With such able representation from the East, success is assured.

President Chadwick announced that the last and probably largest luncheon until the Fall season, will be held on Tuesday, May 13, at Hotel Astor. Several prominent individuals who are considered authorities in the moving picture industry have been invited to address the luncheon and it is confidently expected at this time that they will accept the invitation.

A forward step was taken when the I. M. P. P. D. A. decided to affiliate with the Arbitration Society of America. This will make it possible to secure a thoroughly posted arbitrator to take part in all arbitration hearings which are held by the Association, the first of the controversies to be settled by arbitration to be held next week.

## OPTIMISM AT HODKINSON SALES CONVENTION

*First of Series of Conventions Brings Closer Relationship*

THE first of the Hodkinson sales conventions, held on April 26 at the executive offices of the company, was marked by spontaneous enthusiasm and the well founded optimism of the eastern sales chief.

The convention was attended by all of the branch managers in the eastern division, and the statements made by the executives on the product for the 1924-25 season were received with rounds of applause and declarations by the branch representatives that the new pictures would triple and quadruple all past booking records in their respective territories.

President F. C. Munroe addressed the convention on the subject of the tremendous financial obligations that the Hodkinson company had assumed in its contracts with the best of the independent producers. He pointed out that the commitments of the company ran into many millions of dollars and that the executives of the company were cheerfully undertaking the obligations in the fullest confidence that product of the highest class would find a ready market in every first run theatre.

"The Hodkinson Corporation is a service company," said Mr. Munroe, "and while we expect to make money for ourselves our first duty is to make money for our producers and to do that we must be sure that we contract with the best of the producers for the best of pictures that will make money for the exhibitors."

Vice President John C. Flinn told of the unceasing work that had been done since January 1 in lining up the new product and the world-wide plans for exploiting the pictures. "The first thing we did," said Mr. Flinn, "was to draw up a complete list of every reputable motion picture producer and then subject the list to a process of elimination. The list was boiled down to only those producers that had positively established themselves as creators of money-making attractions and our negotiations for product was confined to those comparatively few men, with the result that already we have fifteen splendid attractions for release before August 1 and between thirty-six and forty great big pictures under contraact for the 1924-25 season."

Vice President Paul C. Mooney presided over the session. He outlined the company's sales plans and policies and spoke of the reaction of the big exhibitors to the new Hodkinson proposition. "From big exhibitors everywhere throughout the United States and Canada," said Mr. Mooney, "expressions of confidence and cooperation have come to us and I feel that we are enjoying the friendship of every man that owns and operates a motion picture theatre and in the light of this gratifying condition we have but to justify their confidence by fair dealing

The branch managers attending included William Yoder, of Atlanta, L. J. Hacking, of Boston. W. H. Wagner, of Buffalo, George Dillon, of New York, W. C. Humphries, of Philadelphia, G. R. Ainsworth, of Pittsburgh, G. A. Falkner, of Washington and J. L. Plowright, of Toronto.

## Don't Read This

*If Your Booking Schedule Is Too Tight to Change*

JACK GOLDSTEIN is the manager of the Clinton Theatre, New York City, one of the M. & S. circuit with a seating capacity of some 2,000. He has heavy competition including one of the Loew theatres.

Mr. Goldstein was the first exhibitor to avail himself of the window display tie-ups with national advertisers on "Beau Brummel." He phoned in immediately upon reading of the startling new idea in showmanship.

On very short notice sixteen windows in eleven stores were arranged for. And because of the pulling power of these tie-ups Mr. Goldstein has extended the run of Warner Brothers classic at the Clinton.

* * *

### GALE NOVEL FOR PREFERRED

Olga Printzlau, well known screen author, is writing the adaptation of Zona Gale's novel, "Faint Perfume" for Preferred Pictures. This popular story, listed among the best sellers in fiction during the past season, will be filmed by B. P. Schulberg this spring.

* * *

### FIRE DESTROYS THEATRE

Fire destroyed the Palace Theatre, at Beckley, W. Va., on April 19, with a loss of $50,000.

HODKINSON EASTERN SALES FORCE

From left to right top row: J. K. Burger, G. M. Davidson, H. O. Duke, J. L. Plowright, J. Dolan, G. Solomon, D. Scholtz, L. Tobias, W. H. Wagner, G. R. Ainsworth and L. W. Kniskern. Second row: F. S. Hopkins, W. G. Humphries, J. C. Flinn, Paul Mooney, F. C. Munroe, Raymond Pawley, G. M. Dillon, G. A. Falkner, W. Yoder, George Harvey. Bottom row: J. Eaton, J. Level, C. J. Giegerich, L. J. Hacking, C. Behan, R. S. Wolf, W. F. Seymour, P. J. Richrath, I. Hanover.

## SYDNEY COHEN BOOSTED AT M. P. T. O. MEETING

*Joint Meeting in St. Louis Elects Officers and Delegates*

SOUTHERN Illinois and Eastern Missouri motion picture theatre owners met in joint session on Tuesday, April 21, in St. Louis and passed a set of resolutions commending both Sydney Cohen, president of M. P. T. O. A. and the organization, for their work in behalf of exhibitors.

I. W. Rodgers, of Poplar Bluff and Cairo, Ill., will be first president of the merged body. Other officers elected were, John F. Reese, Wellsville, Mo., first vice president; W. W. Watts, Springfield, Ill.; second vice president; Charles G. Goodnight, De Sota, Mo., third vice president; J. C. Hewitt, Robinson, Ill., fourth vice president; F. E. Yemm, Duquoin, Ill., fifth vice president; L. C. Hehl, St. Louis, secretary; Fred Wehrenberg, St. Louis, treasurer.

Delegates to the national convention are: E. M. Pasmezoglu, Robert Stempfle, Joseph Mogler, Fred Wehrenberg, Spyros Skouras, I. W. Rodgers, Fred N. Hoelzler, J. L. Calvin, H. E. Pertle, W. W. Watts, F. E. Yemm, H. T. Loeper, O. L. Kern, Bob Cluster, F. S. Russell, Steve Farrar, John Marlowe and Walter Themmig.

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### CELEBRITIES DABBLE IN REAL ESTATE ON COAST

"Cecil B. De Mille, director general of Paramount, is known in three or four corners of the world as a motion picture producer, but Cecil B. De Mille, real estate speculator and broker, means little outside Los Angeles," Barrett Kiesling, personal representative of Mr. De Mille, told members of the Kansas City Real Estate Board in an address last week. "About 40 per cent of Mr. De Mille's fortune has been derived from motion pictures and 60 per cent from real estate.

"Harold Lloyd is one of the most successful operators in downtown Los Angeles leaseholds, and one of the best informed speculators in this involved phase of real estate.

"Noah Beery, son of a Kansas City policeman and one of the best hated villains on the screen, has made big returns on his operations in bungalow court building.

"Ruth Roland, perhaps the most successful of all, now is building apartments.

"Jackie Coogan, although he probably does not know it, is one of the largest investors in an exclusive residence district of Los Angeles."

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### METRO BUYS 'RUST'

Metro announces the purchase of "Rust," Robert R. Russell's popular Broadway play, which will be filmed as one of the big productions on Metro's extensive schedule next season. The purchase was effected by Colonel J. E. Brady, in charge of Metro's Eastern scenario department through Miss Laura D. Wilck, Mr. Russell's agent.

"Rust" was recognized by the New York critics as one of the seriously power- during the coming season.

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### 'BEWARE THE WOMAN' RETITLED

The latest word from F. B. O. has it that the film in which Derelys Perdue, Lloyd Hughes, Ralph Lewis, Emily Fitzroy, Joseph Swickard and other stars appear will be seen as "Untamed Youth." The attraction was first known as "Born of the Cyclone." Subsequently the title was changed to "Beware the Woman," and has now been renamed "Untamed Youth."

# VITAGRAPH WILL HOLD SALES MEETING

### *President Smith Calls Meeting for Chicago to Discuss Plans*

ALBERT E. SMITH, president of Vitagraph, has called a general sales meeting of executives of the organization to be held in Chicago early in May. This conference will be attended by all division managers, exchange managers and members of the sales force.

John B. Rock, general sales manager, will join Mr. Smith in Los Angeles, after a tour of exchanges which will include those of the West Coast, and go to Chicago for the meeting with him. This will be Mr. Rock's third swing around the circuit of Vitagraph branches.

This is the first general meeting of the Vitagraph organization for several years. Mr. Rock has visited the more important key cities in the last month where he has held subsidiary meetings in advance of the main conference.

At the Chicago sales meeting the production plans as completed by Mr. Smith for the season of 1924-25 will be announced. There will be twenty-four special super-features of the same high calibre as "Captain Blood" and "The Clean Heart."

"Our meeting in Chicago will consider motion pictures from the exhibitors' point of view. I have asked all Vitagraph salesmen to submit at that meeting not only the commendations of picture theatre owners for the exploitation aids now prepared for them but to submit frankly the criticisms of the house managers as well. The sales force of Vitagraph will direct its efforts toward the betterment of relations between exhibitor, distributor and producer," said Mr. Rock.

Vitagraph is releasing for summer bookings four specials produced by J. Stuart Blackton and David Smith, "Borrowed Husbands," "Between Friends," "The Code of the Wilderness," and "The Strength of Desire," as well as "Virtuous Liars," a Whitman Bennett production and "One Law for the Woman," a Charles E. Blaney melodrama.

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## BEAUTIFUL THEATRE PLANNED FOR DURHAM, N. C.

The Leitch-Pryor interests in the Carolinas and Virginia, operators among other theatres, of the magnificent National theatres in Richmond and Greensboro, have announced through General Manager T. G. Leitch the early erection in Durham, North Carolina, of an eight story office building the first floor of which will be occupied by a magnificent motion picture theatre, to represent the last word in modern theatre building and equipment.

The structure alone will cost $500,000 and the furnishing of the theatre an additional $150,000, it is estimated, and will be patterned after their monumental enterprise the National theatres. The location is very advantageous, on Maine Street.

The Southern Amusement Company is the subsidiary corporation under which the new building will go up, this being allied with several other subsidiary corporations under which their theatre activities are operated throughout this territory.

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## LOEW'S CANADIAN THEATRES SHOW IMPROVEMENT

Loew's Ottawa Theatres, Limited, operating the Loew house at Ottawa, Ontario, showed a net profit of $40,000 during 1923, according to statements which were submitted at the fourth annual meeting of the company which was held in the offices of Denison and Holcomb, Jackson Building, on April 8. All reports were of a highly encouraging nature, as compared with those of a year ago when a small deficit had to be faced.

An entirely new board of officers was elected for the ensuing term, the new president is E. R. Fisher; F. D. Helps, vice-president, and other directors include J. E. Gravelle, J. P. Coulson and E. McMahon. Arthur Washington was appointed secretary of the company again.

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## SELZNICK MAY RELEASES

Feature release dates for the first half of May have been set by the Selznick Distributing Corporation as follows:

May 5—"White Shadows," an original screen play by Michael Morton, starring Betty Compson in a dual role, supported by Clive Brook, A. B. Imeson, Daisy Campbell, and Henry Victor. Directed by Graham Cutts.

May 15—"Missing Daughters," made by Choice Productions with a cast including Eva Novak, Eileen Percy, Claire Adams, Pauline Starke, Rockcliffe Fellowes, Walter Long, Robert Edeson, Sheldon Lewis and Walt Whitman.

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## T.O.C.C. CHAIRMEN

A meeting of the newly elected members of the board of directors of the Theatre Owners Chamber of Commerce, was held April 18 in Hotel Astor, New York, at which time the following chairmen were elected: Charles O'Reilly, chairman of the board; Hyman Rachmil, ways and means committee; John Manheimer, law and legislation; William A. Hirsch, labor and employment; William A. Landau, membership; Sol Raives, arbitration; Sol Brill, business relations; Leo A. Ochs, house committee; Hy Gainsboro, entertainment; Joseph Stern, public service.

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## BAER MOVES OFFICE

Fred E. Baer, publicity service, has moved his office to 1441 Broadway, where he has more space to conduct his growing business.

COMEDY PRODUCERS

These men are instrumental in producing many of the motion pictures' best comedies. Left to right they are: Jack White, supervising director of Educational-Mermaid, Hamilton and White Comedies; Al. Christie, supervising director of Christie Comedies; E. W. Hammons, president of Educational Film Exchanges; E. H. Allen, general manager of Jack White, Hamilton, Cameo forces and Charles Christie, vice president and general manager of Christie Comedies. They make the world laugh.

# SAM MORRIS REPORTS ON EXHIBITORS' VIEWS

### *Managers Disinclined to Sign for Large Blocks of Pictures*

THAT exhibitors are giving much serious thought to bookings for the coming season is the report brought home by Sam Morris, the busy general manager for Warner Brothers. He returned last week after visiting exchanges in Chicago, Des Moines, Cleveland and Milwaukee.

Following a busy day spent with Sam Warner, he left for Pittsburg, Cincinnati and Detroit.

While away, he arranged for the premiere of "Beau Brummel" at the Stillman Theatre, Cleveland, May 25. In connection with this showing, a big campaign is being inaugurated. The wonderful tie-up on Broadway whereby two hundred window displays featuring John Barrymore as Beau Brummel were effected, will be repeated.

Mr. Morris said in regard to the general situation:

"Big block bookings are just what the exhibitor is cautious about. I found this to be true everywhere I went. They do not want to sign for fifty or sixty pictures, and take them on a gamble. But all exhibitors are anxious to sign up a dependable product of about twenty pictures as a foundation of their bookings.

Mr. Morris says he was pleasantly surprised to see what a hold "The Marriage Circle" was taking on the film patrons of Cleveland. It is now playing its fifth week at the Circle Theatre there.

"Even Holy Week was turned into a money maker," said Mr. Morris. "Before Printz booked the picture, he ran it one night after his usual show, having asked his patrons to stay. They boomed the picture to their friends and acquaintances. Ever since that time he has been deluged with requests for a regular engagement."

## BURR AND JOHNNY HINES TOGETHER AGAIN

### *Hines Says He Is Glad to Get Back Under Burr Banner*

IMPORTANT, indeed to the Independent market and also a sense of gratification to the industry in general is the announcement made this week from the office of Burr Pictures, Inc., that Johnny Hines, conceded to be one of the strongest bets in the state-rights field, has rejoined forces with producer C. C. Burr under whose banner Hines previously appeared in the famous Torchy Comedies, and in such successful feature melo-comedies as "Burn 'Em Up Barnes," "Sure-Fire Flint" and "Luck." This combination of producer and star brings together again one of the strongest and most successful units that has ever operated in the state-right market and will undoubtedly prove to be a move of vital import and joy to both independent exchanges and exhibitors.

C. C. Burr is rightfully recognized as the man who first gave Johnny Hines his real chance in pictures and helped make him the national star he is to-day. The warm friendship existing between these two; their knowledge of what the public wants in its motion picture entertainment and their ability to fill these wants makes the Burr-Hines combination as powerful and as successful an entity as has ever existed in motion picture production.

Both Mr. Burr and Hines are elated at the turn of events that brought them together again, and judging from present indications, they should supercede all their past successful efforts to turn out pictures that are at once a pleasure to the public and of proven financial value to both exchanges and exhibitors.

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## A. C. BERMAN RESIGNS FROM UNITED ARTISTS

A. C. Berman has resigned as foreign sales manager of United Artists. Mr. Berman went to that organization from his law practice in Boston five years ago at the organization of the company. His first work was in Canada opening sales offices in that country. He was so successful that he was brought to New York and made sales promotion manager and then assistant general sales manager.

MURRAY GARSSON

He will produce a special series of pictures for distribution through the Associated Exhibitors.

JOHNNY HINES

This famous comedian has returned to the banner of C. C. Burr after an absence of several years.

Mr. Berman went to England and opened the first foreign offices of the corporation and later returned to New York, where up to the time of his resignation he had occupied the office of foreign sales manager, having under his charge the business of the company in all parts of the world outside of the United States.

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## KANSAS M.P.T.O. WANT CREDIT FOR THEIR EFFORTS

With the return this week of Samuel A. Handy, attorney for the M. P. T. O. Kansas City, in the interests of these organizations in the music tax fight, a letter, outlining the sentiment of the Kansas City organization towards Sydney S. Cohen, national president, in the music tax case, was written by A. M. Eisner, president of the Kansas City body.

In the letter president Eisner accuses National President Sydney Cohen of "basking in the limelight" and taking credit for all the work done in connection with the M. P. T. O. Kansas and with the music tax fight while, according to the letter, Samuel Handy, attorney for the Kansas M. P. T. O. has been doing very good work in Washington and is entitled to considerable credit for his efforts in behalf of the theatre owners.

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## 'MIAMI' HAS WORLD'S PREMIERE SHOWING IN PROVIDENCE

The Alan Crosland production 'Miami" with Betty Compson in the stellar role was given its world's premier presentation at the Rialto Theatre in Providence, R. I., Monday, April 28, where it opened for a week's run, attended by many socially prominent people who had met Miss Compson in Miami during the making of the picture, executives of the Hodkinson Corporation and many exhibitors from various parts of the New England territory and by popular unanimous acclaim "Miami" was voted a big success.

Capacity business throughout the day and S. R. O. for the evening showings in competition with Harold Lloyd in "Girl Shy" and "Under the Red Robe' 'in opposition houses, caused William J. Mahoney, manager of the Rialto Theatre to praise "Miami" in glowing terms

## GARSSON WILL PRODUCE SPECIAL SERIES

### *Pictures to Be Distributed Through Associated Exhibitors*

CONTRACTS have been signed between Murray W. Garsson and Associated Exhibitors whereby the former will produce a series of special poductions to be released by that distributing organization during the coming season.

The first picture from the Garsson studios to be released by Associated Exhibitors will be "The Spitfire" from the novel "Plaster Saints," which recently was completed, although the first one under the new contract will be "The Love Thief," the casting for which has just been started. "The Spitfire," was turned over to Associated by the Garsson organization through a separate contract.

One of the biggest casts of screen and stage stars that has been seen in a picture in some time portray the various parts in "The Spitfire," including, Betty Blythe, Pauline Garon, Lowell Sherman, Elliott Dexter, Robert Warwick, Leslie King, Burr McIntosh, Jack Donovan, Jack Wade and Helen Mack.

The first one was "Success," in which Brandon Tynan played the leading role and the second was "Broadway Broke," from the Earl Derr Biggers' Saturday Evening Post story which featured Mary Carr and Percy Marmont. "The Spitfire," was directed by Cristy Cabanne.

"The Love Thief," also will be directed by Mr. Cabanne and another cast of stars is being selected for the various important roles. The first one chosen was Alma Rubens, who will be seen in the leading feminine role. Frank Mayo is now on his way from California to play opposite her. The story is founded on New York society life, but leads into a romance of the high seas.

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## C. B. C. ANNOUNCES BIG CAST IN FIRST PERFECTION PICTURE

Word has just been received from the C. B. C. West Coast studios that in addition to William Fairbanks and Eva Novak, the following stars will appear in their first Perfection Picture: Kate Lester, Carl Stockdale, George Nichols, E. W. Borman and Carmen Phillips.

The present working title of this feature is "The Battling Fool" and from reports there will be plenty of thrills and action throughout.

The scenario of this production is from the pen of Wilfred Lucas and it involves a series of swiftly moving adventures with unexpected twists in sufficient number to keep any audience on the edge of their seats until the final scene.

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## FOX BUYS SERVICE STORY

Announcement is made that William Fox has purchased screen rights to "The Roughneck," the story by Robert W. Service, author of "The Spell of the Yukon" and other virile tales of the Alaskan country.

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## C. B. C. APPOINTS NEW DIRECTOR

A contract has just been closed with W. S. Van Dyke who is to direct the series of eight "Thrill-Action" pictures, art of the C. B. C. program for this Fall.

He is now directing the first picture known under the title of "The Battling Fool" and will soon start work on the second Perfection Picture called "The Woman Hater."

## FIRST NATIONAL OFFICERS ARE RE-ELECTED

*New Orleans Meeting of Stockholders Full of Enthusiasm*

A SPIRIT of confidence and optimism marked the annual convention of Associated First National Pictures, Inc., stockholders at New Orleans which closed last April 26 after four days' intensive work.

Few changes were made in the executive personnel of the organization. Robert Lieber was re-elected president of the company, and Harry O. Schwalbe continues as secretary-treasurer. Sol Lesser was made first vice-president and Jacob Fabian, third vice-president. The executive committee for the coming year will consist of E. V. Richards, of New Orleans; Sam Katz, of Chicago; A. H. Blank, of Des Moines; George W. Trendle, of Detroit; Robert Lieber, of Indianapolis; and Harry O. Schwalbe, of Philadelphia.

The New York executives were at their desks in the home office on Monday morning. Practically all the heads of departments attended the convention and R. A. Rowland journeyed from the West Coast studios of First National to New Orleans. One of the biggest events of the conventions was the screening of "The Sea Hawk," produced by Frank Lloyd Productions, Inc., which will be one of First National's specials for the coming season.

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## BALABAN-KATZ FORM MIDWEST THEATRES CORPORATION

The formation of the Balaban Katz Midwest Theatres, Inc., a Delaware Corporation, has just been completed. This corporation will be headed by Samuel Katz as president, and the policies carried out under his personal direction.

This corporation will include the theatres of the Balaban & Katz group, and also those theatres formerly grouped under the Midwest Theatres, Inc., and operated by Messrs. Thielen, Burford, Ruebens, Van Matre, Ellis, Lucas, Irwin, Koppelberger, Charles Lamb and C. B. Sawyer.

The activities of this corporation comprehend the city of Chicago and the major cities of the State of Illinois, and number approximately fifty theatres at the present time.

The purpose of the corporation will be to institute into all these theatres the same policy of operation and service that has made the Balaban & Katz theatres successful. The entire group of theatres will be institutionally advertised in their respective communities, and the highest standard of entertainment maintained.

All film purchases and bookings for the entire group of theatres will be concentrated under the direction of Floyd M. Brockell, formerly Distibution Head of Associated First National Pictures, Inc.

All legal matters and details of management and policy have been consummated and the company begins operations May first.

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## BOSWORTH EXHIBITOR ELECTED MAYOR BY BIG MAJORITY

From exhibitor to mayor of a city, by a large majority against a wealthier and more influential opponent, is the feat accomplished by Mayor Victor Cason, manager and owner of the Cason theatre, Bosworth, Mo. The showmanship policy of Mr. Cason, to which he attributed his victory at the polls, reads and sounds a trifle strange, as compared to the conceptions of some persons towards showmanship, but it has proved to be a winner.

VICTOR CASON

An exhibitor who was elected mayor of Bosworth, Mo., by an overwhelming majority. He conducted his campaign along the best showmanship lines.

Mr. Cason launched a campaign in which he hopes to show the citizens of Bosworth the type of "clean up" drives an exhibitor-mayor will conduct. He has appealed to fellow exhibitors of Missouri and Kansas to contribute 25 cents each toward a fund, to be used for the purpose of cleaning up the city, literally, thereby proving that an exhibitor's type of drive is not due to laws, but constructive work.

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## 'OH, DOCTOR!' FOR UNIVERSAL

Carl Laemmle, president of Universal Pictures Corporation, has purchased Harry Leon Wilson's story, "Oh, Doctor!" It will be added to Universal's 1924-25 super productions.

"Oh Doctor" contains a wealth of material for humorous delineation and for this reason it is anticipated as another starring vehicle for Reginald Denny, whose work in "Captain Fearless" an adaptation of "The Missourian," presents him in a role that is new to screen types.

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## UNIVERSAL ASSIGNMENTS

In line with Universal's exploitation reorganization under Jerome Beatty, the following men have been assigned to territory: Jean Belasco, Kansas City and St. Louis; Jack Meredith, Dallas, Oklahoma City, El Paso, and New Orleans; Andrew Sharick, Atlanta, Jacksonville, Memphis, and Charlotte; Harry Yost, Philadelphia and Washington; Jack Hays, Pittsburgh, Cincinnati, Charleston, and Indianapolis; Herman Fisher, Des Moines, Omaha, and Sioux Falls; Al Feinman, Chicago, Milwaukee and Minneapolis; Wayland Taylor, San Francisco, and Los Angeles; W. H. Wilkes, Toronto and Montreal. Other field men will be announced later.

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## SELZNICK DIVISION MANAGER

Claude C. Ezell is now Division Manager of the Southern district for the Selznick Distributing Corporation, according to an announcement of President W. C. J. Doolittle. He is in charge of the sales forces working out of the Selznick branches at Atlanta, Dallas, New Orleans, Denver and Salt Lake City.

Mr. Ezell has been connected with the Selznick organization for many years, as Home Office representative in both the South and the West.

## LAZARUS RESIGNS FROM UNITED ARTISTS

*Former Sales Manager Will Soon Announce Future Activity*

PAUL N. LAZARUS, who has been connected with United Artists since its inception and who for two and a half years has been general sales manager of the company, has resigned, effective April 26 The separation from Hiram Abrams, President, the United Artists, and his old associates was with the most cordial feelings on bothsides.

When spoken to last week Mr. Lazarus hesitated to outline his future activities. The inference was plain, however, that he will have an announcement to make within the coming weeks that will be of real interest to the trade at large.

Mr. Lazarus went to the United Artists as advertising and publicity manager, becoming in turn sales promotion manager. Prior to that he had been with Vitagraph for three years as advertising and publicity manager.

Before coming into the film business Mr. Lazarus was for five years with a Hearst group of magazines, with the specific duties of circulation manager of Good Housekeeping.

He was one of the organizers and later president of the Associated Motion Picture Advertisers, and has been an active member of that organization from the beginning. During his term of service to the United Artists he has traveled much and built up a large circle of friends in all departments of the industry.

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## HENIUS IS REPRESENTATIVE

The Terra Film Aktiengesellschaft, Berlin, Germany has appointed as its permanent representative in New York Wolff M. Henius. His office is located at 1482 Broadway, New York City. Both executives of the Terra Film Artiengesellschaft, Dr. Glass and Mr. Morawsky have returned to Europe.

PAUL N. LAZARUS

General sales manager of United Artists, after serving with the company since its organization five years ago, has resigned to take up other activities.

SOUTH SEA BEAUTIES

In Metro's "The Shooting of Dan McGrew" the care in choosing the types was in no small way responsible for the success of the picture. Director Badger showed rare judgment in his choice of characters

## VIGNOLA STARTS WORK

News from the Metro studios in Hollywood report that Robert G. Vignola has already taken up his headquarters there and is busy with preliminary arrangements preparatory to starting work on his first special production for Metro. Mr. Vignola was accompanied to the coast by Philip Carle his assistant in all his big productions the last several years.

According to Mr. Vignola's present plans, production on his first Metro picture will begin early in May. He expects to be able to make a definite announcement of his technical organization, picture and leading players sometime within the next ten days.

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## CAST COMPLETED

Warner Brothers are following their wonted pace in announcing the cast for the approaching productions of "Being Respectable," from Grace Flandrau's best seller. Marie Prevost and Monte Blue, topnotchers by virtue of their memorable performance in "The Marriage Circle" head the cast of players, which includes Louise Fazenda, Irene Rich, Frank Currier, Eulalie Jensen, Kenneth Gibson and Lila Leslie.

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## TALKING PICTURES FOR CANADA

Talking Pictures of Canada, Limited, is the name of the new company which has been organized in Canada under a Canadian charter with headquarters at Montreal, Quebec, for the purpose of handling talking moving pictues. Dr. Lee DeForest is said to be identified with the new concern.

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## NEW HODKINSON RELEASE

While the Broadway premiere of the Renaud Hoffman picture "Which Shall It Be?" and the presentation of the production to the critics of the trade press was sponsored by the Hodkinson Corporation general releasing arrangements between the producers and the distributors were not entered into until this week when contracts were officially closed. The release date has been set for June 20.

## LUBITSCH NAMES CAST

The principal players in the forthcoming Ernst Lubitsch production for Warner Brothers have been selected this week, and are holding themselves in readiness for the first call to the studio.

They comprise five, the very number, it will be remembered, with which Lubitsch so successfully manipulated the action of "The Marriage Circle."

The selection consists of May McAvoy, Pauline Frederick, Lew Cody, Willard Louis and Pierre Gendron. Lubitsch has been carefully sifting a selected list of players for the past several months, and this aggregation of screen pantomimists represents the results.

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## 'MERTON' READY FOR ACTION

James Cruze will start this forthcoming Paramount production, "Merton of the Movies," at the company's West Coast studio the week of May 4. Walter Woods is writing the screen version by George S. Kaufman and Mark Connolly.

Glenn Hunter, star of the stage play, who will also portray the title role on the screen production, will leave for California next week, immediately following the close of the long tour of "Merton."

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## 'THE GUILTY ONE' COMPLETED

Actual production work on "The Guilty One," which features Agnes Ayres, has been concluded at the Paramount West Coast studios. The picture was directed by Joseph Henabery.

Supporting Miss Ayres in this mystery drama are Edward Burns, Cyril Ring, Crauford Kent and George Seigman.

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## DELL STORY SELECTED

After reading several hundred books and novels, Helene Chadwick has finally selected "Of Her Own Free Will," a novel by Ethel Dell, as her initial starring vehicle for Hodkinson.

Arrangements have been closed for the use of the Biograph studio in the Bronx, New York, where Miss Chadwick's productions will be made.

## 'MARY THE THIRD' COMPLETED

Camera work on King Vidor's third Goldwyn picture made from Rachel Crother's stage success, "Mary the Third," which will have a new film title, was completed last week.

In commenting on the fact that the eight leading men escaped injury at his hands, Director Vidor defies any other director to make a picture with eight leading men in it and not murder or maim at least one of them.

The leading men in question are Ben Lyon, William Collier, Jr., William Haines, Bobby Agnew, Niles Welch, James Morrison, Creighton Hale and Johnnie Walker. Eleanor Boardman has the leading role and other important parts are played by Pauline Garon, E. J. Ratcliffe, Zasu Pitts and Gertrude Claire.

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## DISCUSS CONDITIONS

Winnipeg, Manitoba, recently had a lively conference of exchange officials regarding conditions and arrangements affecting the moving picture business in Western Canada. Various details were worked out. Those in attendance included H. L. Nathanson, Toronto, assistant general manager for Regal Films, Limited; H. M. Thomas, Winnipeg, Western general manager for Famous Players Canadian Corporation; M. R. Clark, Western manager of Famous-Lasky Film Service; J. Workman, Toronto, manager in Canada for Metro; J. Jeffreys of New York, representing Universal; R. W. Helmer, representing Fox Film Corporation; W. C. Dippie and T. J. Gould, the latter a representative of Regal Films.

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## FARNUM'S SOLD FOR OHIO

Jesse J. Goldburg, President of Independent Pictures Corporation, wires his New York office that enroute West to Los Angeles, he stopped off at Cincinnati and closed with Excelsior Film Company, for the eight Franklyn Farnum's for Ohio.

Just prior to Mr. Goldburg's departure, contract was also closed with Creole Productions on the same series of eight features for Louisiana and Mississippi. This disposes of 100 per cent of the United States on this series of western productions. This is considered as a sure indication not alone of the popularity of this series but also of the ready distribution and absorption by state right buyers of western productions.

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## 'GIRL SHY' FOR CONVENTION

The announcement comes from the Pathe home office that Harold Lloyd in "Girl Shy" has been booked by Manager Fred Desberg for two weeks at the Stillman Theatre, Cleveland, Ohio. Not forgetting that there will be thousands of visitors in Cleveland in June attending the Republican National Convention, and believing the Lloyd laughter piece peculiarly qualified to chase dull care away from the tired politician, Mr. Desberg booked "Girl Shy" for two weeks commencing June 8.

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## VITAGRAPH RELEASES

Spring releases of Vitagraph up to June 1 include five super-specials, two David Smith productions, "My Man" and "Borrowed Husbands," one J. Stuart Blackton production, "Between Friends," a Whitman Bennett production, "Virtuous Liars," and a Charles E. Blaney melodrama, "One Law for the Woman." The casts of these pictures include some of the biggest box office names ever offered to the exhibitor.

# Old Lady Astor Says

MABEL NORMAND is making personal appearances at the Fox Theatre, Philadelphia, this week in connection with the run there of "The Extra Girl." Miss Normand's tour from the beginning has been a series of unusual demonstrations showing the popularity of the player with the mass of photoplaygoers. The tour began March 22 in Newark at the Branford. Since then Miss Normand has played in Paterson, Passaic and Elizabeth, N. J., in the houses of the Fabian Circuit; in St. Louis at the New Grand Central Theatre, in Detroit at the Broadway Strand, and in Cleveland at Loew's State Theatre. From Philadelphia Miss Normand goes to Columbus, Ohio. It is pleasant to record that the public seems to have acted in exact justice.

MARION DAVIES has been invited to attend the Motion Picture Conference of the League of American Pen Women which is being held in Washington this week. It is said to be the first time in the twenty-seven years of its existence that the league has officially recognized the screen. The player also has been invited to attend the Authors' Costume Carnival Ball arrayed as a character in one of her own pictures and also to act as one of the judges.

PETE SMITH, from Los Angeles, forwards us paragraphs on "Signs of Spring in Moviedom," credited to Sylvia Breamer, notifying us that eighty-three press agents took their feminine stars to the beaches for "bathing" pictures the previous Sunday, and that one of these stars actually went into the surf—she fell in. An interesting paragraph is that five "For Rent" signs appear on Hollywood bungalows where but one grew before. In the missive also is a somewhat ambiguous statement that "rolled stockings are again coming into their own."

ALLAN DWAN has completed the final cutting of "Manhandled," in which Gloria Swanson is starred for Paramount. Mr. Dwan's next effort with the same star will be "The Queen's Love Story," by Mary Roberts Rinehart. Ian Keith has been selected to play the male lead.

RAOUL WALSH, the director of "The Thief of Bagdad," is credited with having inherited a large sum of money. The report is that the amount of the legacy is well up in the hundred thousands and that Mr. Walsh will invest some portion of it in California production. Also it is stated that he is negotiating with Morris Gest for the picture rights of "The Miracle." We hope the report is true in every detail, especially that in regard to the legacy.

THE former Esther Lindner, who was so long and so competently the publicity department at C. B. C.'s offices, is now Mrs. Ralph H. Haas. The wedding took place on April 24.

HERMAN SCHOENSTADT, senior member of the firm of H. Schoenstadt & Sons, 1118 South Michigan Avenue, Chicago, accompanied by Mrs. Schoenstadt and her sister, sailed from New York on April 29 on a tour of Europe and the continent. While abroad Mr. Schoenstadt will make an investigation on investment possibilities in motion pictures in Europe.

J. R. BRAY, President of Bray Productions, Inc., and the inventor of many devices improving the animated cartoon, who went abroad early in March, is due home this week. Mr. Bray's visit was largely spent in England and France, where he arranged for the distribution and sale of Brayco, a new material for the Bray Film Library. During his stay the inventor consulted with H. G. Wells regarding the production of "The Outline of History," work on which, it is expected, is shortly to be begun by Mr. Bray.

MAX ROTH, general sales manager for Preferred Pictures, announces that "Maytime" has been booked by Dr. Hugo Riesenfeld for the Rialto in New York. This play of Rida Johnson Young won much popularity during its seven years on the stage. Its adaptation also has met with genuine success in the many cities where it has been played.

MARY PICKFORD and Douglas Fairbanks are receiving many attentions in England. Last week they were guests at the carnival ball given in London by the American Legion Post. The function, which was one of a series of inaugural events in connection with the Empire exposition, was held under the patronage of the American Ambassador and a distinguished group of patronesses. The preceding year the Prince of Wales was honor guest.

LAURETTE TAYLOR has left New York for Hollywood, where she will make for Metro a screen version of one of her big stage successes, "One Night in Rome," written by her husband, J. Hartley Manners. This will be Miss Taylor's third picture, each of which was for Metro. The first was "Peg o' My Heart' and the second "Happiness."

GRANT CARPENTER, who has just completed the adaptation of Elinor Glyn's "How to Educate a Wife" for Warner Brothers, has been elected president of the Hollywood branch of the Authors' League of America. Mr. Carpenter was formerly a newspaper man, having been a reporter in New York and San Francisco and dramatic critic as well in the latter city. Also he served an apprenticeship as a war correspondent in Europe and South Africa. He has written two novels with Chinese backgrounds.

CECIL B. DE MILLE, who besides making pictures has shown a liking for real estate and banking, is now reported to have taken over the majority of stock in a Los Angeles company engaged in the manufacture of milk bottles. This latest activity of the producer may afford opportunities for the punster. But what kind can a man make these days other than for dairy products?

JOHN B. ROCK, General Manager of Vitagraph, has returned from his second inspection tour. His last trip included visits to Chicago, Minneapolis, Winnipeg, Omaha, Kansas City and St. Louis. Mr. Rock's purpose in these visits is the renewal of old friendships among exhibitors and personally to become acquainted with every Vitagraph employee. Exchange sales meetings were held in each of the cities visited. Mr. Rock quotes the Kansas City Commercial Club in its forecast on general trade conditions as predicting that 1924 will be the most prosperous year the middle west has known in a decade.

# The Editorial Page

## After Boston—

THE time for the convention of the Motion Picture Theatre Owners of America in Boston is rapidly approaching. The dates are set for May 27, 28, and 29. For the first time in the history of national exhibitor organization the coming sessions will be the fifth consecutive of a single regime.

After four years as President Sydney S. Cohen of New York will lay down the reins of office, the reins that were placed in his hands in Cleveland.

While it is unlikely Mr. Cohen will concede it to be the case it is not unreasonable to assume that he has some regrets he did not definitely retire from the presidency in Chicago in 1923.

When in response to a round-robin summons last year the president unwisely decided again to become a candidate before the convention he declared himself in for a lot of work and a lot of what many busy men character as "grief" in the way of official and partisan worries.

The outcome of the convention was the estrangement of several important states—important because of the organizations that had been built up within them.

* * *

TODAY those bodies are outside the breastworks of the national association. They have federated under the title of the Allied State Organizations, and are keeping in touch with each other physically by bimonthly meetings, each represented by its president.

The next meeting of the allied body will be held in Morehead City, N. C., June 11 and 12, simultaneous with the annual meeting of the North Carolina Theatre Owners.

It will be noted that the date follows close upon that of the sessions of the national body in Boston.

There is room in the United States for one organization of Theatre Owners. There is not room for two. Whatever may be accomplished by one or both of these in the way of substantial progress is done not because of there being but in spite of it.

Anything that may now be done by the two under separate banners may be done twice as well and with half the effort by united forces.

The election in 1923 of Mr. Cohen was the rock upon which the split was precipitated. With the retirement of the present incummbent the original cause of the fracture is removed.

As for those who may profess to fear the continuing influence of the present regime we believe a bit of reasoning will dissipate that.

WHEN a man for four years has given of his time and money and energy in behalf of an organization it stands to reason that he will experience far deeper satisfaction in seeing turned over to his successor an organization that if it does not represent all of the units at least is in a fair way presently of encompassing them.

So it may be put down as common sense that Mr. Cohen will do anything in his power to conciliate and harmonize contending elements.

When two film companies, each representing millions of dollars in investments, can find common ground upon which to unite, surely it is a near simple matter for two bodies of Theatre Owners to sink their partisanship and shake hands.

No capital in this instance is involved. It is a mixture of principle and pride. But the prize that will be awarded for the sacrifice is unity.

Upon the men holding important position in the two bodies rests the burden of responsibility for taking the right steps that the present inconceivable situation shall not continue.

The time for conciliation is prior to the election of the incoming administration. That is simply an application of the old American principle of giving effect to the "consent of the governed."

* * *

UP in Boston the delegates will have renewed to their memory a happening in the pre-Revolutionary period which is described as the Boston Tea Party. That little incident firmly established and advertised the American objection to "Taxation without representation."

Speaking of taxation, we are told that in Boston there will be no subscriptions asked for--that Moving Picture Day will take care of national finances.

Every unit of the Allied State Organizations should be represented in Boston by delegate s with full power to effect conciliation.

And this is a good place to say that the retiring administration has a record of achievement. The public service department of the Theatre Owners has performed really constructive work, has by itself justified the work at Cleveland four years ago.

A controversy between two groups whose interests are identical should be settled around one table in Boston on the evening of May 26, if not before.

George Blaisdell

# LEADERS ALL

## Mack Sennett, Pioneer in Comedy

THERE may be a question as to who was first in the arena of dramatic motion pictures, but it is unlikely ony one seriously will question the premiership of Mack Sennett in the comedy field. He was not the first to make comedy pictures, it is true. The Frenchmen had shown us a number of things in the way of funmaking before Mr. Sennett began to perform at the Biograph studios.

The Sennett comedy, nevertheless, started on original lines. It was operated on the basis that in order to lead it is necessary to invent—to bring to the screen some element of funmaking that prior to that time it had not known.

While the "Keystone cops" might provide mirth for the throngs for two years or three years or four years there would come a time when there would be a failure on the part of the house out front to react to this style of comedy.

So while all over the world motion picture followers were "laughing themselves sick" over the desperate struggles of the cops to capture their elusive quarry the creator of that lively band already was "set" on something different to be employed as an acceptable substitute and successor.

LEADERS ALL—MACK SENNETT

BECAUSE of his inventiveness and of his thorough study of the psychology of the laugh; because of his maintenance of a sound body in order that optimism might be given full play; because of his pioneering which captured the attention of a world seeking mirthful recreation; and because of his patience in securing just the effect needed.

MACK SENNETT always has been a believer in the healthy body as a prerequisite for the best of work—that the man whose physical condition is such that he himself can see fun in the ordinary things of life is the better equipped to portray that mirth to others.

From his earliest days the producer has been much out of doors. He was born in Danville, in the province of Quebec, and was raised on a farm. There was developed the solid constitution which has been maintained with such care in later years.

The producer is a believer, too, in the maxim of early to bed and early to rise. It is in the first hours of daylight that he gives full play to his fondness for the lonesome trail, the open country. He may be seen any morning when the weather is not unpropitious either on foot or on horseback traveling over mountain paths.

Early in life Mr. Sennett had ambitions to sing in opera. While studying in New York to cultivate a natural baritone voice he secured employment in the Biograph studio in the same city.

The work attracted him from the first. As the engagement was extended and there were revealed to him some of its untouched possibilities it fascinated him.

IT was not long before he determined to give up his dreams of success on the operatic stage and tie down to pictures. His first work with the Biograph company had been of an all-around character. Very shortly, however, he was directing as well as playing, and the subjects had a decided comic twist.

One of his specialties in those days was the role of Sherlock Holmes—or rather a pipe-smoking exaggerated "fly cop." It was a characterization that became famous among the uniformed "pavement pounders" the country over, one that regular policemen always would flock to witness.

The work of Mr. Sennett for the Biograph attracted the attention of exhibitors and the public at large. Only those on the inside of things in those days knew his name, as according to the policy of the company the names of the players were not revealed. To be sure, in answer to the insistent demands of British clients the company supplied names to the players, but they were not the ones by which their owners were known by their friends.

In 1912 Mr. Sennett received an offer from the New York Motion Picture Company, which he accepted. On July 4 of that year with a small company headed by Mabel Normand and Ford Sterling he crossed the Hudson River to Fort Lee, N. J., and began the making of the initial Keystone comedy.

It was the first of a line that was to become famous. It was a "million dollar brand" in very truth. It hardly will be denied by any one cognizant of the box office power of the Keystone of that day that in good-will alone the name was worth the equivalent of seven figures.

In 1915 Mr. Sennett joined with Thomas H. Ince and D. W. Griffith in releasing through Triangle Pictures. Later on under the brand name of Mack Sennett Comedies he formed a distribution alliance with Paramount.

IN 1920 Associated Producers was organized, but after a career of ten months the product was transferred to First National.

During the past year Mr. Sennett has entered into an agreement with Pathe for release of all his "short" material and with Associated Exhibitors for feature product.

The present site of the Sennett studios in Los Angeles covers thirty acres and is the same spot as that where the old Keystones were made. Here were developed among others Charles Chaplin, Harold Lloyd, Ford Sterling, Buster Keaton and Al St. John and among the women Gloria Swanson, Mabel Normand, Betty Compson and Marie Prevost.

Mr. Sennett never has been married. Each year his mother, Mrs. Catherine Sennett, comes down from Canada to spend about five months with her son in Los Angeles. This winter for the first time she appeared before the camera. The comedy was "The Hollywood Kid," in which, by the way, Mr. Sennett also has a role.

# Selznick's 'White Shadows' Reflects Rare Charm

***Forthcoming Production Features Betty Compson in Becoming Role***

# BOX OFFICE REVIEWS

## AGNES AYRES STARS IN FASHION ROLE

### *Is Style Designer Heroine of 'Bluff,' Comedy Drama With Strong Feminine Appeal*

*BLUFF. Paramount Photoplay. Authors, Rita Weiman and Josephine L. Quirk. Director, Sam Wood. Length, 5,442 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Betty Hallowell | Agnes Ayres |
| Robert Fitzmaurice | Antonio Moreno |
| Norton Conroy | E. H. Calvert |
| Waldo Blakely | Clarence Burton |
| Mr. Kitchell | Fred Butler |
| Dr. Curtiss | Jack Gardner |
| Fifine | Pauline Paquette |
| Jack Hallowell | Roscoe Karns |
| Algy Henderson | Arthur Hoyt |

Betty Hallowell is an unsuccessful fashion designer. Her brother Jack is crippled by political boss Kitchell's auto. The latter swears vengeance on Betty when she refuses the slim compromise he offers. Broke, Betty impersonates Nina Loring, missing international beauty, and the New York modistes flock to buy her designs. The real Nina is wanted for embezzlement. Kitchell's secretary is about to have Betty arrested. She is saved by Robert Fitzmaurice, young lawyer, who threatens to expose Kitchell's crookedness. Fitzmaurice wins Betty.

*By* George T. Pardy

AN amusing comedy drama, offering a light but interesting plot, framed in gorgeous settings and having especial appeal for feminine patrons on account of the style displays, which director Sam Wood has ingeniously woven into the story without causing a hitch in the action or continuity break.

As a matter of fact, garments for the fair sex are really a part of the narrative, for the heroine is a fashion designer who invades New York, only to find that the modistes spurn her work as that of a nobody. Whereupon, she realizes that you must bluff in order to win prestige in Gotham, successfully impersonates a famous international beauty whom she resembles, and the buyers for the leading shops rush feverishly to hand her orders.

The big situation develops when the political leader who seeks revenge on Betty has her pinched and Robert Fitzmaurice, astute lawyer and admirer of the heroine, steps in at the crucial moment and does some effective bluffing himself, with the result that boss Kitchell is scared stiff, backs down and comes across with a neat lump of coin to square matters.

After which Fitz gets the girl, as is only natural on the screen. It's all done in snappy, airy manner, with a bit of pathos and emotional stress thrown in for dramatic seasoning; there's mighty fine photography in evidence and Mr. Wood has certainly played up the jazzy angles, the modiste resorts, the magnificent hotel interiors, with an eagle eye on box office possibilities

Agnes Ayres wears her handsome gowns gracefully and registers well in the role of Betty Hallowell. Antonio Moreno is satisfactory as the lawyer hero, Fred Butler looks and acts the part of the political boss to the life, and excellent performances are given by Pauline Paquette, Clarence Burton, E. H. Calvert, Jack Gardner, and others in the large, carefully selected cast.

The title is a good one to draw with. Tie-ups with fashion stores are naturally suggested and if a style prologue can be arranged it would attract the ladies. Lest your patrons might imagine that "Bluff" is simply a woman's picture, you should tell them something about the story's comedy, its romance and so on. The fact that the feature gives Gotham pretty hard digs on the score of "fourflushing" will please those who don't live there, but are none the less anxious to gaze upon the life of the metropolis, so play the swatting of little old N'Yawk up as hard as you like. Agnes Ayres and Tony Moreno should be featured in your ads.

* * *

## MIXES COMEDY AND DRAMA

### *'Borrowed Husbands' Skillfully Directed Offers Amusing Entertainment*

*BORROWED HUSBANDS. Vitagraph Photoplay. Author, Mildred K. Barbour. Director, David Smith, Length, 6,900 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Nancy Burrard | Florence Vidor |
| Dr. Langwell | Rockliffe Fellowes |
| Major Desmond | Earle Williams |
| Gerard Burrard | Robert Gordon |
| Edith Langwell | Kathryn Adams |

Nancy Burrard's husband, Gerard, goes on a business trip to South America and she beguiles the lonely hours by a flirtation with Major Desmond, who supposes her to be a widow. He meets her husband in South America, when the truth is made known to him. Many complications result through the philandering of Dr. Langwell with various married women and a nurse who dies under suspicious circumstances. But the martial troubles of the different wives are finally dispelled, Nancy and her husband are reconciled and all ends well.

*By* George T. Pardy

A MIXTURE of society drama and comedy, verging at times on the farcical, is offered by "Borrowed Husbands," which ranks as agreeable entertainment and should do well in all theatres where pictures of a light and amusing type are popular. It is skillfully directed, handsomely photographed and presented by a cast of capable players.

The basic idea is that of a sprightly young matron who, during the absence of her spouse, enlivens the slowly-dragging days by borrowing a few husbands for flirtations purposes, whereby she involves herself and feminine friends in a net of unexpected complications. A philandering physician of many love affairs also figures in the marital troubles which develop, and his attentions to the coquettish wife help to tangle things up considerably.

While the story is hardly convincing, it has been deftly handled by Director Smith, who has a happy knack of introducing a humorous touch whenever a situation threatens to become illogical, keeps the action humming along at a merry clip and achieves a very satisfactory climax.

There is a bit of pathos here and there, and a hint of tragedy, as instanced in the sudden death of a young nurse in whom Dr. Langwell is interested, but for the most part the production follows a light vein.

Florence Vidor plays the part of Nancy Burrard and succeeds in giving an extremely pleasing performance as that vivacious young lady, whose mischief-loving propensities lead her into considerable danger, so far as her domestic happiness is concerned, although everything comes out O. K. at the finish.

In exploiting the feature you will find the names of Florence Vidor, Robert Gordon, Earle Williams, Kathryn Adams and Rockliffe Fellowes worth advertising, as each has a strong following in various sections of the country. The title possesses drawing value, as it is calculated to arouse public curiostity to a considerable extent. Stress the story's comedy strength and romantic flavor.

## 'THE RECOIL' RUNS GAMUT OF THRILLS

### *Film Version of Rex Beach Story Offers Good Entertainment to Excitement Seekers*

*RECOIL. J. Parker Read, Jr., Presentation. Distributed by Goldwyn-Cosmopolitan. Director, T. Hayes Hunter. Author, Rex Beach. Length, 6,800 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Gordon Kent | Mahlon Hamilton |
| Norma Selbee | Betty Blythe |
| Laurence Regan Marchmont | Clive Brook |
| William Sothern | Fred Paul |
| Jim Selbee | Ernest Hilliard |

Gordon Kent, enormously wealthy American, comes from South America to paint Europe red. In Deauville he meets and loves Norma Selbee, a penniless American who rings herself in on one of Kent's lavish parties. They marry, but despite showered attentions Norma elopes with the wily adventurer Marchmont. Sothern, Kent's famous detective friend, discloses that Marchmont is a crook, and that Norma's crook husband is still alive. Kent revenges himself by forcing Marchmont and Norma to always live together under penalty of turning both over to the police. The two wander over Europe and hate one another. In New York Jim Selbee tries to blackmail Kent. Norma warns him. Selbee is killed by Marchmont, and Kent, regretting, takes Norma to happiness in South America.

*By* Herbert K. Cruikshank

VIEWED from any angle this actionful melodrama seems a sure-fire box-office attraction. All the elements are present. From the heights to the depths, the picture runs the gamut. If your audience likes thrills, and is not so keen on themes that sear the soul or give too much to think about, "Recoil" will provide them with a satisfactory evening's entertainment.

In the author, Rex Beach, you have the name of a personality known wherever thrilling stories of life in the rough are read. The blond beauty of Betty Blythe has gained her fame and fortune, beside a wealth of popularity. Mahlon Hamilton also enjoys a large personal following among men and women as well as flappers. Clive Brook is an actor of merit, and these four names will surely interest prospective patrons. "Recoil" is an intriguing title; one that will arouse curiosity.

Beside these items there is the featured banquet to the ten most beautiful women in Europe. Champagne flows from fountains, and the "party" is as "wild" as any recently screened. An interesting scene is at Deauville's gay gaming Casino, where princes and paupers feverishly follow each revolution of the roulette wheel. Then there are oodles of pearls, and diamonds, and rubies all adorning Betty's shapeliness. A good fight, too, brief but of sufficient length to see the villain well beaten up.

Mahlon Hamilton has the added maturity —and avoirdupois—to look the part he plays, and he plays it in characteristic Hamiltonian style. Betty Blythe does some good character work, and has some emotional moments which are most realistic. Clive Brook seemed a bit vague at first, but later presents a vivid picture of a drug slave who goes mad. Fred Paul, as Sothern, the detective, seems quite in character, and Jim Selbee makes a satisfactory snake as villain number two.

There are many exploitation possibilities—the most obvious being a beauty contest.

It will not be necessary to wrack your brains on exploitation ideas for "Recoil" as it has been chosen as a National Tie-Up film, and in booking it you will have a wealth of made-to-order exploitation free in tie-ups with nationally advertised products.

## BOX OFFICE REVIEWS (*Continued*)

### 'REJECTED WOMAN' SHOULD MAKE GOOD

***Up-to-Date Melodrama With Radio and Aero Trimmings Possesses Popular Appeal***

*THE REJECTED WOMAN. Distinctive Photoplay. Released by Goldwyn-Cosmopolitan. Author, John Lynch. Director, Albert Parker. Length, 7,760 Feet.*

CAST AND SYNOPSIS

Diane DuPrez .....Alma Rubens
John Leslie .....Conrad Nagel
James Dunbar .....Wyndham Standing
Samuel DuPrez .....George MacQuarrie
Jean Gagon .....Bela Lugosi
Craig Burnett .....Antonio D'Algy
Lucille Vantuyl .....Leonora Hughes
Madame Rosa .....Mme. La Violette
Mary .....Betty Jewel
Peter Leslie .....Aubrey Smith

The descent of John Leslie's aeroplane in a Canadian hamlet leads to his acquaintance with Diane DuPrez. News of his wealthy father's death brings hm back to New York, where Diane appears later. Her rustic manners and garments contrast unfavorably with the society atmosphere in which Leslie moves. She accepts James Dunbar's apparently honest offer to send her abroad to study music and absorb culture. Leslie weds her on her return but is led to believe her false. Diane goes back to Canada, Dunbar following. Leslie learns the truth, arrives in his plane, thrashes Dunbar and is reconciled to his wife.

*By* George T. Pardy

THIS Goldwyn-Cosmopolitan release ought to make money for the exhibitor wherever it is shown. It is extremely up-to-date in the true sense of that phrase as applied to showmanship angles, making the most of radio and aeroplane, offering elaborate settings, society atmosphere contrasted sharply with the frozen, snow-covered wastes of northern Canada, melodramatic incidents and romantic love interest.

This is the sort of thing which is bound to please nine out of ten movie patrons. It matters not a whit that the story at times skids perilously over very thin ice, so far as probability is concerned, the fact remains that it hits up a high-speed gait all through its eight reels, throws the emotional valves wide open, burns up sensational fuel recklessly and presents a rich variety of charming scenic views; the whole comprising what is known to the trade as a film with sure popular appeal.

Another point in its favor as a box office asset is the manner in which sympathy is piled up for the heroine from the start. Diane's New York debut, when she realizes that the lover who idolized the lady of his heart in far-off Canada, is ashamed of her social shortcomings amid more aesthetic surroundings, presents the French-Canadian girl as a real object of pity, and nobody in the audience is apt to blame her for accepting the seemingly friendly offer of the designing villain to finance her trip abroad, for the purpose of acquiring much-needed culture.

The narrative begins with the descent of Leslie's aeroplane in Canada. There is a big thrill punch neatly put over when he faces a tearing blizzard with Diane and is injured. Another good modern touch is the introduction of the radio by means of which a message is sent summoning the hero back to New York on account of his father's demise. Diane is compromised by having unwittingly spent a night during the storm with Leslie in a cabin, he also incurs the enmity of another suitor, and in this fashion the love interest is built up, with much speculation engendered as to the future of the pair.

The action shifts to New York, and the whirl of life against luxurious backgrounds with lavish interiors of costly residences, gilded cabarets, etc., offering a telling contrast to the bleak Canadian wilds. No expense has been spared in filming the feature, and the photography, both as regards exterior and interior shots, registers as the acme of skilled camera technique.

You get another contrast jolt when Diane returns from Europe, dolled up in the latest fashion, her wild flower beauty transformed into a hot house plant of alluring splendor. Dunbar's exposure of the girl as a supposed light-of-love, whom he has been supporting, her retreat, broken-hearted and wretched, to the scene of her former drudgery follow in due course.

You will find "The Rejected Woman" a title with good exploitation possibilities, the broadcasting scenes are worth playing up and probably tie-ups with radio stores can be arranged. Don't hesitate about praising the storys romantic glamor, its decisive thrills, magnificent settings and society lure. Tell the women folks about the gorgeous gown display, boost the film's photographic excellence and mention the names of Conrad Nagel, Wyndham Standing and Alma Rubens.

* * *

### OFFERS CONVENTIONAL PLOT

***'Crossed Trails' Suitable for Theatres Where Bill Is Frequently Changed***

*CROSSED TRAILS. Independent Pictures Photoplay. Author, James Ormont. Director, J. P. McGowan. Length, 4,900 Feet.*

CAST AND SYNOPSIS

Bandy Dawson .....J. P. McGowan
Tom Dawson .....Franklyn Farnum
Alice Dawson .....Billie Bennett
Mary Morgan .....Alyse Mills
Buck Sloman .....Mack Wright
Tom Dawson (eight years old) .....Buck Black

Tom Dawson is manager of the Western Stage Line. Many robberies of the stage coaches take place, and Tom is kept busy pursuing the bandits, one of whom is the father of Mary Morgan, the girl he loves. After various adventures Tom captures the outlaw leader, known as Pepper Baldwin. The latter turns out to be Tom's father, who deserted his wife and child years before. Tom also finds his mother. His father dies. Tom wins Mary.

*By* George T. Pardy

A WESTERN picture offering a rather conventional plot, with action fast in spots, but frequently dragging, "Crossed Trails" isn't a film of strong entertaining values. Considered as a box office asset, it belongs in the doubtful list, may fill a program gap in houses where the bill is often changed, but possesses no appeal for discriminating audiences.

The story depends altogether too much on coincidence to be in the least degree convincing, even when melodramatic license is allowed for, and the complications which ensue when the hero's daddy turns out to be the notorious outlaw whom the son has captured, veer dangerously close to burlesque, and are apt to provoke merriment instead of sentimental stress in the minds of spectators.

It is only when hero Tom and his men get mixed up in battles with the bad chaps, or some spectacular horse-riding stunts are introduced, that the feature dispenses a little of the excitement tonic one naturally looks for in average Westerners. The chief trouble seems to be that the interest isn't sustained. Director McGowan evidently had a hard time trying to make the situations interlock properly, due to the uncertain quality of his subject matter, the natural result being five reels, conspicuously padded and of uneven merit.

The camera work is good of its kind, the locations well chosen and the atmosphere colorful. There are some remarkably fine long shots, and Tom's rescue of Mary Morgan from the runaway stage is cleverly filmed.

You can exploit this as a Westerner with some good scenic angles, a love romance and the usual riding stunts, but be careful not to give your patrons the notion that a fine melodramatic treat is in store for them. It is one of these pictures that the wise showman will refrain from boosting too strongly, because of the after effects which might follow.

* * *

### IS STIRRING MELODRAMA

***'Dangerous Trails' Mingles Mystery Theme With Thrills and Fast Action***

*DANGEROUS TRAILS. Ambassador Pictures Photoplay. Author and Director, Alvin J. Neitz. Length, 5,750 Feet.*

CAST AND SYNOPSIS

Grace Alderson .....Irene Rich
Steve Bradley .....Tully Marshall
Inspector Criswell .....Noah Beery
Roland St. Clair .....Allan Penrose
Jean Le Fere .....William Lowery
Wang .....Jack Curtis
Beatrice Layton .....Jane Tallent

Steve Bradley, dance hall proprietor in the Canadian Northwest, is in league with Jean Le Fere and Wang, opium smugglers. Steve is engaged to Grace Alderson, singer in his resort. St. Clair, Northwest Mounted Police detective, goes on the smugglers' trail. Grace vamps him and they fall in love. In the finale, after many wild adventures, the smugglers are captured. Grace turns out to be in the employ of the police and marries St. Clair.

*By* George T. Pardy

A STIRRING melodrama, with an uncommonly well turned mystery angle, splendidly maintained suspense, thrills galore and interesting love romance, "Dangerous Trails" possesses undeniable audience appeal and should prove a valuable box office attraction for all communities where virile, fast-moving films are in demand.

Features with the Northwest Mounted Police figuring largely in the action are apt to be looked upon suspiciously by exhibitors in general, owing to the unhappy fact that they have virtually been "done to death" on the screen in the past. But the showman can rest assured that, although the hero as well as the heroine, are members of that much-filmed body of gallant law-enforcers, "Dangerous Trails" is well worth booking. For it differs pleasantly from its predecessors exploiting the bravery of the Canadian officers, by presenting a story with many original situations and a mystery theme which defies speculation until it is cleared up in the final reel.

Take the case of the heroine, Grace Alderson, for instance. Usually it doesn't take the confirmed moviegoer long to dope out just what the principal female character is up to, no matter what sort of a secret hand she may be playing. But Grace, as the fiancee of the dance hall proprietor, who uses his resort to conceal his real business of opium-smuggling, is a sure-enough screen puzzle. Posing as a singer, vamping St. Clair, the detective, who naturally falls in love with her, she keeps everybody in the audience guessing as to what kind of a double-cross she intends working, and on whom.

There is some great snow scenic stuff, including a mad flight by the smugglers and heroine through a blinding storm and St. Clairs' perilous trip to the official outpost on foot in the teeth of a howling blizzard. The climax comes in the United States, when the Federal officers aid St. Clair to raid Wang's Chinatown den, rescue the girl and pinch the criminals, all very well done and highly satisfactory to the on-lookers.

You can exploit this as a Canadian melodrama vibrating with exciting moments, offering an alluring romantic theme and replete with slam-bang-action. Make it plain that, although "Dangerous Trails" deals with the Northwest Mounted Police, it runs along original lines, else your patrons may fight shy of it. Irene Rich, Tully Marshall and Noah Berry are the members of the cast whose names possess the greatest drawing value.

# BOX OFFICE REVIEWS *(Continued)*

## IS GOOD PROGRAM PICTURE

### *'Mile-a-Minute-Morgan' an Amusing Mixture of Fun and Thrills*

*MILE-A-MINUTE-MORGAN. Sanford Productions Photoplay. Released by Ay-won. Author Not Credited. Director, Horace Carpenter. Length, 4,900 Feet.*

CAST AND SYNOPSIS

Paul Bunyon, Jr. .....Matty Mattison
Patricia Jennings .....Vivian Rich
Chester Jennings .....LaFayette McKee
Cissy Green .....Gene Crosby
Kenneth Winster .....Leonard Clapham

Paul Bunyon, disowned son of a millionaire, and his pal, Philo Brown, obtain jobs in a lumber yard of which his father is proprietor, under assumed names. Paul falls in love with Patricia Jennings, daughter of the manager. Philo boosts Paul as a fighter, known as Mile-A-Minute Morgan, and the supposed fistic wonder is forced into a match with professional Duke Brogan. Paul intends to skip out, but Patricia persuades him to stay. Kenneth Winster steals the purse money and abducts Patricia. Paul knocks out his opponent, pursues Winster and the latter is thrown over a bluff and killed. Paul wins his father's forgiveness and Patricia's love.

*By* George T. Pardy

A GOOD Western comedy-drama, which ranks as an excellent program attraction, "Mile-a-Minute-Morgan" will amuse the majority of movie patrons and should do uncommonly well from the box office standpoint, especially in the neighborhood and smaller houses.

The plot is light stuff, a mixture of fun and thrills, with a seasoning of romance, not to be taken seriously at any stage, but extremely amusing and holding its interest from start to finish. Horace Carpenter is responsible for the direction and has done a thoroughly workmanlike job, keeping the action moving at a lively clip, interpolating crisp bits of comedy just where they are needed and showing considerable ingenuity in shaping the situations so that one slides smoothly into the next, never losing sight of the story's main theme, despite its wealth of detail.

The fun starts early, with the introduction of the hero and his chum as stowaways on board the steamer Yale, and the girl in the case as a beauteous passenger, the trio reappearing later at the lumber camp, where the men get jobs and the lady turns out to be the manager's daughter. Events move thick and fast, when Paul Bunyon's indiscreet pal booms the former as a pugilist of tremendous valor, thereby drawing him into an unwelcome match with a professional scrapper, and the glove bout which ensues is a sure-enough thriller, warranted to stir up the spectators to the highest pitch of enthusiasm.

Paul's chase of the villain, rescue of the girl and Winster's plunge to death over a bluff, are all melodramatic episodes put over in bully style, hokum, to be sure, but well handled, and with plenty of judicious comedy relief to keep the balance even.

Matty Mattison plays the hero with particular attention to the humorous possibilities of the role and scores a decided hit, aided immensely by sprightly Billy Franey, as Paul's trusty, if erratic pal, Philo Brown. Mattison and Brown register as a great pair of mirth-creators, natural comedians both, who never miss a point in the laugh-raising game. Also, Matty's work in the big fight scene, should not pass unnoticed, for he shapes up like a born ringster. Vivian Rich is a winsome heroine and the support is adequate. The photography includes many impressive exteriors, the lumber camp shots deserving especial praise, and the lighting effects are pleasing.

For exploitation purposes, play up the fight scene, the lumber camp locations, dwell on the story's bright comedy angles, dramatic sequences and thrills. Matty Mattison is fast becoming a screen favorite and his work in this feature will go far toward increasing his reputation. Mention his name and that of Billy Franey, another comedian who has a wide circle of admirers.

* * *

## IS COLORFUL SHEIK FILM

### *'Son of the Sahara' Produced Abroad, A Triumph of Realism*

*A SON OF THE SAHARA. First National Photoplay. Author, Louise Gerard. Director, Edwin Carewe. Length, 7,603 Feet.*

CAST AND SYNOPSIS

Barbara .....Claire Windsor
Raoul le Breton (Cassim Ammeh) ....Bert Lytell
Captain Jean Duval .....Walter McGrail
Rayma .....Rosemary Theby

Raoul le Breton is brought up as son of a sheik of an Arab tribe. He s college bred and falls in love with Barbara Langham, who first accepts and later dismisses him, when she learns of his native birth. Back in the desert, Raoul plans revenge. In a raid he captures Barbara, her father and Captain Jean Duval, a rival. She is sold as a slave but secretly purchased by Raoul. French troops rescue the captives, but in the meantime it transpires that Raoul is the offspring of white parents, and he and Barbara find happiness together.

*By* George T. Pardy

THIS is good romantic melodrama, screened against wonderful backgrounds, and its colorfully realistic atmosphere is accounted for by the fact that Director Edwin Carewe and his players hiked across the sea and made the picture right among Algerian villages, besides having the broad expanse of the desert for a stage.

There have been many sheik films, too many indeed, for not a few of them flivvered and drew box office blanks, so that "A Son of the Sahara" was perhaps a risky experiment on the part of the producers. But in view of the results attained, the risk appears to have been justified. Exhibitors in general should find the feature a valuable box office attraction.

From first to last the film must have cost a pretty penny, when the expedition abroad is taken into consideration, but at that, Mr. Carewe got the worth of his money, we think. Certainly the desert scenery and exotic beauty of the other foreign localities couldn't be duplicated here by the most artistic of studio sets. And the camera shots of the real thing in the line of Algerian gardens and buildings, the frowning mountains fringing the edge of the sandy wastes and ancient Arabian towns, are mightily attractive.

As for spectacular effects, they are there in plenty, the skirmishing between the French troops and tribesmen, in which thousands of horses and camels participate, is as fine battle stuff as has ever been screened. And the story moves swiftly, the thrills, love episodes, the auction of the heroine in the slave market, the final attack by the white cavalry, grip the attention and hold it until the climax comes, with the revelation of the hero's identity and union with the girl he loves.

Play up the sheik element in your exploitation, but be careful to add that "A Son of the Sahara" was made right in the location called for by the story and is not to be confounded with the average sheik picture of ordinary merit. First National has issued a press sheet containing many suggestions for billing this feature, of which the exhibitor would do well to avail himself. The love interest, the thrills and melodramatic punch of the picture should be emphasized, and the names of Claire Windsor, Bert Lytell, Walter McGrail, Rosemary Theby and Montagu Love are worth featuring.

## 'LISTEN LESTER' ENTERTAINING

### *Principal's Strong Cast Carry Film to Refreshing Entertainment Heights*

*LISTEN LESTER. A Comedy Feature, Adapted from the Broadway Success of the Same Name. Adapted by Louise Milestone and William A. Seiter. Directed by William A. Seiter. Presented by Principal Pictures Corporation.*

CAST AND SYNOPSIS

Listen Lester .....Harry Myers
Arbutus Quilty .....Louise Fazenda
Col. Dodge .....Alec. Francis
Mary Dodge .....Eva Novak
Jack Griffin .....Geo. O'Hara

Colonel Dodge, a gay old dog, is reaping the reward of one of his follies. He is threatened by an old flame, who has a packet of incriminating letters to back up her claims. The Colonel leaves for Florida, accompanied by his daughter. Soon after, Arbutus, his trailing Nemesis, comes to the hotel with a friend, Miss Pink, who is secretly employed by the Colonel to filch the all-important letters. As a result of the confusion which follows, the Colonel hires Lester to steal the letters. Lester is also retained by Miss Arbutus to keep an eye on Miss Pink; and the latter hires Lester to steal the letters from Miss Arbutus. During the next few days the letters change hands no less than fifty times ending up in an unforseen denouement which shows the Colonel taking Miss Arbutus as his lawful wife.

*By* Michael L. Simmons

IN again, out again, Finnigin" would describe rather concretely the development of the situations in Principal's uproariously funny screen version of the late Broadway stage success, "Listen Lester."

The first thing that caught the reviewer's eye was the striking array of screen talent, and with such names on the list as Harry Meyers, Louise Fazenda, Alec Francis, Eva Novak and Lee Moran, the writer felt he was in for an interesting time. He was not disappointed. Gags of a real entertaining order flowed thick and fast and the acting throughout was of the sort that makes comedy features a boon to the recreative life of the tired business man.

With due respect to the waggishness of Lee Moran, who, as the sprightly hotel clerk, in answer to the irate patron's query, "Who made my bed?" replies "Sears, Roebuck!" the quips and comedy devices are made part of a fairly convincing story form; in other words, there is a plot endowed with the red corpuscles of coherent continuity, and a straighter story form than might be expected of material which seems essentially adapted to a musical comedy vehicle.

Alec Francis, as the gay old philanderer in the garden of folly, contributes an excellent and convincing performance. Harry Meyers has you figuratively on your toes waiting for the unexpected to break. It doesn't, but you laugh anyway, for Harry is droll. Very much so. Eva Novak, as the Colonel's daughter, lends a variety of charm and steadiness to the hectic precedings centered about the much mooted letters, and Louise Fazenda, to use racy parlance, breezes in under the dramatic wire with oodles of plaudits to spare.

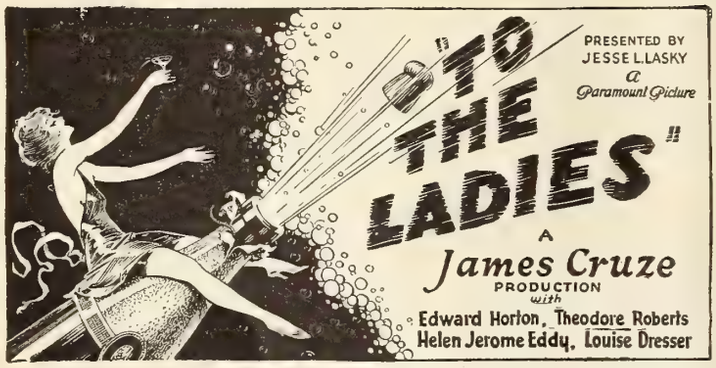
George O'Hara's ring experiences in the Fighting Blood Series serve him in good stead, when as one of a rescuing party to save the Colonel's daughter and Miss Arbutus from the sinister attentions of drunken sailors, he veritably "cleans up." "Sock, sock sock, the boys are socking," is his delightful little refrain, which spells a funeral dirge for those on the receiving end of the fistic barrage.

"Listen Lester" is clean, wholesome entertainment. Make much of the fact that the cast comprises a full list of sterling performers. You might, in exploiting the picture, broadcast a herald in letter form. As a last word, the reviewer might add, let us have some more "Listen Lesters."

# Keep Your Spring Programs Strong with *Paramount Pictures*

**BIG BROTHER**— Cannon & Trescott, Orpheum Theatre, Elsberry, Mo., write: "Boys, here is a picture... It will please all who see it." C. H. Douglas, Realart Theatre, Los Angeles, calls it "by far the best feature Paramount has released this year." A REAL bet, that's a cinch! (Scenario by Paul Sloane.)

**CALL OF THE CANYON**— Here's a great chance to tie-up with Zane Grey's latest novel, which is a best seller everywhere TODAY! The picture is there. "Will please them all, no matter how particular," says William Noble, Rialto Theatre, Oklahoma City. (Directed by Victor Fleming. Scenario by Doris Schroeder and Edfrid Bingham.)




**TO THE LADIES**—A light, breezy comedy ideal for warm weather. "A delightful comedy-drama which pleased my patrons," is the comment of among many others, Ernest Liggett, Liggett Theatre, Madison, Kas. (From the play by Kaufman and Connelly. Scenario by Walter Woods.)

**SPANISH DANCER**— Many say it's Pola's greatest. A fast, romantic drama, fine for Spring and Summer. Bert Silver, Silver Family Theatre, Greenville, Mich., writes, "A special in every sense of the word. Star great, cast splendid." (By D'Ennery and Dumanoir. Scenario by June Mathis and Beulah Marie Dix.)

(Opinions from Exhibitors Herald and M. P. World)

# Tried and Proved Pictures

## A Small Town House in A Big City

### *Manager Tells How He Keeps Them Away From Broadway*

SCARCELY more than a stone's throw from New York's far-famed and brightly lighted Broadway, concealed behind rather dim lights as though it feared to show itself, we recently discovered one of the great Metropolis' small town theatres: Neighborhood house, it is classified as, but in reality it is as truly a small town theatre as any which the most obscure village in the country can boast.

Perhaps it seats many more people, perhaps it houses many more pictures, but as far as policy goes, the Photoplay Theatre at Ninety-Ninth Street and Columbus Avenue is just a small town house. We chanced to pass there recently and we stopped in to see Manager Phillips to chat with him about his theatre and his pictures.

Outside we noticed there were billed for showing this week five or six films which we recognized immediately as Tried and Proved pictures. How did Manager Phillips do it? How did he get the people to come to his theatre to see old pictures when they might walk over three short streets and see new releases.

He explained it all. When he first took over the theatre he spent some time studying the neighborhood, learning what he could of the people, investigating the policy and the programs of the oposition houses. Then he made some deductions of his own. If he could sound out the tastes of these people, and then give them what they liked and enjoyed, he could make them the kind of patrons that would stick by him even if they had to wait six months for a picture they wanted to see.

By a process of elimination he found that it wasn't the star that appealed so much, as the type of story and the title of the picture. They liked sensational titles, and something that hit them between the eyes at first sight was what got them. That, then, was what he would give them.

Now in order to know if the story is his type or not, Manager Phillips might readily depend on press sheets, posters and the like. That would be the easier way, but for him, he feels, it is by no means the right way, and so he makes his selections from pictures he actually knows. In every instance where his booking method will allow he takes only those pictures which he knows his audience will like and he makes it a point, as far as possible, to see the films to make sure they are what he wants.

Sometimes, of course, it happens that he must take a picture along with several others, and it isn't just what would appeal. In a case like that he very often doesn't show the picture at all. Rather than impose on his audience by giving them something they won't like and losing their confidence in him, he prefers to lose the rental price on the film.

If he does run the picture, he makes it a minor attraction. He arranges to show it in conjunction with some other picture, and thus he gets by without incurring the displeasure of his patrons.

We were interested to know if Mr. Phillips ever rebooked his pictures because his audience requested a reshowing. The answer was immediate and frank. As far as his patrons were concerned if they saw a picture once they didn't care to see it again, unless it was a comedy. Charlie Chaplin, Harold Lloyd, Buster Beaton, Walter Hiers pictures were good for repetition after repetition. As a matter of fact the audience seems to demand at least one a week from these players but just what the picture is doesn't matter so much. If it can still make them laugh for the tenth time it is as good to them as any new comedy.

And Manager Phillips caters to their tastes. He runs, and reruns the comedies, and shows them the feature pictures only once. But in selecting these he chooses Tried and Proved pictures.

THE audience that is seeking romance, action and thrills will find a wholesome share of each in Selznick's "Rupert of Hentzau" which has been entertaining audiences over a year.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights*

### Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the oustanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2.410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

### Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

### Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

### C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

# Flowers that bloom in the Spring

Here's a few that have plenty to do with the case! Say it to your audiences with these flowers! A regular hot-bed of successes bursting into full-bloom for every exhibitor. Every one has been tried and proved in theatres of every size and in cities of every size. Right now is the time to plant them in your theatre box-office and watch them blossom into full-blown greenbacks.

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Excitement

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Hoot Gibson Productions

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The Storm Daughter

The Law Forbids

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Book Them Now!

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## "The Average Woman"

with Pauline Garon, Harrison Ford, David Powell, De Sacia Mooers, Burr McIntosh, Russell Griffith.

## "Lend Me Your Husband"

with Doris Kenyon, David Powell, Dolores Cassinelli, J. Barney Sherry, Violet Mersereau, Burr McIntosh.

## "Youth to Sell"

with May Allison, Sigrid Holmquist, Charles Mack, Richard Bennett.

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## *TRIED AND PROVED PICTURES*

### 'The Old Homestead'

*Back Home Story* *Released by Paramount*

BRIEF: The village vamp induces the town weakling who works in the general store to steal for her. Suspicion falls on Reuben, son of Uncle Joshua and he flees from town. The store keeper who holds a mortgage puts the house under the hammer because the mortgage can't be paid. Just at this time, a hurricane ascends on the village and works havoc. After the storm clears, Reuben is seen to have returnd from his wanderings bringing with him, Rose, the vamp, whom he found stranded in Boston. Lem the weakling confesses to the theft. Reuben is acclaimed innocent, the holder of the mortgage relents, and a reunion takes place with everybody home again and happy.

IN the hurricane scene James Cruze has attained a real "thrill" The homely, true to type characters have so worked their way into the hearts of the spectators that when the storm comes which threatens to wipe out everyone and everything, the audience sits tense, hoping against hope that the home folks won't be destroyed.

The picture has something in it that hits a responsive chord which is the fundamental reason why the picture was such a success in New York where it played on Broadway for two weeks, and in all the smaller cities and towns where it immediately became popular and did tremendous business for the exhibitors.

The appeal of the picture carries its own advertising propaganda. By that we mean, that you should let the scenes and titles from the picture, used on lobby, window cards and display boards, talk for themselves. They carry a simple message that will surely get across to everyone.

But there are means of exploitation that are valuable and wise. For instance there is the tie-up with the local insurance agency. In a window with a small model "Old Homestead" they could have posters picturing the storm which almost destroyed the village. Then a conspicuous sign would convey the message: "Have you insured the old homstead against fire, theft, and destruction? If you haven't our advice to you is to go to the..... Theatre this evening and see what may happen to anyone's home at any time. Then call us or drop in first thing in the morning and we will be glad to write you a policy."


# 30 BIG EXCLUSIVES

During 1923 INTERNATIONAL had thirty absolutely exclusive subjects which meant extra money at the box-office.

These you will never forget:

**ERUPTION MT. VESUVIUS**

**ACTUAL BURNING TOKIO**

**FEAST OF THE "LIVING BUDDHA"**

**AEROPLANE FLIGHT FROM AFRICA TO SPAIN**

**LEOPARD HUNT IN INDIA**

**BRITISH WAR ON INDIAN FRONTIER**

**FILM MEMORIAL SARAH BERNHART**

For 1924 INTERNATIONAL promises to eclipse all former records.


You might also try this as a teaser: Put an ad in the daily papers reading: "Wanted: Information regarding the whereabout of Reuben Whitcomb. Left 'The Old Homestead' to see the world and has not returned. Farmer boy six feet tall, fair hair. (Signed) Uncle Josh Whitcomb."

* * *

### 'The Queen of Sin'

*Tale of Sin* *Released by Selznick*

BRIEF: A story of modern sin is told and woven in is the story of the Queen of Sin of ancient times and the well known story of Sodom and Gomorrah. With these two powerful examples of "the wages of sin" to guide her, Laura Welland is enabled to work out her difficult problem and find the way to true love and happiness.

ABOUT a year ago this powerful drama was released by Selznick and since then it has more than justified the great effort, the time and the enormous expense that went into the making of it Film audiences were enthralled by this picture wherever it was shown and since the theme is universal and eternal it will doubtless be a safe box office picture for some time to come.

"The Queen of Sin" contains everything necessary to hold the tense interest of audiences. There are massive sets, thousands of people, a thrilling story, floods, fires, destruction of cities, wicked queens and many other angles, all of which can be used to great advantage in advertising and exploiting this picture.

The burning of Sodom and Gomorrah is of course a well known bible story and everyone knows the story of how Lot's wife was turned to salt when she yielded to temptation and turned to look back on the city of sin. Bible and Sunday school classes will doubtless welcome the opportunity to tie up with a powerful moral picture like this.

If you are clever enough you can get the ministers to use the theme of Sodom and Gomorrah as the theme of their Sunday sermons just prior or during the run of your picture. Many ministers in New York have been referring to current stage plays in their sermons and even discussing the themes of these plays and advising the members of their congregations to go to see certain plays.

"Is the world becoming worse or better? Has sin increased or decreased since the time of Lot's wife?" These are subjects that any live editor will welcome as the basis of an "argument" in the columns of his paper.

Several facts that will be of great interest to the public can be used by you in your publicity and advertising work and in teaser campaigns. Eighty thousand people were employed in making this production.

Two years were spent in research and two expert archaeological and biblical students verified every incident before any scene was completed. The Temple of Astarte, which was five hundred feet high and equally wide and long, was wrecked by a hurricane after the film was started, and had to be rebuilt. This delayed the production six weeks and necessitated an additional outlay of eighty-seven thousand dollars.

Eight hundred of the one thousand specially erected medieval buildings were demolished in the Sodom episode and ninety aircraft were engaged in the destruction scenes. The structures in one of the episodes were copied from wood cuts of the era of 2000 B. C. Two hundred thousand costumes, thirteen thousand wigs, thirty-eight thousand pairs of shoes, or sandals, seven hundred rugs of antique weave and five hundred pairs of curtains were assembled, manufactured or rented for the production. Seven thousand beasts of various types were, also, used.

These facts can be played up big in all advertising and exploitation matter by the live exhibitor.

## TRIED AND PROVED PICTURES

### 'The Flame of Life'

*A Coal Mine Tragedy Released by Universal*

BRIEF: An ignorant but noble worker in the coal mines, saves the life of the overseer in a mine disaster which almost consumes her, too, and succeeds in winning the admiration and love of the man.

USING the title, "The Flame of Life" as a catch line you can effect a number of successful exploitation stunts. Arrange with the city or town officials to allow you to place on every traffic sign or at each street crossing a sign which reads: "Drive carefully. 'The Flame of Life' is a privilege bestowed upon pedestrians as well as autoists."

If any charity organization is launching a campaign at this time, make a deal to buy a certain amount of their tickets if they will allow this line to be printed with their advertising material: "'The Flame of Life' is due to all. Give and give 'till it hurts."

Or this unusual scheme might net you good results. Costume a man in uniform with the words, "meter tester" on his cap and coat. Let him go from door to door. When the doorbell is answered have him ask how the gas is working. Then he will hand the person an envelope in which is contained a facsimile gas bill on which is printed: "This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the..... Theatre (date). This stunt is sure to get the housewives talking.

A good way to attract the eye is to arrange to burn four or five street torches such as are used for political campaigns, on the block on which your theatre is located. These flares are visible from a great distance and will bring a large number of the curious to your door.

Still another means of getting newspaper publicity is this: announce in your ads that anyone, man, woman, or child, bringing a bucket of coal to the theatre will be admitted free. The coal is to be distributed to the poor by you. This will not only secure for you a most gratifying amount of good will in the community, but will probably secure front page space in the newspapers as a feature story.

And in addition to this you are opening another avenue of exploitation, namely a tie-up with the coal dealer who may chance to be in your neighborhood. With the publicity your picture will be getting from the charity coal idea, signs and pictures in his window linking up his coal and the name of your picture, will probably be very beneficial to him, and of course, to you.

* * *

### 'The Law and The Woman'

*Murder Mystery Released by Paramount*

BRIEF: A newly married man who has told his wife all about his past relations with a professional vamp, is held for the murder of his ward who claimed to be married to the woman. The vamp has been responsible for his conviction and he is to be executed. His wife's faith in him never waivers and finally on the day of the execution she obtains his exoneration by means of a confession from the vamp, who is the real murderess.

A FINE, big court trial is the big feature of the entire picture. All evidence leads to it, and from it, which is the reason why you should single it out and harp on it and in the process clean up some real fine returns as has been done by numerous other showmen.

In the first place make use of Betty Compson's popularity among movie fans and stress the fine caliber of the rest of the cast to the limit.

There is a fine collection of large lobby photos which, if used with the gilt frames, which are available, will make a very attractive lobby effect.

Letters and postcards carrying the message that the picture is to appear soon at your theatre may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed as handbills or heralds and in that way they will get wide circulation in the neighborhood.

Titles taken from the picture may well be utilized as catchlines on printed posters which you can place in store windows or nail on billboards and the like. If you think something a bit more elaborate would appeal arrange to have a scene from the picture appear on the poster and have the different catch lines as captions.

The title suggests newspaper feature stories in the form of debates relative to woman's place in the government, her ability as a lawmaker, the advisability of having women on the jury, and other such pertinent subjects. This sort of thing always gets a rise out of the public and you can work right in with it by running ads on the same page as that on which the articles appear. You might even announce that you will run some of the more pertinent arguments on the screen before the showing of the picture. This you can easily accomplish by the use of slides made for the purpose.

* * *

### 'The Flirt'

*Flapper Story Released by Universal*

BRIEF: The pretty, pampered daughter of a rich business man who has no time for his family, is interested only in her own pleasure. When financial disaster descends upon the family she can do nothing to help until the near tragedy of a prison sentence for her father brings her to a realization of what she has done and serves to make her a level headed woman who finds happiness with the man who has always loved her.

IN portraying the life of a frivolous girl who has never been made to shoulder any responsibility, Booth Tarkington has again shown his intimate knowledge of youth and his appreciation for their emotions and shortcomings. And he has done it so well that he has succeeded in making a motion picture with tremendous drawing power out of "The Flirt!"

The picture might almost be said to have a universal appeal which has manifested itself in the reception it has received from audiences all over the country. Houses that had planned only a three days run, found that public demand compelled them to run it for two or three weeks. The Columbia Theatre in Seattle and the Randolph in Chicago did a record business on the picture for practically every performance of the three weeks run. That's pretty good evidence of its powers of attraction, don't you think?

When you are planning for exploitation first consider the value of playing up Booth Tarkington's name. In conjunction with this you should arrange for the sale of the special motion picture edition of the book, using scenes from the picture to put the sale across.

To interest the kids in the film, play up the name of Buddy Messanger who takes the part of the "kid brother" who is always "listening in." If you can arrange it you might get small buttons with Buddy Messanger's picture on them and distribute them to the kids. You may be sure they will get wide circulation.

You might also arrange a tie-up with some automobile agency. Get the best looking car you can and get a pretty girl, well dressed, to ride with the driver who should be a good looking young fellow. The brighter the color of the car, the more attention it will attract. On the windshield should be a neatly lettered sign reading: "This is the car 'The Flirt' wanted. Do you blame her?"

This stunt should arouse profitable interest.

Educational Pictures
THE SPICE OF THE PROGRAM
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

PLAY FAIR WITH YOUR PATRONS—
SHOW CERTIFIED SUCCESSES
*Try*
"Modern Matrimony"
*Starring*
OWEN MOORE
IT'S A SELZNICK TRIED and PROVED
*That Means Profit For You*
SELZNICK DISTRIBUTING CORPORATION
"The prints are in FINE CONDITION"

# The Exhibitors Round Table

### Seattle Consolidation Rumored

Seattle's Film Row was the scene of many rumors concerning the reported consolidation of a number of Portland suburban exhibitors, who are said to have pooled their interests, and agreed on a profit-sharing basis. Bookings will probably be arranged by one man. Exhibitors mentioned in the deal are: W. E. Graeper, Bob White, Stephen Parker, Edward Fautz, G. O. Garrison, W. E. Tibbitts, Mr. McCreedy and Mr. Phillips. If this list is correct the following houses will figure in the consolidation: Union Avenue, Tivoli, Bob White, Alhambra, Echo, Laurelhurst, Highway, Multnomah and Gay.

* * *

### Selznick Man Joins Associated

Paul R. Aust, manager for Selznick in Seattle, has resigned to become division manager of Associated Exhibitors in Seattle, Portland, Buttee and Spokane territories. He will have headquarters in Seattle at the Pathe exchange. Mr. Edward Lamb, assistant manager at Selznick, has been promoted to the management of the local exchange. Lamb is a prime favorite and has the distinction of still holding his first position in the motion picture industry. He came to work for the Selznick Company as cashier, two and one-half years ago. His rise has been steady.

* * *

### Exhibitors Form Corporation

A corporation has been formed by three exhibitors of Centralia and Chehalis, Wash., the result of which will be complete control of the town, comprising three houses in each of these twin cities. The houses and their owners are: R. L. Ruggles, the Liberty and Dream, Chehalis; E. T. Robinson and A. F. Cormier, the new St. Helens theatre, Chehalis, about to be opened, and the Liberty and Rialto, Centralia; and Frank A. Graham, the Grand, Centralia.

* * *

### 'Bat 'Er Up'

It was a "high powered" brand of officiating that predominated at a baseball game last week between exhibitors of Kansas City, Kas., and employees of the First National branch office, with "Doc" Cook, business manager of the M. P. T. O. Kansas, and "Duke" Wellington, business manager of the Kansas City Film Board of Trade, acting as umpires. Both appeared in their respective offices the next day, looking none the worse.

* * *

### Ira Gillette Making Lecture Tour

Ira P. Gillette, from the motion picture department of the Eastman Kodak Co., delivered his 176th lecture in Seattle last week, to an audience of motion picture operators, exchangemen, etc. His talks deal with the inside of the industry, and a film showing the various steps in the manufacturing process, forms a part of the program. He is touring the United States.

* * *

### Fire Causes $10,000 Damage

Damage estimated at $10,000 was done to the Grand theatre, Centralia, Wash., by a fire of unknown origin, which broke out in the basement of the building early in the morning of April 15th. Frank Graham, manager, and his wife and daughter, who make their home in the building, were driven out by the smoke. The fire damage was confined to the rear of the theatre.

* * *

### Entertains Three Hundred Kids

Three hundred Seattle youngsters were the guests of manager Johnson of the Market theatre, Seattle, at a special nine o'clock matinee, during Easter vacation week. "Penrod and Sam" was the attraction.

## Exchange News

R. C. Cropper, feature sales representative for Pathe, who has been doing special work in the Kansas City territory for several weeks, has returned to Chicago.

AL. P. LYONS
Managing Director of the People's Theatre, Chicago.

Manager J. T. Sheffield, of Greater Features, Inc., left this week for an extended tour of the company's branch exchanges in Butte, Denver and Portland.

* * *

A. J. Sharrock, who came into the Southern territory as special representative for "The Hunchback of Note Dame" has been named Atlanta exploiteer for Universal.

* * *

Cleve Adams, Middle Western division manager for F. B. O., was in Kansas City last week, having returned from the division managers' sales meeting in New York. J. E. Storey, general sales manager for Pathe, also was a visitor, remaining several days.

* * *

Dave Frazer, formerly connected with the Butte office of Universal, has been transferred to the Seattle branch, succeeding P. C. Hurst.

* * *

Harry Goldberg, right hand man on Harold B. Franklin's staff was in Atlanta the past week in conference with District Manager Ford Anderson.

### Launches Advertising Campaign

An advertising campaign, said to be the largest of its kind ever launched in Spokane, was put on by Neil & Allender, Inc., in preparation for showings of "Three Weeks" at the Casino. In paper alone they used 40 24-sheets, 100 6-sheets and 100 3-sheets.

* * *

### Thorne Returns from Africa

Dick Thorne, pioneer moving picture man of Alaska and South Africa, where he at one time owned all the picture houses, has just returned from an extended trip to Africa, where he went on business connected with the industry.

* * *

### Books Northwest Premieres

De Luxe Feature Film Co. announces early showings of "Maytime" at the Coliseum theater in Seattle, and "Poisoned Paradise" at the Columbia. Both showings will be northwest premiers, of Preferred Pictures late releases.

## Round Table Briefs

Jack Marcus, lessee of the Victoria theatre, Wilmington, North Carolina, has secured a lease on the Savannah Theatre, Savannah, Ga., and was down there during the past week inaugurating a season of permanent stock in that house.

* * *

Apparently "dull business" talk and Lent have but little effect upon Charles Burkey of the Admiral theatre, Kansas City. He did nothing less than purchase a flashy new sport model Buick roadster last week and prosperity is written all over the windshield.

* * *

The Atlanta Theatre, Atlanta, which has played during the past season such spectacles as "The Covered Wagon" and "The Hunchback of Notre Dame" has inaugurated a policy of permanent dramatic stock.

* * *

Randolph St. John is making improvements in his First National Theatre at Sylacauga, Alabama, including enlarging of the stage.

* * *

William Wite, editor of Fox News, who was in Kansas City last week, employed W. P. Murphy as cameraman for the Kansas City territory.

* * *

Jensen & Von Herberg are reported to have taken over the Mack theatre, Port Angeles, Wash., from Mack J. Davis.

* * *

Ed. Dolan, of the firm of Ripley & Dolan, Aberdeen, Wash., is reported to have taken over the house in Cosmopolis, Wash.

* * *

Mr. and Mrs. Willard C. Patterson, of Atlanta have arrived safely in Los Angeles on their vacation tour, according to telegraphic reports.

* * *

The Liberty, Bellingham, Wash., which has been closed for some weeks, undergoing complete and extensive repairs, reseating, etc., reopened April 27th, with "Sporting Youth" as the attraction. Fred Walton, of the Bellingham Theatres Co., is manager.

# The Big Little Feature

## KENTUCKY WILL 'SING THEM AGAIN' AT CELEBRATION

Community gatherings in every town in the state for the purpose of singing again the songs they used to sing is to be a feature of the Kentucky 1924 Home Coming celebration set for the month of June.

The programs will be supplied by the "Sing Them Again" series issued by the Educational Films Corporation. There are twelve reels in all, each including three songs and picturization of the scenes and characters and with words fitted in for singing by the audiences.

The celebration committee is looking forward during June to a homeward flight of more than 200,000 exile who were bred in old Kentucky, and with those who never cared to wander from their own firesides joining with the returning pilgrims in the "Sing Them Again" community concerts the town scribes will probably be called upon to record that a pleasant time was had by all.

* * *

## MAX DAVIDSON WITH CENTURY

The new Century comedy, "Full of Pep" which Al Herman is directing with Harry McCoy and Al Alt in the starring roles, will have Max Davidson, the well known Jewish character actor in the cast.

Davidson is as well known and as popular in his particular style of portrayal as many of the leading stars of the screen. His engagement for this Century production is in line with the policy of Julius and Abe Stern to make Century Comedies the highest class short product on the market.

* * *

## EDUCATIONAL RELEASES

Six two reel subjects of widely varying nature will form the backbone of Educational's program for May. Two Christie Comedies of differing character will be released during the month, as will be one each of the Hamilton, Tuxedo, Mermaid and Juvenile brands. These two reel subjects will be supported by eight single reel pictures of the Cameo brand, Secrets of Life, Hodge-Podge, Sing Them Again series, Bruce Wilderness Tales and the new Fun Shop series.

## SHORTS COMING INTO THEIR OWN

THE first concrete results of E. W. Hammons' recently expressed statement that the American public would support theatres devoted to the exclusive showing of short subjects, are contained in an announcement from the Sedalia, Mo., "Democrat" to the effect that the Liberty Theatre of that city would inaugurate a novelty program for its Saturday and Sunday show, consisting of comedy and novelty subjects, all in short length.

The Evening Sun, of Baltimore, has also endorsed the idea in an article running over a full clumn in length.

"It seems to us," writes "Q. E. D.," their motion picture editor, "that a theatre like this would prove a gold-mine, not only in Baltimore but anywhere. The people who like Short Subjects would prove faithful patrons to such a theatre. The best comedies and news weeklies could always be found there. The orchestra should play all the time and not turn over the comedy to the organ, as it does everywhere these days. With the short subjects all corralled at this house, the other theatres could show feature pictures and nothing else. We would certainly like to see some one build just such a theatre in Baltimore. What do you think of it?"

## 'THE JUNIOR PARTNER'

Educational 2 reels

This Juvenile Comedy is full of fun and the kids keep the action and humor going fast from beginning to end. They devote most of their time to thinking up novel schemes for bringing on nervous prostration to the adults of their community and that they do not succeed entirely is through no fault of theirs.

They are given ample opportunity to get in their good work in the country grocery store. Their fertile minds work overtime and some of the stunts they pull off bring roars of laughter, proving that a joke on another person is worthy of a laugh.

The youngsters do their best to ruin trade in the village store. There are tricks hidden in every corner and their pranks are so numerous one is kept on edge in order to miss none of them. A trick stairway offers unlimited amusement and is used to good advantage.

This comedy, although it has many of the pie throwing traits, is clever and entertaining. It will make a good addition to your program.

* * *

## 'THE BONEHEAD'

Educational 2 reels

Don't miss "Poodles" Hanneford in this Tuxedo Comedy. He is a hit. As a jack of all trades around a theatre he is called upon to do an unlimited number of things. He acts as assistant to the actors and is also chief scene shifter and property man.

The best scene is that of a riding act in which "Poodles" acts as the assistant to the bareback rider. He performs daring stunts that will make your hair curl. He is an accomplished rider and his comedy in this particular scene is excellent.

The story deals with a roughneck theatrical manager who decides to rob the theatre safe. He takes the bareback rider into his confidence and after cracking the safe they escape on a horse. "Poodles" comes to the rescue and after a good chase scene he captures the robbers and wins his sweetie.

*STAN LAURAL in "Near Dublin" strikes a new note in comedies. This Pathe picture shows how many different uses can be made of bricks not including building purposes. Below is the hero in jail.*

*STAN registers an escape from the jail. He is shown below preparing for the flight. The village constable is afflicted with contrary eyes and Stan takes advantage of the fact to make his escape.*

IN THE GOOD OLD DAYS

You can't imagine what good actors monkeys are until you have seen Pathe's "North of 50-50." Above is a bar-room scene from the picture. The bartender passes out the hard drinks to his customers.

## 'TAXI, TAXI'

Universal 2 reels

You don't know what can be done with a taxi until you have seen Harry McCoy and his partner, Al, at the wheels of two cabs. They accept the jobs to keep the wolf from the door and in order to discourage competition they perform all sorts of tricks to make life unpleasant for competing taxi drivers.

They aim their stuff against a fat taxi driver and try to ruin his business. They discourage patrons entering his cab and once they enter, life is made so unpleasant for them they are glad to get out and patronize the cab of Harry or his partner.

They become too confident, however, and are finally tripped up and forced to beat a hasty retreat.

This is one of McCoy's best pictures. It is clean and fast moving. Many new tricks are brought to play that make this comedy a hum dinger. McCoy has a large following and the use of his name will aid in pulling patrons.

You should book this picture.

* * *

## 'THE BULL TOSSER'

Universal 2 reels

You will like this two reel Western comedy. Pete Morrison is good and he is ably supported by a fine cast. The story is coherant and runs along very smoothly. There is a delightful absence of gun play and heaps of good riding.

Pete has that very bad habit of ennumerating is wonderful exploits with little regard for the truth. He never fails to give himself the best of every narrative.

His sweetheart tries to teach him a lesson by humiliating him but Pete always comes up smiling. In order to arouse Pete's jealousy she arranges a picnic with a circuit rider and Pete is forced to drive the wagon to the picnic grounds and is not permitted to join the party.

A bad man arrives on the scene and kidnaps the girl but Pete makes a spectacular bareback ride and rescue his sweetie and all ends well.

In the scene where Pete is driving the couple to the picnic grounds there is a good display of driving. The wagon is sent over the rough road and across fields and every minute it looks as though the vehicle will be dashed to pieces but Morrison handles the reins to perfection.

This is a good picture and your patrons will like it. It is safe booking for any program.

* * *

## PATHE REVIEW

Pathe 1 reel

This is an interesting series of short shots of various subjects. There is a display of millinery that will appeal to women theatre patrons. The models are easy to gaze upon and the hats are the latest creations from Paris.

"Floating Assets" shows the manner of acquiring land in Mexico. The farmers live along canals and the land is made up of floating islands. When an addition to the farm is required the owner takes his boat upstream and tows home a few acres. It is interesting.

"The Story of Gold Leaf" lets the audience in on the secret of preparing gold leaf for its use in sign painting. The gold is poured in bars and rolled to the thickness of a thousandth of an inch. The last process of reducing the gold is accomplished by hand. Men beat the gold with heavy hammers until it is transparent.

"The Prize of Spain" is a color sketch of Granada. It shows the picturesque types of women in native costume, and some excellent panorama views of the ancient city.

This reel is very good and will make a popular filler.

* * *

## 'WHEN WINTER COMES'

Pathe 1 reel

Paul Terry does his cartoon stuff with good effect. He shows all manner of winter sports with the usual cat, mice, and dog characters. The sled riding and ice boating are clevery done and one can almost feel the breeze created as the characters whizz by.

This picture is up to Terry's usual high standard and you are safe in booking it. It is sure to please.

## 'NEAR DUBLIN'

Pathe 2 reels

Stan Laurel makes things hum in this unusual comedy. The scene is an Irish village and great stress is laid on the fighting instincts of the Irish men, women and children, and bricks and clubs are as thick as taxis on Broadway. Many new stunts are introduced that make this picture one of Laurel's best.

Stan is a postman in the village and is in love with the belle of the town. His rival is a brick manufacturer, who makes bricks for both building and social purposes. Stan is thrown into jail on a trumped up charge but escapes and in a battle with his rival he is knocked out by a rap on the head. The villain is jailed and Stan wins the lady.

The scene at the barn dance is cleverly arranged and it shows what a delightful fight can be arranged with the proper setting. It is wonderul in how many different ways a brick can be used as a weapon.

The court scene is also good and brings many laughs. It is full of good clean action and funny situations.

Laurel has made some good comedies but this is by far his best. It is away from the usual run of slap-stick and makes one sit up and take notice. It will appeal to any audience. It is safe booking for any program.

* * *

## 'NORTH OF 50-50'

Pathe 1 reel

This is a Hal Roach comedy in which monkeys are perfomers in a miniature village. The story deals with the Northwest Mounted Police and is a satire on the Northwest thrillers. There is gunplay and horsemanship. The monkeys do everything but talk. Their antics are very, very funny.

There is a bad-man who enters a miniature house and robs a safe. He is trailed to the dance hall by a mounted policeman. Gunplay takes place in the room in which are dancers and drinkers who are thrown into consternation. The bad man escapes and seeks refuge at the home of his sweetie. She hides him in the attic but he is discovered by the policeman and is killed in a dual.

This is the second of Hal Roach's "Monkey Doo Dads" and if the series can continue as good as its start it will prove exceptionally popular. It is almost unbelievable the tricks these monkeys can perform. They almost make one forget that they are not human

This comedy will please and you will make no mistake in booking it.

* * *

## 'THE PIGSKIN HERO'

Universal 1 reel

There is little to recommend this comedy. Most of the reel is devoted to showing Eddy Lyons expanding his chest and tearing the furniture to pieces. There is no plot and it is hard to make sense of the affair. It is understood that Eddy is a "ringer" for a local football team but is tied to a bed by the rivals. Lee Moran appears on the scene and thinking football uniforms are the latest things in sheik attire he arrays himself in one and is mistaken for the "ringer."

Lee appears on the football field and is forced to play. He doesn't know anything about the game and finally gets the ball and runs out of the enclosed field and is tackled by Eddy who has made his escape. That's all there is to it.

This one will not stand alone. It is very ordinary.

* * *

## SENNETT STARTS NEW SERIES

A new comedy unit is now adding to the hum of production activity at the Mack Sennett studio where two-reel comedies are made for Pathe release, F. Richard Jones having taken up the megaphone and commenced work on the first of the series of two-reel comedies Mack Sennett will produce featuring Ralph Graves.

# LEATHER-STOCKING

with

## EDNA MURPHY *and* HAROLD MILLER

From James Fenimore Cooper's famous novels

Pathéserial

A ripsnorting romance, spicy with thrills, brimful of adventure.

Buckskin shirts, birch bark canoes, painted Indians, the long rifle and the scalping knife.

Booked by prominent circuits and leading exhibitors everywhere on merit.

A serial made to order for an audience ready to see.

**Ask Frank Newman why he booked "Leatherstocking" in Newman's Theatre, Kansas City.**

*Produced by*
C. W. PATTON

*Directed by*
GEO. B. SEITZ

# The Fortieth

**From the well known novel by Mary Hastings Bradley**

## *An American who invaded a harem for his bride!*

When a modern young American, with twentieth century ideas of woman, falls afoul of a Turk to whom a girl is a toy and whose ideas date back to remote centuries, and each wants the same girl, what happens?

Conflict and exciting Romance!

A serial of a new kind, where life, love and action in the Orient mixes with American zip and go.

Typical of the new kind of Patheserial where the best authors' best works are put into splendid productions.

*Produced by*
C. W. Patton

*Directed by*
Geo. B. Seitz

# Door

## *with* Allene Ray

Pathéserial

TRADE MARK

# The Way of a Man

(From the story by Emerson Hough, author of "The Covered Wagon," "North of 36," etc.)

*with*

## ALLENE RAY and HAROLD MILLER

*Proven* to be one of the best box-office attractions of the year

"Author, plot, direction and cast make this the finest type of serial. We have played five episodes out of ten and each is a gem. Before reporting on this we sought the opinion of children and adults. All acclaim this the 'best ever.' Entire families are following the serial."—IRENE M. FOX, Grand, Warroad, Mich. (*Amusements*)

"Played to biggest business at 50c in history of theatre. It's 100 per cent."—WM. POLITZER, Colonial Theatre, San Diego Cal.

"Going good. It has the punch and ought to hold any audience."—D. A. WHITE, Cozy, Checotah, Okla. (*Ex. Herald*).

"We jammed the house from one to ten... This serial will be a winner."—Mr. P. FOSTER, Manager Steve Farrar's house, Harrisburg, Ill. (*Ex. Herald*).

"Very good serial. It has increased business from 15 per cent. to 25 per cent."—W. J. CHRISTIANS, Mohawk, S. Paul, Minn. (*Ex. Herald*).

"Played to the best house we ever had for the opening of a serial. It also started big at our De Luxe theatre and looks like a real money-getter."—C. L. GRAHAM, Forest, St. Paul, Minn. (*Amusements*).

"Extra good."—Sun Theatre, Gothenburg, Neb. (*Ex. Herald*).

### Comment on the Feature Version

"Drew the biggest crowd in three weeks and pleased well."—B. B. BENFIELD, Idle Hour, Marion, S. C. (*Ex. Herald*).

"Very, very good. Just missed being 'The Covered Wagon,' by not having better cast. Drew better than average business. Made money."—Majestic, Mauston, Wis. (*Ex. Herald*).

*Produced by*
C. W. PATTON

*Directed by*
GEO. B. SEITZ

Pathépicture TRADE MARK *and* Pathéserial TRADE MARK

# SHOWMANSHIP

## Take Your Business Paper Into Partnership

### *It Will Prove a Real Partner—Rendering Invaluable Service. You Will Strike Oil In Its Columns*

AN important item in the life of the showman is his contact with the world in which he is interested—the world of showmanship. From it he can glean much which will be of benefit if he has established the proper contact. Gold is a medium of exchange, so is the press. The latter is most valuable of all, as it constitutes a medium for the exchange of ideas—thought. For you Exhibitors Trade Review attains the pinnacle of importance as it is a medium for the exchange of ideas in which you are vitally interested. Ideas regarding the motion picture industry and showmanship in all its various ramifications. You require advice, suggestions, information, criticism, news and a wide variety of things too numerous to set down. Your business paper offers you its best thought in each case. It strives to meet your requirements—and should it fail to do so it fails also to provide itself with what the French call a "raison d'etre"—an excuse for existing. And without a reason for living it naturally dies. Its life depends upon its fulfillment of your requirements.

Were you a jockey riding for the first time over an unfamiliar steeplechase course you would be guided by the advice and experience of one who had had a leg up on many a mount over those particular jumps. If he told you to watch carefully at the third hurdle, you would do so. If his advice referred to a tricky water jump you would heed it. In no case would you disregard his words and only after coming several croppers finally arrive at the conclusion that it was wise to listen and learn. In a word, where you could profit by the experience of others you would wisely avoid the much touted "school of hard knocks."

Thus a business paper does for you what you cannot do for yourself. A staff of reporters, trained experts in the art of gathering and disseminating news, place before you a careful selection of news pertinent to your needs. Men who have spent years in the study of "what the public wants" give you box office low downs on every screen offering great or small. Editors set forth thought on great issues in your industry, and strive always to better conditions for you. Students of Showmanship place their ideas before you for approval. From the four quarters of the country, and from beyond the sea come tales of what certain advertising aids or exploitation ideas have accomplished for others—this information is served up to you in capsule form so you may profit by their experiences.

IN turning to account the experiences of others, Man shows his superiority over the remainder of the animal kingdom. Had he failed to do so we would still be crouching in the dismal darkness of stone-age caverns. Not one whit of advancement can be made unless we utilize the experience of those who have preceded us and profit by what they have proven. Each generation of animals has to learn everything for itself, the torch of experience is not passed on but dies with the individual, therefore they remain inferior to Man. So it is with us. Those who add to their stride through the seven-league-boot experience of others make rapid progress toward the goal.

It has been said that one receives in exact ratio to what he gives. That what you get out of life may be measured exactly by what you put in it. May this not also apply to your relation with your trade paper?

Perhaps you are one of those progressive fellowship-of-man chaps who is only too happy to let your brother exhibitor profit by some stunt you have originated, or some inspirational idea that flashed across your mental horizon. If so, congratulations. If not, stop and think how much better it would be if you would lend your co-operation, if you would do your bit toward building up through your paper a mart for the exchange of exhibitors' ideas. You must not expect to take all and give nothing. It is really a moral obligation on your part to tell your brother exhibitors about what you have done to get a line formed outside your box office. They tell you many a good stunt through Exhibitors Trade Review columns, and as men do after putting over a good one, they sit back, light a cigar and say—"Now you tell one."

Your business paper, Exhibitors Trade Review, is all that its name purports. It is a paper for the Exhibitor. Your paper. Next to you, yourself, it is of all agencies most vitally interested in your welfare. It has your interests and the interests of your ventures in showmanship right under it's vest—next to its heart. It is sitting up nights thinking of ways to help you achieve the twentieth century alchemy of extracting gold from celluloid. If you had an employee who demonstrated half the interest in your welfare what would you do? He would certainly be the white haired boy with you; you'd take him into partnership. Why not do so with your business paper? Make it your confidant, your advisor, your friend. It will always be happy to learn of your triumphs; will help you overcome your troubles; will rejoice in your joys and aid you in avoiding woes. In your trade journal you have a partner which is the most important asset in your business.

IN our industry, especially a business paper partner is desirable—essential. It observes from the center of the circle and not from the outer rim. It steers for you a straight course between the Scylla of vested interests and the Charibydis of that element which, swayed by self interest, would mislead the exhibitor with insincerity. If a picture, or a policy, is a "blank cartridge" it says so. Where praise is due, it is given. Each and every proposition is viewed through your eyes. Its effect on you is considered, its possible benefits to you weighed, it's advantages or disadvantages to the industry of which you are the main spring are carefully investigated. Then, after considering your case, consulting the authorities, studying the situation from all angles, as a lawyer gives you his advice, your trade paper forms its policy for your benefit, in protection of your interests, and adheres to that policy through hell and high water so long as there is a chance to squeeze one small drop of advantage for you from the idea.

Should you treat it like a step-child or a favorite son—a partner? If you were seeking a preferential appointment and had a group of friends on the inside who were working for your welfare, you would most certainly hold them tight in an unbreakable embrace. Your paper is in the center of the maelstrom. It hears and sees the wheels of the motion picture industry revolving, and it faithfully transcribes to you how and why the machinery is operating, remedies defects, suggests improvements, exposes flaws, and labors conscientiously and earnestly day in and day out to better conditions for you—to secure for you an appointment to a high place in successful showmanship. Take your business paper into partnership, and you will have the finest and most faithful of business associates pulling with you shoulder to shoulder with every ounce of its ability.

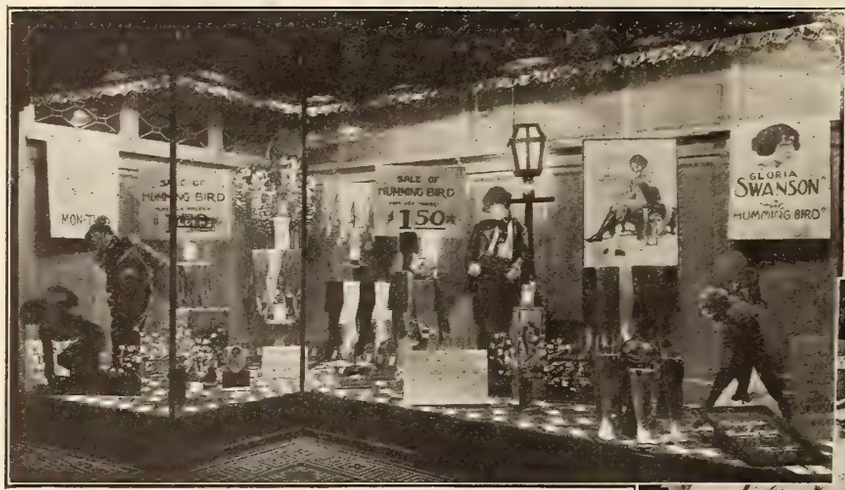
## Lobbyology

### A Nugget—Not a Pill

Do you treat your business paper like a step-child? Do you take it as you "take" medicine? If so you are working up one good point for a story on "Why Showmen Fail."

Take a little trip through every page of your trade paper. Careful, expert thought has been given every paragraph, and every column contains ideas made-to-order for application to your business.

Industrial leaders have always time to learn something new about their business and its problems. Prosperity greets the man who avails himself of knowledge acquired by others—who takes his trade paper into partnership.




HERE is a window worthy of a great tie-up. It shows how Manager J. J. Kelly, of the Elmwood Theatre, Penn Yan, N. Y., utilized the "Humming Bird Hosiery" tie-up in the Town Dry Goods Company windows when he played Paramount's "The Humming Bird," starring Gloria Swanson.

A COUPLE of letters and a post card or so comprised Harry Reichenbach's mail at Famous Players following the publication of his teaser ads in New York papers on Paramount's "Triumph." Only 32,000 replies in forty-eight hours. Harry was disappointed.

# Putting a Punch In Windows

*By* JOHN M. PALMER

*President Palmer Advertising Service, Specialists in National Window Display Advertising*

WINDOW DISPLAYS, logically planned and executed in well located retail stores, can be developed into one of the most effective forms of advertising for the progressive distributor. Like many other industries, the moving picture field is just waking up to the possibilities and economy of colorful window advertising when compared with other methods of publicity.

As soon as possible, however, the industry should put its plans for windows on a sound, well planned basis if there is to be any permanence to the idea. The experimental stage can be overcome at once and the "tie-up" window should be professional and forceful instead of cheap and hodge-podge-like. It must be remembered that there is only one reason why a movie tie-up is allowed to appear in a merchant's window. It must help him sell goods. He is not a philanthropist turning his window over to you for your benefit. The merchant can't possibly make a profit on the picture he helps to advertise—he doesn't sell tickets at a profit and you'll find that it's practically of no avail to offer him cash in return for his window, although perhaps occasionally the courtesy of a pass might be appreciated. What the merchant does want above everything else in return for his window is something that will help him sell his goods.

His window is as valuable to him as your very screen to you. It's his show place—his chance to stop and hold the attention of the passing crowd. He must get results from it. Therefore, in planning and executing "tie-ups," remember it is the merchant's window you want—that you must get your publicity through making his own window more valuable to him.

The drug stores offer the most advantageous facilities of the window tie-up, because their owners are better trained window men than any other class of retailers and because there are many drug stores in every city which give a splendid chance for the duplication of windows and a multiplicity of displays. Likewise, the drug manufacturers have advanced thought regarding display work since they have the proper class of retailers to work them out, and many perfumes, soaps, cosmetics offer excellent "tie-ups" with pictures and film stars.

Of course there are many other classes of tie-ups which will be most carefully developed for your benefit and explained to you through columns of this journal. Clothing, haberdashery, styles, all sorts of wearing apparel, will constantly offer the manufacturer excellent tie-ups, and through the national chain of distributors a method of obtaining timely windows will mean that such campaigns will be backed up strongly by the manufacturer and that he will furnish the best class of display material for the retailer.

THE ideal tie-up, a number of which are being developed at the present time is that which includes the manufacturer furnishing fine new display material who, through the tie-up system, has developed a plan to enter the windows of five or ten thousand drug stores, timing these windows so they will appear in the various cities of the country at the time when the picture is being shown in these cities. Such a campaign, because of the drawing power of the windows, will attract the passerby, who will not only receive a strong selling message regarding the advertised product for sale at that store, but will also remind him that the picture is playing at your theatre and that if he has not seen it he is missing a good bet. Such a campaign will work out to the advantage of the manufacturer, retailer, and the moving picture exhibitor. Although at the present time, the idea of tie-ups on a national scale is in its infancy, it is indeed a husky infant, and the best-experienced organizations in the country on windows are working out solutions to the various problems presented.

You will be interested in knowing that the Palmer Advertising Service, Inc., of New York City, is giving its best attention to the work, right along with the experts on EXHIBITORS TRADE REVIEW National Tie-Up Section. Palmer Advertising Service has successfully created window campaigns for a large number of the best known advertisers and, in addition to owning its own modern lithographic plant, it has window display organizations in the fifty largest cities, which actually install complete retail windows for manufacturers.

THIS is a service which will be explained more definitely in a later article, for it is one of the strong plans which national manufacturers will readily seize upon as the general tie-up system develops. The success of the whole tie-up system, which is planned to be of the greatest benefit to the individual exhibitor, will be no stronger than its weakest link therefore, it will be up to the exhibitor in every instance to do everything within his power to strengthen the system by wholehearted industrious co-operation. The system is planned—do your share.

* * *

## NOVEL INVITATIONS ISSUED FOR 'CHECHAHCOS'

A stalwart young woman garbed in furs and leading a gigantic malamut dog stalked into the various newspaper offices this week and deposited upon the desk of the editor a square green box and a huge envelope.

The envelope contained an artistically printed invitation to a special society-press preview of the Alaskan scenic drama "Chechahcos," to be held in the Grand ballroom of the Ritz-Carlton, with supper and dancing in the Crystal ballroom to follow. Paul Whiteman's orchestra will supply melody.

The box contained an Alaskan nugget carefully packed, and a card reading: "A little nugget souvenir from the land where "The Chechahcos" was filmed, with the compliments of Arthur S. Kane, President of Associated Exhibitors."

James Bradford is master of ceremonies for the Ritz affair, and is going to stage an elaborate presentation.

The picture itself is causing considerable comment as it is the first to be filmed in Alaska. It is understood that there are some wonderful scenic shots of the land of perpetual snow, as well as close views of glaciers crashing down, and the Spring break up of the ice in the wild waters of the Yukon. The film faithfully depicts life in the far north during the hectic days when soda clerks and stevedores all mushed through the Chilcoot Pass in answer to the stirring summons of glittering gold.

# EXPLOITATION IDEAS

## WHAT'S EXPLOITABLE IN YOUR TOWN?

Lodi, Cal.—Mrs. Bert Kelly, aged ninety-two, appealed to the police here to help find her runaway boy Eddie, aged fifty-two. "I can't understand why Eddie ran away," she said, "unless it was because I told him I was going to bob my hair. It seemed to upset him terribly."

EXPLOITATION—The Lodi exhibitor has a dozen pictures to draw from that will give him a close tie-up with the episode of Eddie, the youth whom bobbed hair licked. Wherever Eddie has flown, its a cinch he'll read the news from the old home town, for every bad boy craves to know what the home folks are saying about his wildness. So the exhibitor can run his ad as a direct appeal to Eddie's better self, and try to lure him home again. For instance——

PERSONAL—FOR EDDIE KELLY

Then any of the following bits—or some other along the same lines, depending upon the picture being shown;

Come home at once. All will welcome "The Ramblin' Kid."

Remember—"Shattered Faith" can be restored. Come home.

"The Shock" has stirred the town. Come back.

Were you "Driven"? Reconsider. Return.

Why "This Freedom"? Come back to Lodi.

Hit home again in time for "The Recoil."

Are you "Going East"? No better town on earth than Lodi.

Or any of a thousand others. Bring Eddie home and you'll get a lot of publicity.

WHAT'S EXPLOITABLE IN YOUR TOWN? Tell us—and we'll give you the exploitation.

* * *

## Luck Wins 'Baby Peggy'

The manager of B. F. Keith's Rivera Theatre, Brooklyn, held a lucky number contest during the engagement of Universal Jewel production "The Darling of New York." Baby Peggy is the star of this feature and a very popular doll has been named in her honor. All those who held a lucky number on their ticket received one of the Baby Peggy dolls. This stunt was inexpensive and created comment among the regular patrons as well as in the local dailies.

* * *

## 'Coast to Coast Kid' Reports

William Quick, the old time circus clown now known as the "Coast to Coast Kid," because of his nation-wide ballyhoo with the "After the Ball" minstrel truck, has sent in a report upon his arrival with the ballyhoo 'bus at Indianapolis.

Of the 860 theatres that have shown the picture since the exploitation wagon has been traveling, 450 have been able to use the ballyhoo. Nine states have been thoroughly covered, and a great deal of extra newspaper space has been gained.

If the wandering minstrel boys reach Los Angeles on schedule they will have spent more than five months on tour.

* * *

## 'Happiness' for Girls' Clubs

Under the auspices of the Cleveland News, which gave the event daily publicity, Laurette Taylor's new Metro picture, "Happiness" was presented at a special showing to the combined girls' clubs of Cleveland and the organizations affiliated with the Cleveland Girls' Council. The Allen Theatre played "Happiness" immediately afterward, taking quick advantage of the publicity. The Allen management arranged the preview with the News, as it did last year on Miss Taylor's "Peg O' My Heart." Naturally the publicity given by the paper helped to put the picture across.

When "Peg O' My Heart" was presented before the Girls' Clubs last year many members wrote to Miss Taylor praising the picture with great enthusiasm. When she learned that "Happiness" was going to Cleveland she wrote to the Allen and the News asking that the same privilege be accorded the girls this year.

* * *

## Taxi Tie-Up Touts 'Maytime'

U. K. Rice, Manager, Auditorium Theatre, Winston-Salem, N. C., manipulated a taxi-cab tie-up linked with a rain insurance policy to exploit the Preferred Picture, "Maytime." Through the columns of the newspapers an offer was made to defray expenses of any patrons who attended the theatre in a cab between three and nine o'clock provided it rained.

To cover these taxi-fares the house took out a rain insurance policy. It did not rain, however, and the result was that the wide publicity secured for the picture cost the theatre only half the insurance premium. The taxi-cab company was glad to split expenses on the advertising.

* * *

## Shapely Figures Attract Patrons

Jack Schreiber, Blackstone Theatre, Detroit, used wax figures effectively in putting over "The Temple of Venus" and "Tea With a Kick." For the former he used a draped figure over the lobby which was movable by means of attached cords. The figure was backed up by a drape through which half a dozen shapely limbs—of wax—protruded. He advertised 1,000 Bathing Beauties.

For the other picture he used a life sized wax image of a good looking girl. She was seated at a post on one side of the lobby, with a wine glass in one hand, and her skirt sufficiently elevated to disclose her—er—ankles. Schreiber says lots of people stopped to look—and then lined up at the box-office.

* * *

## Sure-Thing Business Booster

The public library motion picture tie-up inaugurated by Ina Brevoort Roberts, publicity director of the Cleveland Public Libraries, is attracting great attention in other cities where the idea is being emulated.

The libraries are in an ideal position to arouse interest in a picture, and in turn many productions create public enthusiasm and a desire to learn more of the time and country depicted. Thus it is that a reciprocal arrangement may be made.

The latest from Cleveland is the tie-up on "Dorothy Vernon of Haddon Hall." One throw-away (which is not thrown away) features the program of the Stillman Theatre on one side, and on the reverse side lists a dozen novels and almost as many biographical volumes dealing with "Merrie England" in the time of Dorothy Vernon when Queen Elizabeth reigned. There is also a neat book-mark stressing both library books and the motion picture.

Don't overlook your public library. A tie-up with it will prove invaluable.

* * *

## Puzzle Packs Playhouse

The Olympia Theatre at Grand Mere, Quebec, staged what it calls a "jumbled letter contest" in connection with a serial it is showing.

The picture is "The Radio King" and without mentioning the name, the manager took all the letters in the title, mixed them well, and offered prizes to the patrons who could guess correctly the picture's name.

So it wouldn't be too hard he intimated that there were three words in the title, and gave some hint as to their character. Out of 700 replies 135 were correct. These were placed in a bag and the first name withdrawn received five dollars in gold; the second, two dollars, the following thirteen one dollar each, and the next twenty-five got passes.

* * *

## Assistance!

When K. H. Blakely, manager of Memorial Hall, Kingfisher, Okla., showed Associated Exhibitors "The Yankee Consul" under American Legion auspices, he sent a "dispatch" on Western Union blanks to five hundred residents.

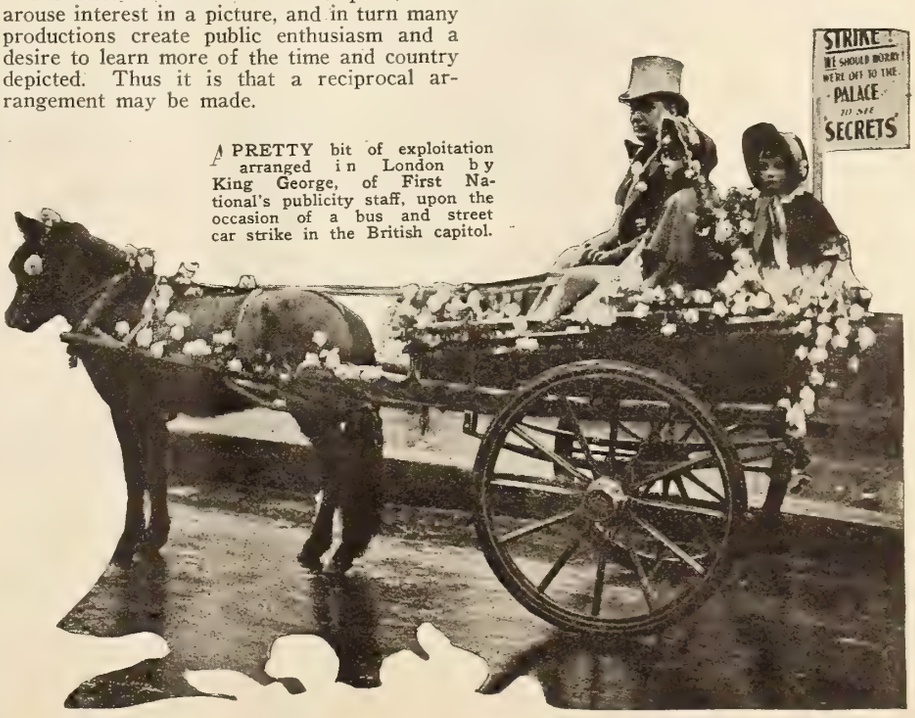
It was addressed "Uncle Sam, White House, Washington, D. C.," and signed "Douglas MacLean, Yankee Consul." The message was "Send the Navy Quick. Terrible Danger."

* * *

## Now You Tell One

Photoplays adapted from books are enjoying tremendous vogue. For instance, "Cytherea," "The Beloved Vagabond," "Recoil," "If Winter Comes"—you can cite examples as well as we can.

Anyway, the story is that one exhibitor wouldn't book "The Ten Commandments" because he said he hadn't read the novel.




A PRETTY bit of exploitation arranged in London by King George, of First National's publicity staff, upon the occasion of a bus and street car strike in the British capitol.

# ADVERTISING AIDS

AN exceptional press-book has just been issued by Goldwyn-Cosmopolitan for the proper publicizing of the production "Recoil," partially filmed in France.

A special feature of the window card and the six-column newspaper advertising cut is the reproduction of drawings of the heads of the ten girls selected in the Paris Journal contest for the ten most beautiful young women of Europe to take part in the great ball sequence of the picture. The billboard posters are unusually attractive.

The page of exploitation ideas contains one suggestion for a beauty contest newspaper tie-up in which girls are to compare their measurements with those of Venus de Milo and Betty Blythe who plays the lead. Prizes are awarded to those whose measurements are nearest those of Venus or Betty.

* * *

BRITISH exploiteers are apparently patterning their efforts more and more along American lines, and are meeting with no mean measure of success.

Word comes that the West End Cinema, London, recently staged a "Classical Foot Competition" in connection with the theatre's showing of "Trilby," the First National picture starring Andree Lafayette.

Trilby, you will remember, was far-famed for her shapely feet, and so is Andree Lafayette. So there was a prize equalling two hundred and fifty dollars offered to the girl who could display the most nearly perfect pedal extremities. There was a flood of contestants, and big crowds came to witness the showing of both feet and picture. A noted sculptor was the judge, and the stunt procured plenty of newspaper space.

* * *

THE Walnut Theatre, Cincinnati, put over a costume designing contest when it showed Metro's "The French Doll." The competition was tied-up with the Cincinnati Times-Star and got big publicity. Prizes ranging from ten to twenty-five dollars in gold were distributed and the final winners were selected by the theatre's patrons.

Additional interest was created by the fact that the winning designs were submitted to Mae Murray, the picture's star, and if she selects any of them for her personal use, the creator of the gown idea will be richly remunerated.

* * *

HUSTLER by name and hustler by nature is the manager of the Capitol Theatre at Sacramento, California. When he showed First National's "Twenty-One" he got a lot of newspaper space at very small cost.

The stunt was a revue tie-up with the Nonpareil Fashion Shop. The shop put on a show at the theatre in which "twenty-one" very much alive models were featured. The shop did all the advertising, announcing the theatre's program and including everything that M. B. Hustler himself would have included had he written the copy. And maybe he even did that.

* * *

FOLLOWING the tremendous success of the "Humming Bird" hosiery tie-up on the Paramount picture of that name, two similar aids have been arranged for Cecil B. De Mille's current production "Triumph."

The first is a tie-up with the nationally known "Triumph" Hosiery Mills, supplying two thousand dealers. The mills will give three pairs of the finest grade hose as a prize in any contest that may be devised in any town for the advertising of the De Mille picture.

The other "Triumph" tie-up is with the E. H. Howard Company, manufacturers of "Triomphe" perfume. The back page of a large quantity of heralds will carry the perfume advertisement which appears in both the French and English languages.

FRANK ROBSON, manager of the Empress Theatre, Edmonton, Canada, evidently believes that a few hundred heads are better than one. He got a lot of publicity and some new ideas through a competition titled "What I Would Do Were I Manager of the Empress Theatre." A five dollar prize was the incentive to those who thought they could run the theatre better than Frank.

Other five dollar prizes were offered for the best hundred word review of the theatre's current attraction.

* * *

THE new song hit from the Music Box Review, entitled "What'll I Do," will be tied-up with the Frank Woods production "What Shall I Do" starring Dorothy Mackaill.

The Irving Berlin melody while only five weeks old has already become immensely popular and a special title page for it, showing stills from the picture, is being rushed through in time to be ready for the exploitation of the picture at its release date, May 11.

Special re-prints of the cover page for window display purposes will be sent out by the music publishers to all of their dealers and special advertising will announce the number as the theme song of the motion picture and the hit of the New York Music Box Review.

The popularity of this melody is indicated by the fact that Rothafel featured it at the Capitol Theatre last week in a special stage setting with two vocal artists.

* * *

THE same reason that causes some folks to prove to themselves that "Wet Paint" is really wet, made a lot of people peer into a barrel labeled "Live Snakes. Danger. Do Not Look Into the Barrel," which recently stood in front of Manager S. C. McGregor's Theatre in Stamford, N. Y.

Those who did not follow instructions craned their necks to learn that Mary Pickford was playing in "Rosita" for the next few days.

* * *

THE suggestion to "Make Your Home the Enchanted Cottage" was adopted by merchants of East Liberty during the run of the First National picture at the Liberty Theatre. The handsome art border prepared by First National's art department for a page truck or double truck was brought into play as a border. The heading was the one outlined above.

Space at the top of the page was used by the Liberty Theatre but the rest of the page consisted of advertising copy by merchants and manufacturers dealing in household supplies. The range ran from porch box flowers and ice cream to paint and radios.

POSTERS WITH PULLING POWER

Strong combination of artistry and commercial composition reflect a keen comprehension of the business requirements of show paper on the part of Pierre Fortier, Chief of the Hodkinson Pictures Art Department.

# Clip Coupons!

*In the following pages you will find a complete made-to-order showman campaign on*

*Featuring* Betty Blythe *and* Mahlon Hamilton

*Directed by* T. Hayes Hunter

*If you are a showman you'll get the big idea—cash in on it—*

*Goldwyn-Cosmopolitan*

*says* **Just clip and mail —**

# Posters

BELOW are the great selling posters for "Recoil" executed by Ted Ireland, famous American magazine artist. The campaign book carries a complete display of these posters when adapted to cut-out use in the lobby. The central figure of the 24-sheet is shown as an animated dancing figure, a lobby device that will attract!

24-SHEET

3-SHEET

1-SHEET

ROTO-1-SHEET

6 SHEET

**SHOWMAN ACCESSORIES!**

**Like the posters on this page each unit of accessory advertising, herald, lobby cards, slide, insert card, trailer—each has been designed to build business at the box-office.**

*Goldwyn-Cosmopolitan*

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE SECTION

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

Constructive Incentives for EXHIBITORS and Local Merchants

# SEVEN MONEY GETTING WINDOW TIE-UPS ON 'RECOIL'

TWENTY-FOUR millions of golden dollars; the ten most beautiful women in Europe; one American girl fairer than the fairest of these; a box full of jewels worth a Rajah's ransom; wild nights at Deauville, passion's playground; love and license; bigamy and blackmail; drugs and dregs—these are a few of the things that figure in "Recoil." And "Recoil" is the film specially selected as this week's National Tie-Up picture.

"Recoil!" Repeat it. Doesn't the very title arouse your curiosity? Isn't there somehow a thrill to it? A suggestion of horror? A thought of dire retribution—of the throbbing echo of the drums of fate—omnipresent and relentless?

### A Tale of Blood and Gold

In a story colored with blood and gold Rex Beach told a tale of mad adventure and terrible revenge. Director T. Hayes Hunter transferred it to celluloid for Goldwyn-Cosmopolitan, and EXHIBITORS TRADE REVIEW has now arranged a series of National Tie-Ups which will publicize the picture to your patrons through many windows.

The blonde beauty of Betty Blythe, the "Queen of Sheba" girl, will fascinate your audience as it does the multi-millionaire played by Mahlon Hamilton. And in Mahlon Hamilton you have a star who comes as near as a man may to being a "matinee idol" and still retain his self respect and the admiration of men. How they'll hate the drug-fiend villain, ably portrayed by Clive Brook. And—oh, boy—what a beating-up he draws at the hands of Hamilton!

### Fountains of Wine

Imagine an affair where champagne flows from fountains. Those are the kind of "parties" the "Recoil" hero gives to the ten wonderful women with his $24,000,000. At one of these he meets the eleventh woman—the penniless American girl who "horns in" uninvited in order to eat. That very night he marries her. Speed? We'll say so! And that's a sample of the action through every sequence. He literally loads her with jewels. His pulsing passion for her is tremendous—overpowering. Yet what does she do—this New York pauper who a few days before had been heating Heinz's in a tawdry furnished room? In a mad moment she leaves luxury to fly with a fascinating waster—a polished crook, whose very name is not his own. But she paid.

### Retribution

In China a debtor is chained to his creditor until he pays—and sometimes a killer is tied to the corpse of his victim. Through his pal, an international detective, the heart-broken millionaire fixes things so that the blonde bride whom he had raised to affluence is tied inexorably to the man with whom she eloped—and whom she comes to hate even more than he hates her. Some revenge—tremendous — devastating — it almost wrecks them all. But in the end comes the calmness that follows the storm of passion. Villain number one slays one of the minor malefactors, and is left to face a stony justice. The harassed girl finds refuge and peace in the arms of her forgiving lover-husband—and what is left of the $24,000,000.

### Winner Windows

That's the picture. It offers ample opportunity for tie-ups in the windows of your city. National advertisers "sold" on the value of window displays as mediums of exploitation are working with you on "Recoil." Every window is an additional lobby for you, and each extension to your lobby will point the way to your box-office.

And this extraordinary exhibitor service is yours for the asking. No expense is entailed—no fees—no layout of cash in any way whatsoever. It is necessary only to clip the coupon and immediately the well-oiled machinery of the National Tie-Up idea starts rolling up the box-office score for you.

### Exhibitors Enthusiastic

Exhibitors everywhere are enthusiastic. This new service has gone across with a bang. Astute showmen immediately recognized the fact that in National Tie-Up window displays they were presented with exploitation opportunities never before approached in effectiveness. They were quick to take advantage of a chance to benefit by big national advertising—free. The millenium has arrived. Here, in this section, each week, you will receive something for nothing. And that something is not a mere rambling suggestion. It is a concrete, constructive exploitation service, that will actually focus more public attention on your theatre and your attraction than you have been able to draw with any publicity idea previously employed. You cannot afford to ignore a showmanship service

### By Phone, Wire and Mail 'It's a Wow!'

**MANAGER GOLDSTEIN, Clinton Theatre, New York City, was the first of many wide awake showmen to grasp the great exploitation opportunities offered through National Tie-Up window displays.**

**"Beau Brummel" was booked to appear at the Clinton within a few days, but the national advertisers tied-up with the picture eleven window displays which were immediately arranged.**

**Mr. Goldstein says this is the most wonderful publicity plan ever promulgated, and broadcasts to every fellow exhibitor: "Come on in the water's fine!"**

## NATIONAL Tie-Up SECTION

which will prove its value if once tried out.

Every time you book a National Tie-Up picture and clip the coupon, you guarantee success to your box-office by automatically securing an array of window displays. With no cost other than that of the stamp necessary to carry the coupon to EXHIBITORS TRADE REVIEW, you secure the whole-hearted support of an imposing line-up of national manufacturers of nationally advertised products. The clipped coupon will bring you a selection of smashing big window displays which will all tout your attraction. Not merely one organization—but a half dozen million dollar outfits will be working for you. Your theatre is bound to benefit by the powerful pressure brought to bear on the buying public through costly campaigns of publicity.

### Co-operative Advertising

Turn to page forty-nine and give the once over to a scheme whereby your tie-up partners may secure what amounts to a full page smash in the newspapers for a fraction of the cost. With attention attracted to your theatre and to their products through many windows a full page combination ad will work wonders for all of you. There will be no difficulty in securing the co-operation of your local dealers in this regard. They are shrewd business men or they would not be handling the national products with which the picture is tied-up. They will visualize in a moment the advantages to be gained.

### Clip the Coupon

On that page you will also find the "Recoil" ballot. In order to secure the benefits to be derived from the National Tie-Up window displays it is essential that you let us know what tie-ups you prefer. We also request that you advise us as to how we may improve the section, and make the plan still more effective for you.

This is your part of the scheme. Clip the coupon. There is no charge. This is merely one more exhibitor service made available to you through the efforts of EXHIBITORS TRADE REVIEW in your behalf.

### Here They Are

"Recoil" is essentially a beauty-picture. Its theme is built about feminine fairness. The central character is Betty Blythe, and the ten most beautiful women in Europe are featured. Therefore this week's National Tie-Ups were chosen with a thought to feminine appeal. Each of them holds an irresistible buying urge, and will create one for "Recoil" which will make your box-office line resemble the gate at the home grounds when the home team's biggest game is scheduled.

### Onyx Hosiery

First you have "Onyx" hosiery. This trade name is ever on the lips of American womanhood, just as the product itself is always on her legs. Picture the sheer silkiness of "Onyx" displayed in a window together with stills of Betty Blythe—stills displaying sufficient of her shapliness to convince the most skeptical that the blonde star approves and wears "Onyx."

BETTY BLYTHE AND EUROPE'S TEN WONDER-WOMEN

Here are the eleven wonders of the wor'd gathered together in France by Goldwyn-Cosmopolitan for the filming of "Recoil." Your National Tie-Up window displays featuring these beautiful women with the nationally advertised products listed will block traffic at the dealers' windows.

### Inecto Hair Tint

The most recent vogue in the glorification of woman's "crowning glory." A rapid hair tint manufactured by Inecto, Inc., and advertised each month in some sixteen national magazines having a combined circulation of 14,844,000. It is made in every shade, so that every woman in your town may have the tint of hair she most admires in Europe's ten Venuses. The girls will buy "Inecto" and they'll see "Recoil."

### Chinwah Products

From Paris, the laboratory of beautifying daintiness, came rumors of a wonderful creation of fragrance. This scent was named "Chinwah." It is your third tie-up. Through Roxtan, Inc., of Paris and New York, you get a window display of all the "Chinwah" toilet preparations put up with subtle smartness of distinctive Parisian packaging.

### Deltah Pearls

And there is the "Deltah" Pearl tie-up. Wondrous jewels breathing the mysterious charm of the Orient. Pearls are ever fascinating. Tie-up the treasures so lavishly displayed in "Recoil" with the ravishing beauty of "Deltah," and you will line 'em up in front of this window—and your box-office.

### Boncilla Beautifier

A "Boncilla Massage" is as popular in the barber shop as it is in the beauty parlor. It is a nationally advertised face-fixer universally recognized. And in "Recoil," there is a shot of Clive Brook, who plays the adventurous villain, being massaged with the beautifier. Thus "Boncilla" is tied-up with the picture in an appeal to both men and women.

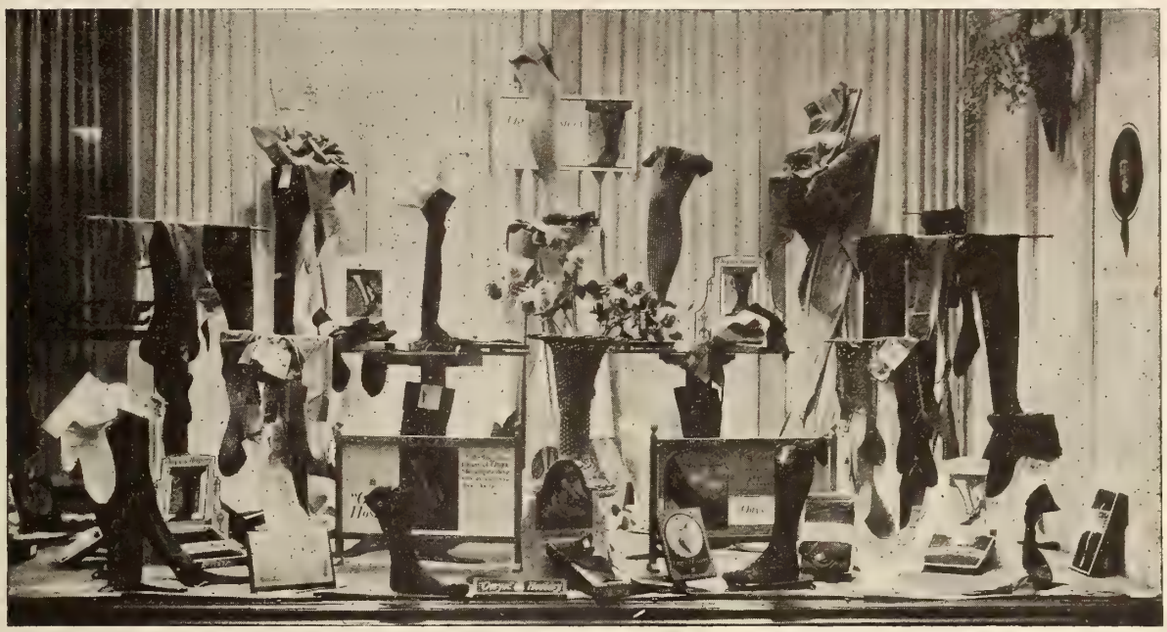
### Venida Hair Nets

"Venida Hair Nets," the ones "that rule the waves" because of their excellence and extensive national advertising, are your sixth partner in the exploitation of "Recoil." In addition to the buying urge a "Venida" window will create, "Venida" stages a special contest for you with prizes totaling almost $300—and a premium of three dollars for every 8x10 window photograph submitted. Details of the contest appear on another page.

### Nemo Corsets

"Nemo" corsets are advertised and known wherever women care to have beautiful figures. This tie-up makes the seventh on "Recoil," and it gets across marvelously well with the beautiful stills of more beautiful women with which you will combine it in a smashing fine window display.

NATIONAL Tie-Up SECTION



All Women Are Attracted By 'Onyx' Hosiery Window Displays—Tie Up Your Play Date on 'Recoil.'

"Onyx Pointex" Hosiery

## CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th St., New York City
Rex Beach's "RECOIL" will appear at my theatre

days, starting, (date) .....
Please have the ONYX HOSIERY COMPANY send their special Window Display Material to be used in conjunction with this picture, so that I can take advantage of this national tie-up with my local merchants.

Theatre ..... Manager .....

City ..... State .....

# REX BEACH'S 'RECOIL' STANDS FOR BEAUTIFUL WOMEN—SO DOES 'ONYX'

To be beautiful a woman must be well dressed. To be well dressed she must wear "Onyx" Hosiery. When you talk Hosiery, you talk right straight to All Women. And the best way to talk to them is through "Onyx" Window Displays. Women stop and look when they see the latest "Onyx" styles and colors. While they are looking is a good time to tell them all about Rex Beach's "Recoil," which tells of one American Beauty as compared to Europe's ten most beautiful women. All local dealers of "Onyx" Hosiery will gladly co-operate with you. All you have to do is sign your name on the attached coupon and you get this great national tie-up without any charge whatsoever.

WORN BY ALL NEATLY DRESSED WOMEN TODAY

"Onyx" Hosiery Inc.

BROADWAY AT 24TH STREET NEW YORK

## NATIONAL Tie-Up SECTION

A Typical INECTO Window Display Which Can Easily Be Tied Up With 'RECOIL'

*HERE IS THE REAL WAY TO*

# MAKE EVERY WOMAN

*WHO WANTS TO STAY BEAUTIFUL, WANT TO—*

# SEE REX BEACH'S 'RECOIL'

A WINDOW DISPLAY tie-up with INECTO Rapid Hair Tint means attracting the attention of every woman who desires beautiful hair. And that means EVERY WOMAN! Think what this means to you when you play Rex Beach's "RECOIL," which tells the story of eleven of THE MOST BEAUTIFUL WOMEN IN THE WORLD. Simply Clip the Coupon and take advantage of this Free Exploitation.

**INECTO, Inc.**
33-35 West 46th St.
N w York City

### CLIP THIS COUPON

INECTO RAPID NOTOX

Exhibitors Trade Review,
45 West 45th Street, New York.

Rex Beach's "RECOIL" will appear at my theatre for .....days, starting .....
Please have the Inecto Company send their special Window Display Material Without Charge so that I may take advantage of ths national tie-up co-operation with my local merchants.

Theatre .....
City .....
State .....
Manager .....


## STRONG SELLING APPEAL IN PEARLS TIE-UP

### *Nationally Advertised Deltah Pearls to Exploit 'Recoil'*

SHOWMEN playing the Goldwyn-Cosmopolitan picturization of Rex Beach's famous story, "Recoil" are offered a splendid opportunity for free high-power advertising and exploitation in the tie-ups offered by L. Heller and Son, Inc., who make and distribute the nationally advertised Deltah Pearls.

It takes imagination of the barest fundamental order to visualize the appeal and artistic pulling power of a window display featuring Betty Blythe, the golden-haired screen beauty, who is seen in the principal role in "Recoil" with a necklace of creme-tinted pearls around her lovely neck.

Rosie O'Grady and the Governor's Lady are mutually as one in their admiration for the gems of the tropical seas. And therein lies the great drawing power of the window display on pearls which embraces a free advertisement for the exhibitor playing the Goldwyn-Cosmopolitan attraction.

One pictures the effect of such a window almost to a certainty. Mary, May or Margaret, passes by Smith's jewelry window. Ah, the great feminine impulse halts her in her tracks as she catches the rose-colored tones of exquisitely strung pearls. She admires them longingly, and then catches the further enhancement of their appeal as they appear on the neck of Betty Blythe, who is appearing that week in "Recoil," at a local theatre. Result, a potential patron for the theatre in question.

From this alone, it would seem that showmen should need little urging to step aboard this splendid national tie-up and avail themselves of the many advantages it offers them.

**DELTAH PEARL WINDOW**

This still of a scene from "Recoil," showing Betty Blythe wearing her beautiful rope of pearls will help turn window shoppers into movie patrons.

NATIONAL Tie-Up SECTION

An actual scene from 'Recoil' showing the 'Boncilla' application.

A Boncilla-'Recoil' Window Display Tie-Up is An Absolute Guarantee of Increased Box-Office Results. Order it as soon as you book 'Recoil.'

# *The Eleven Beautiful Women in 'Recoil'*

THERE is no room left for doubt that all the beautiful women in Goldwyn-Cosmopolitan's ideal picturization of Rex Beach's great story 'Recoil' were made especially beautiful in the picture by the application of BONCILLA BEAUTIFIER.

And the men as well! Not so much to make *them* beautiful but to make them feel like *new men* with that "up and coming" look.

Think what that means to you Mr. Showman from the angle of building up new patronage interest.

Boncilla

Boncilla

## Interests Every Man and Woman Alike

WHEN you take advantage of a BONCILLA Window Display Tie-Up you are attracting hundreds of new patrons of both sexes. Every "up and doing" man knows what a BONCILLA FACIAL means in a Barber Shop. He knows it makes him feel like a "Go-Getter." If he has ever had one, he knows it is an integral part of the pep formula for men who are Builders of Big Things.

And the women! You cannot over-estimate the interest you can arouse among the feminine fans of the silver sheet. What woman does not know that BONCILLA preparations are superlatively the outstanding beauty steps to healthy elegance.

The guarantee behind the BONCILLA METHOD teaches THAT! Why? Because these seven things are guaranteed as results or her money is refunded:

1. Clear the complexion and give it color.
2. Cleanse and close enlarged pores.
3. Eliminate excess oiliness.
4. Remove blackheads and pimples.
5. Lift out the lines.
6. Rebuild drooping facial tissues and muscles.
7. Make the skin soft and smooth.

That's the main reason you are sure of 100% exploitation value when you ask for BONCILLA Window Displays in conjunction with your showing of "Recoil."

**BONCILLA**
**Laboratories, Inc.**
Indianapolis, Ind., Canadian Boncilla Laboratories, Ltd., Toronto, Ont.

### CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th Street, New York City.

We have booked "Recoil" to play at this theatre .....days, starting (date) .....

.....

Please have Boncilla Laboratories, forward .....sets of window display material without charge for tie-up purposes with this picture so that I can take advantage of this national campaign in co-operation with my local merchants.

Theatre .....

Manager .....

City .....

State .....

NATIONAL Tie-Up SECTION

## ONYX HOSIERY LINKED WITH 'RECOIL'

*Famous Footwear Offers Windows to Alert Showman*

PERSONS looking for tie-ups of a national character could hardly find one with a name that means more to the man on the street, then the reading public and the country at large than the word "Onyx."

The very word "Onyx" conjures up visions of a young good looking lady with a shapely foot displaying the well-fitting hose. Or as seen in myriads of sign-boards, subway trains, trolley cars and direct-mail booklets, a young lady at a counter, while a sales girl lays out several pairs of stockings of varied description, for the choice of the fair prospective-purchaser in qusetion.

Suffice to say that the prestige and good will built up through many years of national advertising and trade satisfaction to customers is something that figures as a mighty momentous asset to the party fortunate enough to enlist it in his business behalf. That is exactly what EXHIBITORS TRADE REVIEW has effected for showmen playing the Goldwyn-Cosmopolitan picturization of the famous Rex Beach story, "Recoil."

Through its National Window Tie-Ups project the review is able to offer exhibitors a chance to avail themselves of free window publicity, the value of which can be estimated in the highest terms. Onyx window displays are something that are not passed up with impunity, and something in which business men outside the hosiery industry rarely have the opportunity to figure. But showmen have that very opportunity offered to them now.

A window display in which stills of Betty Blythe, heroine of "Recoil" figure prominently can be well calculated to crystallize the desires of window shoppers into a theatre-ticket buying mood. In other words, the showman can add to the many people who pass his theatre's doors just as many as stop to look at an Onyx Hosiery display and consider this additional quota just so many more potential prospects for his show.

All the showman has to do is to clip the coupon in the Onyx ad, sign his name and send it to the office of the EXHIBITORS TRADE REVIEW. The National Tie-Up Editors will do the rest.

* * *

## NEMO CORSET DISPLAYS WILL HELP SHOWMEN ON 'RECOIL'

Nemo Corsets, nationally advertised in magazines, window cards, in great poster signs on the high-roads and by-roads of the country and through an infinite variety of other mediums, endorses the fact that the show window is one of the greatest factors in moving the retailer's merchandise off his shelves.

In consequence, this corset concern, whose products are known to and probably worn by more women than any other corset on the market, gives a good deal of time and study to all the considerations of window dress in order to get up displays which are the very quintessence of distinction, artistry, and selling appeal.

With this thought in mind, the showman playing Goldwyn-Cosmopolitan's splendid screen version of Rex Beach's "Recoil" has something which should fill him with the highest enthusiasm, so far as acquiring the benefits of free advertising and high-power exploitation is concerned.

EXHIBITORS TRADE REVIEW, in working out its National Tie-Ups project on "Recoil," has conscripted the aid of the Nemo concern in getting free window displays for exhibitors playing the picture.

## 'RECOIL' HOOKED UP WITH INECTO HAIR TINT

*Beauty Reclaimer Gives Showman Fine Tie-Up Opportunities*

IN these days of striving for the best, particularly in feminine beauty attainments, where the best is made possible by inventive processes and discoveries which go many steps further than the best nature herself can sometimes offer, a nationally advertised product like Inecto Rapid Hair Tint is an aid of no mean value, if it can be conscripted to exploit a film.

That opportunity is now offered to exhibitors showing the Goldwyn-Cosmopolitan screen attraction, "Recoil"—an adaptation of the famous story by Rex Beach. Inecto, a name as widely known to ladies, as Rubber-set Shaving Brushes and Ricoro Cigars are known to men.

The Inecto product is a new and rapid hair tint so like the living pigment of nature as to be indistinguishable. It is a hard won triumph of chemistry the value of which is appraised in high terms by hair dressers all over the country. On such a firm foundation, exhibitors playing the Goldwyn-Cosmopolitan feature will benefit from all the inferred prestige and influence that national advertising gives to a product, if they but show the least inclination to avail themselves of the opportunities offered them.

The character of the width and breadth of the Inecto advertising message may more readily be seen when it is told that during the month of May, 1924, advertisements of Inecto Rapid will appeal in National magazines whose circulation totals 14,844,000 copies. These are: Vogue, Vanity Fair, House and Garden, Delineator, Designer, Photoplay, Motion Picture, Beauty, Harper's Bazaar, Fashionable Dress, Pictorial Review, Cosmopolitan, Woman's Home Companion, Gentlewoman, Red Book, and Monthly Fashion Book.

### REAP RICH REWARD WITH VENIDA WINDOWS

**VENIDA Hair Nets, known the country over through intensive advertising in national magazines, is stimulating intensive interest among dealers handling this product —and they are legion—by reason of the national window contest prizes being offered by the national distributor for the best displays of the well-known commodity.**

**With the further announcement that Venida Hair Net advertising and prestige are being projected to co-operate with exhibitors playing the Goldwyn-Cosmopolitan feature, "Recoil," the showmen in question have before them an opportunity for displaying their showmanship genius, which can be best described as extraordinary.**

**Local merchants handling the Venida product are in a high state of enthusiasm to make a play for window display prizes. Could anything be more opportune for the showman? Get in touch with the store-keeper. Show him the national tie-up section. He'll see at once that Old Dame Opportunity is serenading him with a brass band. Meanwhile, clip the coupon from the Venida ad and let us pull further strings for you.**

## BONCILLA BEAUTIFIER TO BOOST 'RECOIL'

*Window Displays Will Exploit Films for Enterprising Exhibitors*

BONCILLA BEAUTIFIER, a clasmic clay pack nationally advertised as well known in the gentleman's barber shop as it is in Milady's boudoir and beauty parlor has been added to the list of National Window Tie-Ups in connection with the exploiting of Goldwyn-Cosmopolitan's screen version of the famous Rex Beach story, "Recoil."

It now remains for the exhibitor showing this excellent picture to get up on his toes and show what he knows about advertising value of a Boncilla display to him. This he can best do by clipping the coupon in the Boncilla ad, appending his so-called "John Hancock" thereto, and sending it post haste to the office of EXHIBITORS TRADE REVIEW, whence further arrangements will be effected without any additional trouble or expense on his part.

The Tie-Up Editor will first call attention to the fact that hundreds of thousands of people—folks in the nooks and hamlets of the country as well as residents of the big cities—are in one way or another acquainted with the trade name of Boncilla. National magazines, placards in barber shops, posters in drug store windows and other mediums that make their appeal through printers' ink, have brought the significance of Boncilla to the public's attention.

With the prestige and influence gained by such broadcasting linked up with a display which exploits "Recoil" for the showmen playing the Goldwyn-Cosmopolitan film, it is safe to say the exhibitor is being offered an opportunity which money alone could not buy.

"Boncilla Facial Makes You a Go-Getter," says one of the placards and it is a safe bet that the acceptance of this free tie-up proposition on the part of the exhibitor establishes him once and for all as a go-getter. The display will adequately tie-up with the picture in so far as suggesting the atmosphere of the film is concerned. Betty Blythe, the beautiful principal of the screen story, will serve as a subject around whom appropriate catch lines will be woven to enhance the appeal and give impetus to the interest of both picture and merchandise.

Step aboard a Boncilla window display tie-up and win yourself additional, additional patrons.

* * *

## WIN PATRONS FOR 'RECOIL' VIA BEAUTY CONTEST

ONE of the best exploitation angles which you have had in a long time is the International Beauty Contest. J. Parker Read, Jr., producer of "Recoil," staged a big beauty contest in Paris in order to get representative beauties from every European capital to take part in certain scenes of the picture. Following is a list of the names of the winners: (1) Flora MacLeod, Scotland; (2) Mary Evelyn Carven, England; (3) Alexandra Vladimir, Russia; (4) Lucia Fabiani, Italy; (5) Charlotte Dreifus, Switzerland; (6) Corinna Zafiropoulos, Greece; (7) Christiane Erkerberg, Denmark; (8) Gaby Etienne, France; (9) Yvonne Villatte, Belgium; (10) Lolita Romoero, Spain.

In the set of stills furnished by your exchange will be found a still showing Betty Blythe and the ten prize beauties. This will be found useful for reproduction in connection with feature stories. of which several describing the contest will be found in the press section of this campaign book. Then stage a local contest on your own hook.

NATIONAL Tie-Up SECTION

# Chinwah—'Recoil'

## *A Beauty Tie-Up De Luxe*

### Betty Blythe Sets New Beauty Style

Whether it be the CHINWAH Extract, Toilet Water, Face Powder, Talcum, Cold Cream, Vanishing Cream, Lemon Cream, Tissue Cream, Sache Soap, Lip Stick, Lotion, Brilliantine, or any of the compacts there is always that elusive and delightful fragrance that spellbinds with mystery. That is why Betty Blythe chose Chinwah in her makeup for "Recoil."

**WHEN Rex Beach wrote "RECOIL" he surely must have had CHINWAH in mind because it is a story of BEAUTY AND LOVELINESS. A story of eleven prize beautfiul women!**

**Shades of Powder, Rouge and Lipsticks! What CHINWAH can do for a woman is nothing short of a marvel! And what a CHINWAH Window Display Tie-Up can do for Exhibitors who book and play "RECOIL" comes under the same heading of possibilities.**

**It is a showman's opportunity for street lobbies of beauty. A gateway to capacity houses. A sure-fire way of increasing profits.**

## Chinwah

WE will doubly appreciate your co-operation as exhibitors if you will forward us the names of those merchants in your neighborhood whom you believe should be handling CHINWAH Products. We will in turn do everything in our power to interest them in time to give you Window-Display Tie-Ups for all pictures carrying that possibility from time to time.

PARIS **ROXEY** NEW YORK

17 West 42nd St., New York City

*All present CHINWAH dealers will be glad to co-operate*

## CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th Street,
New York City.

We have booked "Recoil" to play at this theatre .....days, starting (date) .....
Please have ROXEY forward ..... sets of their CHINWAH window display without charge for tie-up purposes with this picture so that I can take advantage of this national campaign in co-operation with my local merchants.

Theatre .....

Manager .....

City .....

State .....

NATIONAL Tie-Up SECTION

The Beauty of a NEMO Window will attract all women to your message

# A NEMO Corset Is First Beauty Essential

ALL WOMEN, of course, want to be beautiful. When you play Rex Beach's story of "Recoil," your first exploitation step, therefore, should be a window display tie-up with the first step in the beauty formula for women.

That means a tie-up with NEMO Corsets because no woman in the world can be really beautiful without the perfect figure which NEMO gives her—the beauty lines that distinguishes her from those not wearing NEMOS. Incidentally **every** woman **knows** all about NEMO—knows that to wear them means being in style—and her attention is always attracted to any NEMO Window Display. By special arrangements with the Producers of the picture, you can have all NEMO windows in your town changed to NEMO-'RECOIL' windows, telling about your Rex Beach attraction.

And all you have to do is sign the coupon when you have booked the film.

THE NEMO Window Display is sparkling in its attractiveness. There is a five color cut-out, 30 by 40 inches, depicting the Potal of Fashion to Nemo, the House of Complete Corsetry. In conjunction with this cut-out, we are offering eight beautiful photographs. Two of them are about 19 by 24 inches, and the other six, 14 by 17 inches. These photographs picturize the Seven Ages of Corsetry.

*CLIP THIS COUPON*

Exhibitors Trade Review,
45 West 45th St., New York City.
Rex Beach's 'Recoil' will appear at my theatre .....days, starting, (date).....
Please have the Nemo Corset Company send .....sets of their special Window Display Material to be used in conjunction with this picture, so that I can take advantage of this national tie-up with my local merchants.

Theatre .....Manager .....

City .....State .....

Nemo
THE HOUSE OF COMPLETE CORSETRY
NEMO CORSETS · SMART SET CORSETS · CIRCLETS · NETHERALL
120 East 16th Street, New York City


## CHINWAH PRODUCTS TO EXPLOIT 'RECOIL'

### *Distinctive Window Displays Offered Exhibitors Playing Film*

TO those who use cosmetics or powders in any form, and for that matter to those who don't use such products, but who know how to read English, the name Chinwah immediately conjures up visions of talcs, perfumes, face powders, compacts, toilet water, lip sticks, vanishing creams, soap, and lotions of myriad descriptions.

For "Chinwah" is enblazened in large signs on the highroads and byroads of the country, in drug store windows, in the advertising columns of national magazines, and in the mouths of folks who make of purchasing an art.

With a name of such distinctive attributes the showman playing Goldwyn-Cosmopolitan's "Recoil" is offered an opportunity to tie-up on window displays, such displays to figure in the windows of the local druggist, beauty parlor or any of the variety of stores that handle Chinwah products.

A picture of Betty Blythe, the beautiful heroine of the screen version of the famous Rex Beach story, together with sundry stills in which the ten most beautiful women in the world, as seen in the film, will be the basis of attracting the interest of passersby to both the merchandise and the fact that the film is being shown at the local theatre.

Fairly bristling with human interest, a display of this character is well calculated to inspire the feminine irrepressible with a desire to see for herself just what the film has to offer. Thus, the showman is given an opportunity to figure in an exploitation project which costs him nothing and can be procured by the clipping and signing of the coupon in the Chinwah ad. EXHIBITORS TRADE REVIEW will do the rest.

FOR CHINWAH WINDOWS

This still showing Betty Blythe and Mahlon Hamilton, principals in Goldwyn-Cosmopolitan's "Recoil" is an appropriate nucleus for a Chinwah display, in which the local theatre is exploited free.

NATIONAL Tie-Up SECTION

# Tie-Up 'RECOIL' *with* VENIDA

## *Co-operate with Your Local Merchants and Help Win One of These Cash Window Display Prizes*

PRIZES

| | |
|---|---|
| FIRST PRIZE - | $150.00 |
| SECOND PRIZE - | 75.00 |
| THIRD PRIZE - | 25.00 |
| 25 PRIZES - EACH | 10.00 |

For Every 8x10 Photograph submitted - - - - $3.00

## Alert Showmen Should Read This:-

HERE'S the showman's big chance for getting in strong with local merchants, knocking down some first class publicity, and perhaps winning some prize money on the side.

Venida window displays are a hotbed of energy these days. Merchants handling the Venida Hair Net are outdoing one another in attractive window displays in an effort to win a prize. Hop in on the chance for getting unusually fine space for yourself. The National Venida Hair Net Tie-Up with the new Goldwyn Cosmopolitan picture, "Recoil," gives every showman booking the picture a rare opportunity for getting his ads across through displays on which all attention is now centered. Stills from the picture and Venida Hair Net ads. Each calls attention to the other. Make the most of the opportunity. Tie-up with local merchants.

## CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th St., New York City.

We have booked 'RECOIL' to play at this theatre .....days, starting (date)

.....

Please have The Reiser Company, Inc., forward .....sets of Venida Hair Net Window Display without charge for tie-up purposes with this picture so that I can take advantage of this national campaign in co-operation with my local merchants.

Theatre .....

Manager .....

City .....

State .....

## Show Your Local Merchants This:-

MR. MERCHANT. Are you trying for one of the Venida Hair Net Display prizes? There's a man who can help you double your chances. It's your local showman. Get the benefit of his showmanship experience and combine it with your merchandising knowledge. He can give you ideas and material for making your window different and better than the next fellows.

Get together with him on the proposition. Offer him half of the money if you win one of the prizes. It's worth it to you to get his co-operation and the material he can give you for your display. He has something you can't get anywhere else—pictures and posters from "Recoil." They'll dress your window up and put it across with a bang. With his help you can get what you may not have gotten without him—a cash prize and increased sales.

VENIDA HAIR NETS

The REISER COMPANY, Inc.
220 Fifth Avenue
New York City

VENIDA HAIR NETS

NATIONAL Tie-Up SECTION

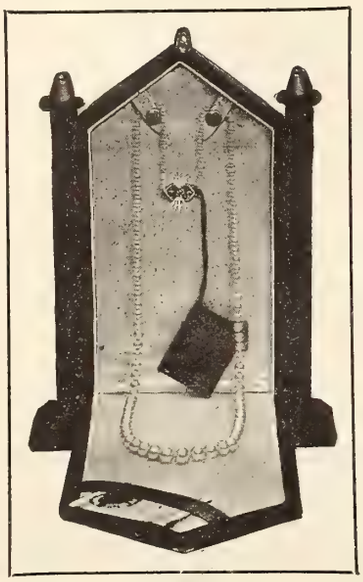
A Deltah Pearl Window Display Tied Up With Betty Blythe, star of Rex Beach's 'Recoil.'

# The Final Touch of Charm Is Pearls—The Greatest 'Recoil' Tie-Up Is 'Deltah'!

FIGURE out for yourself how the above beautiful window display of DELTAH PEARLS can be made to sell your show at the same time it sells pearls —in the case of Betty Blythe in Goldwyn's picturization of Rex Beach's famous story "RECOIL"

As you will learn when you see this clever picture, the story deals with Europe's ten most beautiful women and an American Beauty—Betty Blythe. You hardly need to be told that the final touch of charm and beauty is always—pearls. And that all beautiful women wear DELTAH PEARLS!

The Window Display Tie-Ups on DELTAH PEARLS are yours for the asking. Simply sign the attached coupon and get in the co-operative band-wagon of showmanship. It will mean more dollars for you at the Box-Office and more sales for merchants.



WHAT delight pearls bring to every woman! Their touch of distinction completes the newest frock. The knowledge of their aid to beauty.....no other gem is so completely woman's, no other can bring such assurance. No other tie-up can bring such assurance of increased box-office receipts as a Deltah Pearl-Recoil Window Display. A beautiful window and a story of women linked with beautiful pearls.

Deltah
PEARLS
TRADE MARK REG. U. S. PAT. OFF.

**L. Heller & Sons, Inc.**
358 Fifth Ave., New York City

## CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th St., New York City.

We have booked "RECOIL" to play at this theatre .....days, starting (date) ..... Please have L. Heller & Sons, Inc., forward .....sets of their DELTAH PEARLS Window Displays without charge for tie-up purposes with this picture so that I can take advantage of this national campaign in co-operation with my local merchants.

Theatre .....

Manager .....

City .....

State .....

NATIONAL Tie-Up SECTION

# Seven 'Recoil' Box-Office Windows

IN order that we may attain perfection in the National Tie-Up idea, it is essential that we have your constructive co-operation. As your trade paper we wish to help you in every way possible. Therefore we ask your ideas as to how the big plan of securing windows to publicize your attractions may be improved upon.

In the first place please indicate upon this selective ballot the products which you most favor as tie-ups for "Recoil." Mark them in the order of your preference—one, two, three and so on. Thus we may know what type of product you find most effective in directing the public to your box office through the medium of many window displays.

**Vote for Your Choices on REX BEACH'S "RECOIL" National Tie-Ups**

| | |
|---|---|
| | NEMO Corsets |
| | ONYX Hosiery |
| | INECTO Hair Tint |
| | CHINWAH Perfume |
| | DELTAH Pearls |
| | BONCILLA Beauty Clay |
| | VENIDA Hair Nets |

Having marked the ballot with your choices in order of preference, mail it in to Exhibitors Trade Review together with your ideas as to how the publicity plan may be improved. We want to make things as easy as possible for you, not only from our standpoint, but also from that of the national manufacturer with whom you tie-up. Doubtless some things will occur to mind through which this paper, and the national advertisers with whom you will be brought into contact each week, may co-operate with you even more closely.

Every suggestion received will have the closest of attention, and every idea which can be utilized to increase the efficiency of the National Tie-Up Section will be instantly acted upon. This is an exhibitor service created for you for the purpose of lining up every possible patron at your box-office. The scheme has been a bigger success than any exploitation idea thus far undertaken. With your help it will be the most far reaching development in modern showmanship. It will in truth fully introduce a new era in exploitation.

Read carefully what Jack Goldstein, of the Clinton Theatre in New York City, has already accomplished. Goldstein has the distinction of being the first showman to seize upon the National Tie-Up idea. He telephoned in to this office immediately upon reading last week's issue. Although "Beau Brummel" was booked to appear at the Clinton within a few days, the fine co-operation of the tie-up manufacturers secured for him sixteen windows in eleven of the best stores in his vicinity. The result is that despite the keen competition of three other theatres in his immediate neighborhood, one of which is a Loew house, Goldstein has extended the run of the Warner Brothers picture classic for half as long again as the original booking called for. Does this prove to you the value of National Tie-Ups?

A DISH FIT FOR A KING

In this entertaining scene from Goldwyn-Cosmopolitan's "Recoil" the guests are treated to a supper divertisement which makes the "Four and Twenty Blackbirds" dish seem tame and prosaic in comparison.

# Get Together With Local Merchants For a Co-Operative Newspaper Ad

NATIONAL advertisers, sold on the value of window displays as mediums of exploitation are working with you on "Recoil." Local dealers, handling the products of these national advertisers, will likewise see the unquestioned selling power of a co-operative newspaper ad, for it practically gives each individual advertiser a full-page "send-off" at the expense of one-sixth of the space.

Co-operative ads of this character are no new thing in the history of film exploitation, but never was the occasion so alluring nor the appeal so inviting as the opportunity now presented.

Six big national advertisers, whose combined products are sold in practically every community that boasts of a store, have thrown their co-operation into the breach of exploiting "Recoil," a fact which will convince the local dealers in these products that an opportune moment is at hand to reap the harvest which might naturally be expected to follow the wide-spread stimulation of interest in the products in question.

| | |
|---|---|
| Deltah Pearls | Boncilla Beautifier |
| Onyx Hosiery | Chinwah Perfume |
| Inecto Rapid | Nemo Corsets |
| Venida Hair Nets | Theatre Adv. |

Take the tie-up section showing the news matter, advertisements and publicity material and show it to each dealer handling the respective commodities in question, and the matter of getting them all to play with you in a full page co-operative ad should be a question of the time it takes each merchant to read the stuff before he realizes that Old Dame Opportunity is serenading him with a brass band. He'll probably thank you for giving him a chance to come in.

The miniature layout herewith displayed shows how the space might be allotted to each individual dealer, with an ad of your show in the center. Here's a showmanship opportunity for you, which bristles with the bright promise of success, and one that may establish you for once and all time as a live-wire business man and an asset to the community. The diagram gives a graphic illustration as to how the layout might be made. The actual newspaper need not follow this model to a preciseness, for the chances are the newspaper's advertisement will have suggestions to make that will lend typographical appeal and artistic design to each individual and to the page as a whole.

The chances are that the newspaper, recognizing the alertness and enterprise of the showman in getting the merchants together for such a stunt, will be more than glad to give a "send-off" in its editorial columns or news columns, to the exhibitor, dilating on his value to the community.

One can go on and on, exhorting on the good things in store for the live-wire showman playing Goldwyn-Cosmopolitan's "Recoil," if he but avails himself of the many advantages the National Tie-Up project offers him. But above all, let him not forget the proposition of the full-page co-operative newspaper ad with his local merchant friends.

NATIONAL Tie-Up SECTION

## SHOWMEN URGED TO USE 'BRUMMEL' TIE-UPS

### *Window Displays of Six Nationally Advertised Products Available*

EXHIBITORS playing the Warner Brothers screen classic, "Beau Brummel," are reminded that the sparkling array of national tie-ups as presented in last week's National Tie-Up Section extends the bright promise of free high-power advertising and publicity for those who have not yet availed themselves of the many opportunities offered.

Again we catalogue the list of national advertisers who have thrown into the breach a generous budget devoted to the exploitation of the Warner attraction. Such co-operation on the part of manufacturers whose products are household terms in every part of the country is unparalleled in the history of film exploitation. These are:

#### The Glove Industries

The Glove Industries Advertising Committee representing seventy-five percent. of the industry selling gloves to one hundred thousand American shops is ready to be your partner in calling the attention of folks in your community to the fact that you are playing the splendid screen attraction, "Beau Brummel."

#### Fashionknit Neckwear

The lure of neckwear neatly arrayed in a haberdasher's window is too well known to need much exhortaton on the point here. And there is a point no showman playing "Beau Brummel" should miss. The famous "Beau" created the cravat. And the house of Fashionknit perfected it. Few people there are, who wear ties or have bought them for others who don't know the position a Fashionknit tie holds in the field of neckwear. Your chance to capitalize on this fact is offered you in the invitation to write in to the Review for a free window display. The National Tie-Up editor will be your mediator without further trouble or expense on your part.

#### Personality Clothes

"Beau Brummel" rode to fame on a clothes horse. Shirek and Hirsch of New York have made their Personality Clothes celebrated through the wide-spread medium of national advertising. Your chance to profit by the prestige and good will gained by years of satisfactory business dealing is at hand supply for the asking. Write in for a Personality Clothes tie-up.

#### Sta-Shape Hats

America's style hats for Twentieth Century Beau Brummels. The hat which has achieved public renown through a half century of improvement and advertising in such papers as the Saturday Evening Post. Frederick Berg and Co., the manufacturers, offer, through the medium of the Review's National Tie-up project, co-operative window displays that help turn window shoppers into movie patrons.

#### Sampson's Dress Jewelry

The essence of good taste for evening wear. Known the country over to those who aspire to sartorial elegance. Distributors of the nationally known Kum Apart cuff buttons. The showman on his toes will not fail to properly evaluate the pulling power of Sampson window display.

#### Mineralava Clay

The complexion aid that made Rudolph Valentino famous. A nationally advertised face beautifier and wrinkle eradicator in universal favor. Always associated with famous picture stars, as a tie-up with the Warner screen classic, "Beau Brummel," it is particularly appropriate and suggestive. Window displays include stills of the famous "Beau" going through the exhilerating process of a Mineralava message. An exploitation device of high pulling power and one which reaches both sexes with equal appeal. reaches both sexes with equal appeal.

Exhibitors are urged to take time by the forelock and send in their requests for any or all of the listed tie-ups. The co-operative powers of the National Tie-up Editors will pull the strings, and then watch the box-office reap the harvest.

### Strive For a Full-Page Co-operative Ad

THE exhibitor with the proper spirit of showmanship lurking in his make-up will not underestimate the opportunity that the article on a co-operative full page newspaper ad presents to him on page 49. The appeal to merchants is undeniably strong, for the potential buying power of each individual ad is tremendously enhanced by the added interest the motion picture tie-ups add to the commodities the dealer handles.


*Watch Next Week's Issue of the*

# *Exhibitors Trade Review*

*For the Last Word of Window Display Showmanship*

*In The*

# *NATIONAL TIE-UP SECTION*

*On the Novelty Picture of the Season*

# *'CHECHAHCOS'*

(pronounced CHEE-CHAW-KOS)

*You will eventually book the picture—Wise showmen will save the section!*

# A Word About The Picture

REX BEACH, the author

T. Hayes Hunter, the director

BETTY BLYTHE

MAHLON HAMILTON

THE stuff of which Life is made—Wine, Women and Song—run their red-blooded course through this beautiful and sensational drama of America and the pleasure grounds of Europe. The name of the author Rex Beach; the magnetic charm of Betty Blythe and the drawing power of a great cast; the appeal of action, luxury, beauty, emotion, thrills—these are qualities that make "Recoil" a real box office attraction.

Rex Beach's
RECOIL
a
J. Parker Read, Jr.
presentation

## *Teems With Tie-ups*

Advertising Manager
Goldwyn-Cosmopolitan
469 Fifth Avenue, N. Y. C.

Gentlemen:

*Send me that money getting show-book on the money getting* RECOIL

Theatre _____

Address _____

Manager _____

# On Hiring Elephants!

The old conception of service to exhibitors used to consist of a handful of brilliant, practical suggestions among which invariably was the one beginning: "Go out and hire an elephant . . . . ." Away with these old amateurish joke exploitation plans!

When you book "Recoil" you can count on a complete exploitation campaign, already worked out for the busy showman, simple and effective to execute.

In presenting the exploitation tie-ups on the preceding pages we have made it possible for exhibitors to get the benefits of important national tie-ups on "Recoil" by merely clipping the coupons and mailing them.

The hardest work of your "Recoil" campaign has been done for you. The rest is up to you.

Clip the coupons and obtain for your theatre FREE OF CHARGE this great promotion campaign.

*It Pays to Play*

*Goldwyn-Cosmopolitan*

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Drivin' Fool | Wally Van | | Hodkinson | 5,779 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |
| Silent Partner, The | Moore-Joy | Maigne | Paramount | 5,000 |
| Spoilers, The | Special Cast | | Gold.-Cos. | 8,028 |
| Three Wise Fools | Eleanor Boardman | | Gold.-Cos. | 6,946 |
| To The Last Man | Special Cast | | Paramount | 6,000 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Country Kid | Wesley Barry | | Warner | 6,200 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg. Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| In the Palace of the King | B. Sweet | | Gold.-Cos. | 7,453 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rendezvous, The | Conrad Nagel | | Gold.-Cos. | 7,415 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Independent | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | Metro | 6,000 | |
| Huntress | C. Moore | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | Fox | 6,000 | |
| Leavenworth Case | Special Cast | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | Metro | 6,000 | |
| Tipped Off | Special Cast | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Anna Christie | Blanche Sweet | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | Universal | 6,523 | Nov. 3 |
| Around the World in Speejacks | Special Cast | Paramount | 6,338 | |
| Beaten | Jack Livingston | Ind. Pict. | 4,800 | |
| Big Brother | Thomas Meighan | Paramount | 7,080 | Jan. 5 |
| Big Dan | Jones-Nixon | Fox | 5,934 | Dec. 8 |
| Bill | | Red Seal | 5,000 | |
| Country Kid | Barry | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | Asso. Ex. | 6,282 | Nov. 24 |
| Defying Destiny | All Star | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | Inde. Pict. | 4,900 | |
| Don't Call It Love | Special Cast | Paramount | 6,457 | Jan. 19 |
| Eternal City | LaMarr-Barrymore | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | Fox | | |
| Fashion Row | Murray | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | Metro | 5,700 | Dec. 22 |
| In Search of a Thrill | Viola Dana | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | Sunset | 5,000 | |
| Loyal Lives | Special Cast | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | Vitagraph | 6,900 | |
| Maytime | Ford-Shannon | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | Vitagraph | 6,900 | Dec. 30 |
| Old, Fool, The | Special Cast | Hodkinson | 6,147 | |
| Our Hospitality | Keaton | Metro | 6,220 | Dec. 1 |
| Poniola | Nilsson | First Nat. | 6,500 | Dec. 1 |
| Printer'r Devil, The | Wesley Barry | Warner | 5,000 | Feb. 9 |
| Pure Grit | Roy Stewart | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22 |
| Reno | All Star | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | Fox | 6,000 | Nov. 10 |
| Tiger Rose | Lenore Ulrich | Warner | 7,400 | Dec. 15 |
| Shattered Faith | Special Cast | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | Fox | 7,000 | Jan. 12 |
| Temple of Venus | All Star | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | First Nat'l | 6,665 | Dec. 29 |
| To The Ladies | Special Cast | Paramount | 6,268 | Dec. 8 |
| Twenty-One | Barthelmess | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | Preferred | 8,010 | Dec. 1 |
| Whipping Boss | All Star | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | Paramount | 6,893 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Flaming Barrriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Ind. Pict. | 5,100 | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

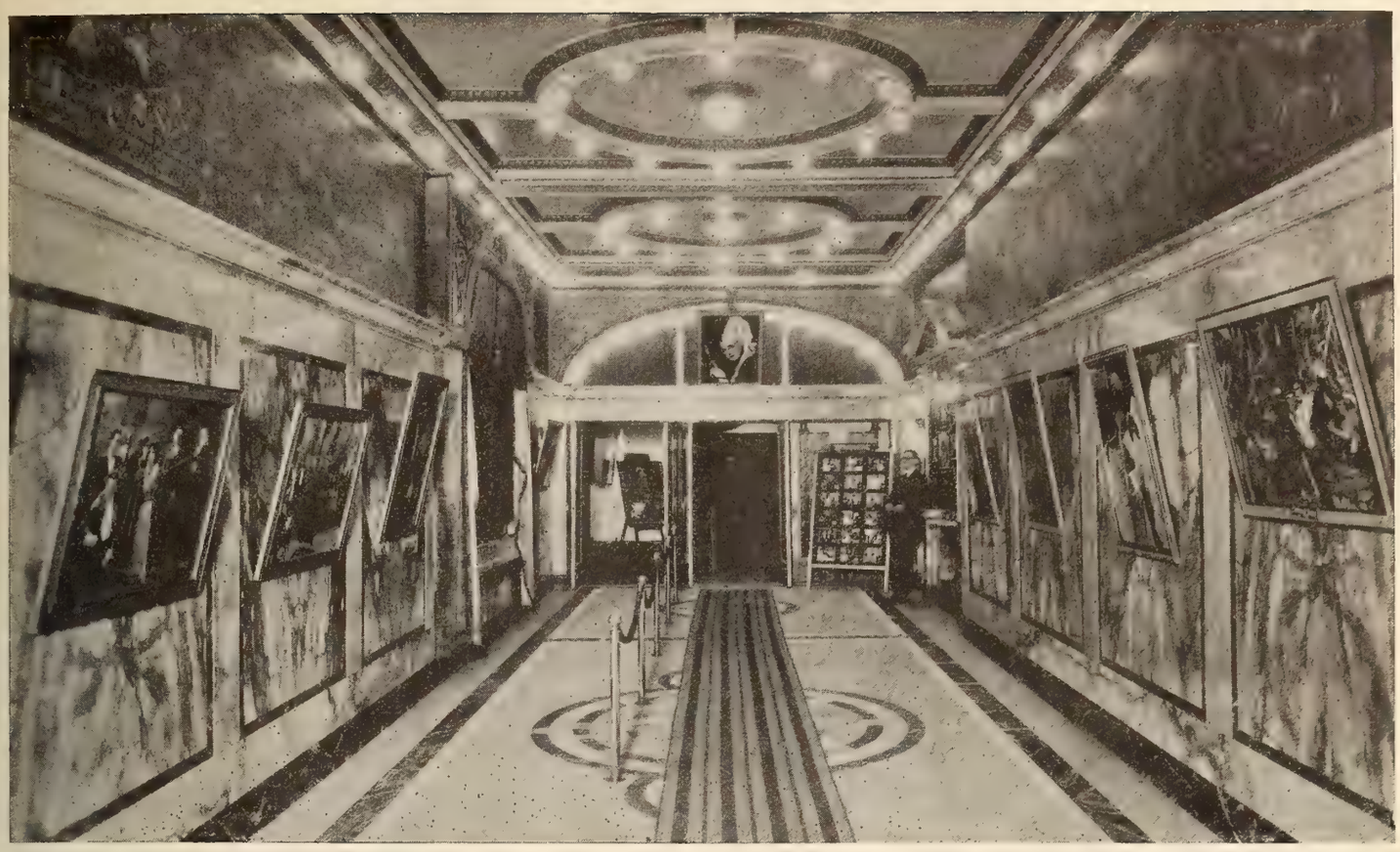
| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,021 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,800 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Second Youth | Special Cast | Gold.-Cos. | 6,673 | |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Ind. Pict. | 4,500 | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Ernest Torrence | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | 4,560 | April 12 |
| Galloping Gallagher | Fred Thomson | F. B. O. | 4,819 | April 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | 6,000 | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| His Darker Self | Lloyd Hamilton | Hodkinson | 5,000 | Apr. 5 |
| Icebound | Dix-Wilson | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | 5,041 | April 19 |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | 4,590 | April 5 |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | Fox | 5,812 | April 5 |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont | Metro | 6,318 | April 19 |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | Apr. 5 |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | 5,770 | April 19 |
| Two Fisted Tenderfoot | Franklyn Farnum | Ind. Pict. | 4,800 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | |
| What 3 Men Wanted | Miss DuPont | Inde. Pic. | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | 5,091 | April 12 |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | 4,680 | April 12 |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beau Brummel | John Barrymore | Warner | | April 12 |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | 7,018 | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | 6,010 | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Excitement | Laura La Plante | Univesal | 4,913 | April 19 |
| Girl Shy | Harold Lloyd | Pathe | 7,600 | April 12 |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| His Forgotten Wife | Madge Bellamy | F. B. O. | 6,500 | April 19 |
| King of Wild Horses | Special Cast | Pathe | 4,611 | April 5 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Man.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Miami | Betty Compson | Hodkinson | 5,000 | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |
| Second Youth | Special Cast | Gold.-Cos. | 6,169 | April 19 |
| Silent Stranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |



CORRIDOR LOBBY OF MILWAUKEE'S ALHAMBRA THEATRE

This beautiful lobby of the Saxe Amusement Company's Alhambra Theatre in Milwaukee is a good example of the corridor type. When this photo was taken the lobby was neatly dressed for a display on Metro's "Scaramouche." At the left is a painting of "Pleasure Mad," to appear soon.

## About Theatres—New and Old

THE Queen Theatre at Galveston, Texas, has been remodeled, and re-equipped with up-to-date fixtures.

* * *

L. E. Brewer of Dunca, Okla., has purchased the Criterion Theatre at El Reno, Okla., from Shuetee and Cole.

* * *

Fire partially destroyed the moving picture theatre at Granbury, Texas, April 9.

* * *

F. G. Roberts has opened his Wewoka Theatre at Wewoka, Okla., with pictures and vaudeville as the policy.

* * *

H. Smithey is remodeling a building at Hommon, Okla., which will be turned into a moving picture in the near future.

* * *

A new $3,500 pipe organ has been installed in the Liberty Theatre at Port Arthur, Texas.

* * *

Roy Long is offering his two theatres at Navasota, Texas, for sale, having struck oil.

* * *

J. W. Dunn has purchased the Alamo Theatre at Oranger, Texas, from A. C. Moore.

* * *

Hill and Fry have opened their 200 seat theatre at Charleoto, Ark.

* * *

M. L. Loudermilk and Ray S. Cannifax have opened their new house, Brownsville.

* * *

The Criterion Theatre at Oklahoma City, Okla., has discontinued its orchestra and substituted a pipe organ in lieu thereof.

J. A. Lempke will erect a new theatre at Waco, Texas, in the near future.

* * *

C. E. Wagner has leased the Quality and Story Theatres at Elk City, Okla.

* * *

The Wewoka Picture Show Company is remodeling a building on Main and Wewoka Avenues, Wewoka, Okla., and will open a new Movie Theatre at Wewoka in near future.

* * *

Fire broke out in the northeast corner of the upper story of the Opera House at Mexia, Texas, which damaged the theatre several hundred dollars.

* * *

J. G. Genson has purchased the Victory and Hamley Theatres at Pauls Valley, Okla., from Art Hamley.

* * *

A combination theatre will be opened at Kingsville, Texas, by a number of Mexican residents. The theatre will be named Teatro Atenas.

* * *

The Lyric Theatre was opened at Brownwood, Texas, April 1.

* * *

The Capitol Theatre at Dallas, Texas, has reduced admission prices to 40 cents top at night. Matinees in proportion.

* * *

W. F. Pearson was named president of the new Fairland Amusement Company, Dallas, Texas, and L. M. Kirkes, secretary-treasurer.

* * *

The Rialto Theatre was fined $50 at Harlington, Texas, for showing pictures on Sunday, March 16. The case will be appealed.

* * *

The Gem Theatre at Brownwood, Texas, will be opened in the near future.

* * *

The new Lyric Theatre will open at Brady, Texas, soon.

## Modern Operator—on A Rotating Shutter

IN an emergency the making of a rotating shutter is no difficult task if the following instructions are adhered to:

Measure distance from center of shutter to center of projection lens, and mark the position of the two points on paper.

Strike an arc, and with correct size of spot in correct working position, project light on screen.

Place a piece of tin preferably black in color, in the light beam at the place at which the shutter is to operate at the aerial image if practicable.

Measure diameter of light beam. At the point on the paper representing the lens center, designated at "B," draw in, carefully, the rectangle (if using slide carrier) of light, or the circle (with a compass) if not using the carrier. Be sure to have point "B" as the center of rectangle or circle.

Draw two straight lines from point representing center of shutter shaft designated as "A," to extreme edge of circle or rectangle of light at "B." Measure the degrees between these two lines, which we will assume to be ten degrees. If a projector with a 60 degree time is in use just add the width of the light beam (10 degrees in this case) to the 60, and you have a 70 degrees master blade width.

Nothing has been allowed for lost motion due to worn gears, etc.

If you have a heavy amperage, and a rather slow projection speed, it is necessary that all blades be the same width, if the flickering tendency is to be reduced to a minimum.

However, up to and including 60 amps., projection 75 ft. and up (per minute), it is permissible to make the intercepting blades a full ten per cent less in width than the master blade, with all light spaces equal.

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## NEW SUBURBAN THEATRE FOR KANSAS CITY

The combination suburban motion picture theatre and store room building in Kansas City has been shaded in the background by the plans of a new theatre to be erected at Seventy-fifth and Washington streets. W. C. Grumm, owner of the site upon which the structure is to be built, announced this week that in addition to a 900-seat modern picture theatre, the building would contain nine kitchenette apartments on the second floor and six ground floor store rooms.

"I am convinced that only in conjunction with such a building could a motion picture theatre 'break the ice' in a thinly settled neighborhood which heretofore has had no theatre," Mr. Grumm said. "It is the revenue to be derived from the building that will make possible the gradual development of theatre patronage. A theatre under such circumstances should be a community center in every respect. There will be some obstacles to overcome at first, to be sure, and that is why store room and apartment space is unusually valuable. I intend to give patrons of my district the best pictures possible for a small suburban house and I hope in this manner to build up a theatre that some day will compare with the best.

The contract date for completion of the building is June 30, but an effort will be made to have the theatre ready for occupancy a month earlier, despite the fact that the work started only this week. The walls will be brick with terra cotta trim. S. B. Harbet of Kansas City is the architect. The total cost of the building will be about $85,000.

### Correct Lighting Advantages

The Wagner Electric Company, of St. Louis, advertise a projection light that is the whitest, steadiest, easiest to control and the easiest to change over. The fact that the best operator in the world with the finest projection machine and screen will not show a picture to best advantage if the light is poor is well known to all motion picture men.

### Dependable Electric Current

Clear projection which will not cause eye-strain or fatigue is to be desired above all things. The Universal Motor Company of Oshkosh made a four cylinder electric lighting plant that may be installed in the basement, in the booth, or outside of the building. It takes care of any variation in load automatically, so that it is not necessary to have anyone look after it during the show. It is compact, light and easy to move and install and generates direct current.

* * *

### Low Operating Cost Featured

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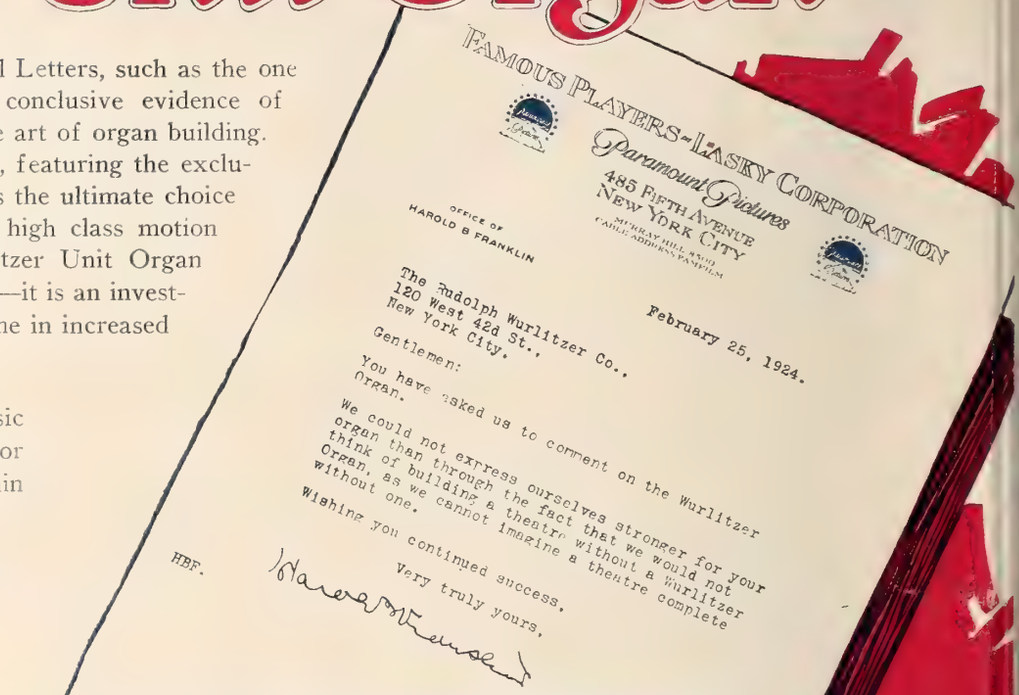

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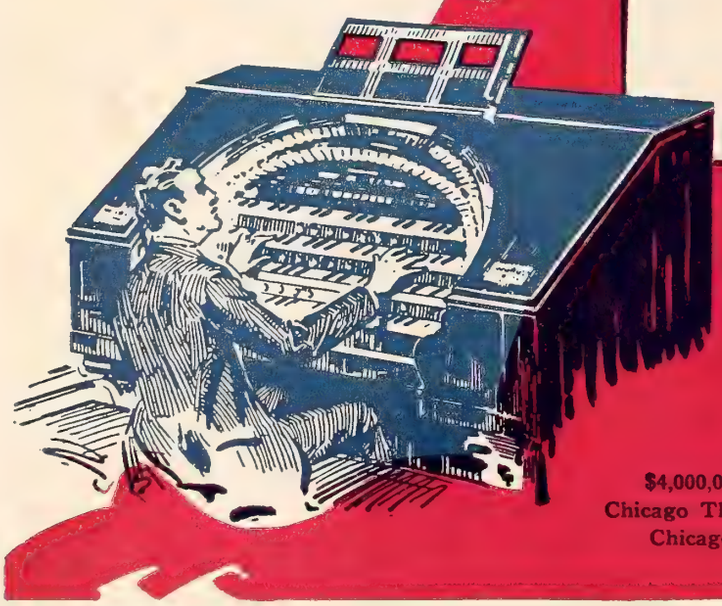
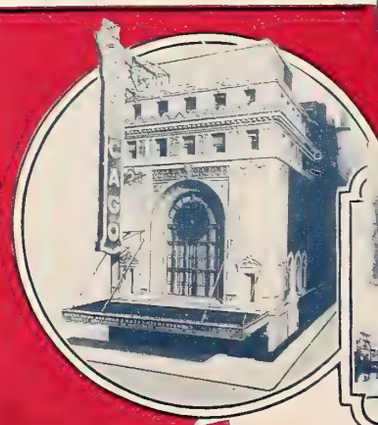
## *In America's Finest Theatres*





$4,000,000
Chicago Theatre,
Chicago.

Granada
Theatre
San Francisco

Rialto Theatre, New York

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# A BIG TITLE
# A BIG STORY
# A BIG CAST
# A BIG PICTURE

*Assuring Exhibitors*

# A BIG BUSINESS

That's

# Flapper Wives

*Presented by* Laurence Trimble *and* Jane Murfin

*from the play by*

Jane Murfin

Selznick Distributing Corporation

# Each One

The Lobbygow

The Hayseed

Buttinsky

A Fishy Tale

# JIMMY COME

STANDARD CORPO

RELEASING

SELZNICK DISTRIB

# Bigger Than The Last

The Lunatic

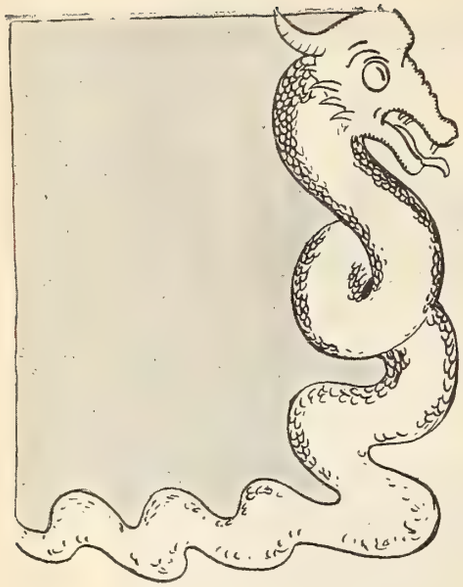
The Mechanic

A Ghostly Night

# AUBREY DIES

CINEMA
RATION
THROUGH

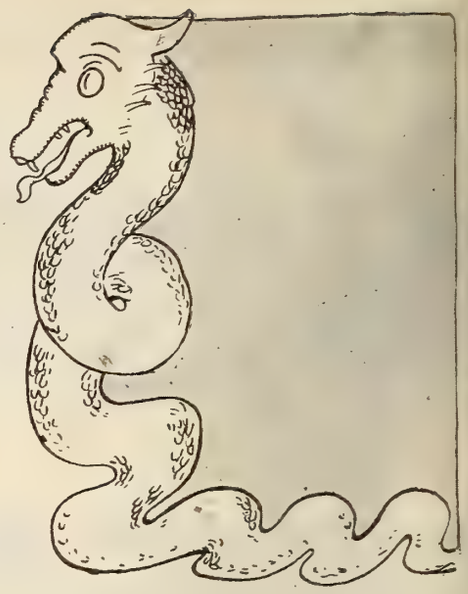
UTING CORPORATION



*Beachcombers! Human Derelicts! Flotsam and jetsam of all lands, stranded in Singapore.*

*Seduced by the siren song of the tropics.*

*In this intriguing setting is laid the story of*



# Pagan Passions

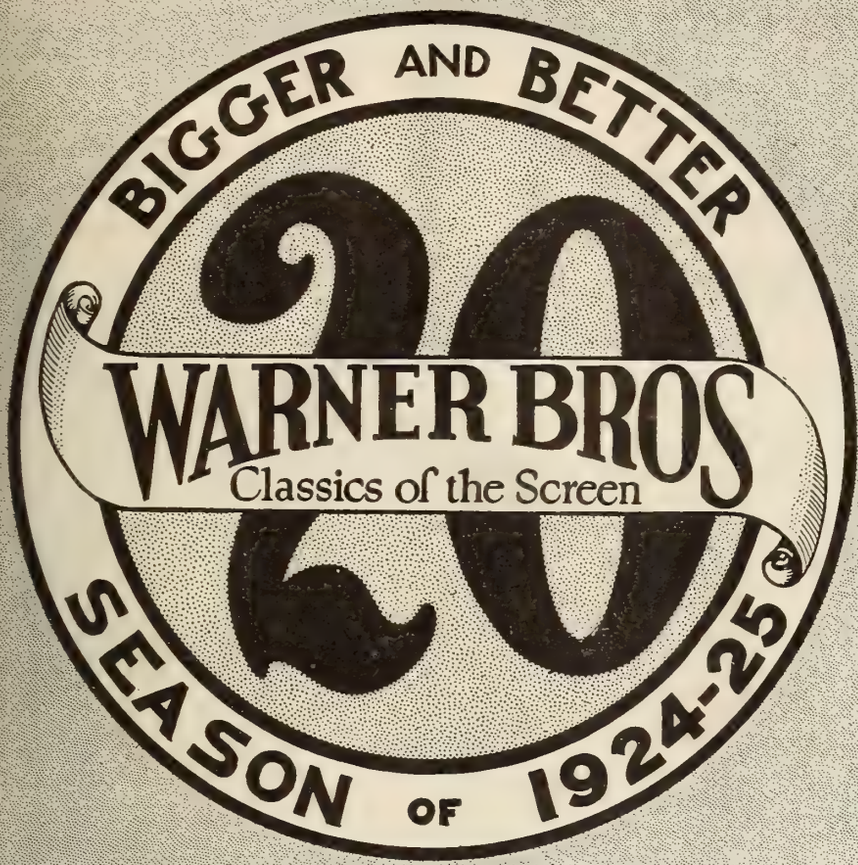
*by* **Grace Sanderson Michie**

*Directed by*
**Colin Campbell**

*Presented by*
**Rellimeo Film Syndicate**

SELZNICK DISTRIBUTING CORPORATION

# Save TWENTY Dates for the New Warner TWENTY




## Reason No. 2 ~

## Previously Announced

1 "Get Your Man"
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Infrequently there arrives in the amusement world a story, play or motion picture which might truthfully be described as "different." By *different* we mean a piece that departs from the hackneyed in theme, from the commonplace in construction, from the ordinary in purpose.

Two years ago blase New York suddenly found itself shaken to its theatrical foundation by the appearance of a play utterly "different" from the ordinary. Powerful in dramatic plot, novel in theme, with a background of quaint European beauty, this play, presented by America's wizard of stagecraft, at once became the sensation of Broadway. Such was the success of

## David Belasco's "DEBURAU"

Foremost among the TWENTY big stories chosen by Warner Bros. for its 1924-25 output of "*Screen Classics*" is this great Belasco stage production. Written by Sacha Guitry, peer of European playwrights, "DEBURAU," with its wealth of dramatic strength, fine comedy, touching pathos and colorful setting, is the ideal story for the screen.

In producing "DEBURAU" for the screen Warner Bros., in association with Mr. Belasco, is bringing into play the full strength of its powerful production force. Perfect direction, skillful acting and artistic arrangement combine to make of it a production that sets a new high standard in entertainment values. HARRY BEAUMONT, who made "Beau Brummel" for the screen, will personally direct "DEBURAU."

That's a second good reason why you should—

*Save TWENTY dates for the new Warner TWENTY!*

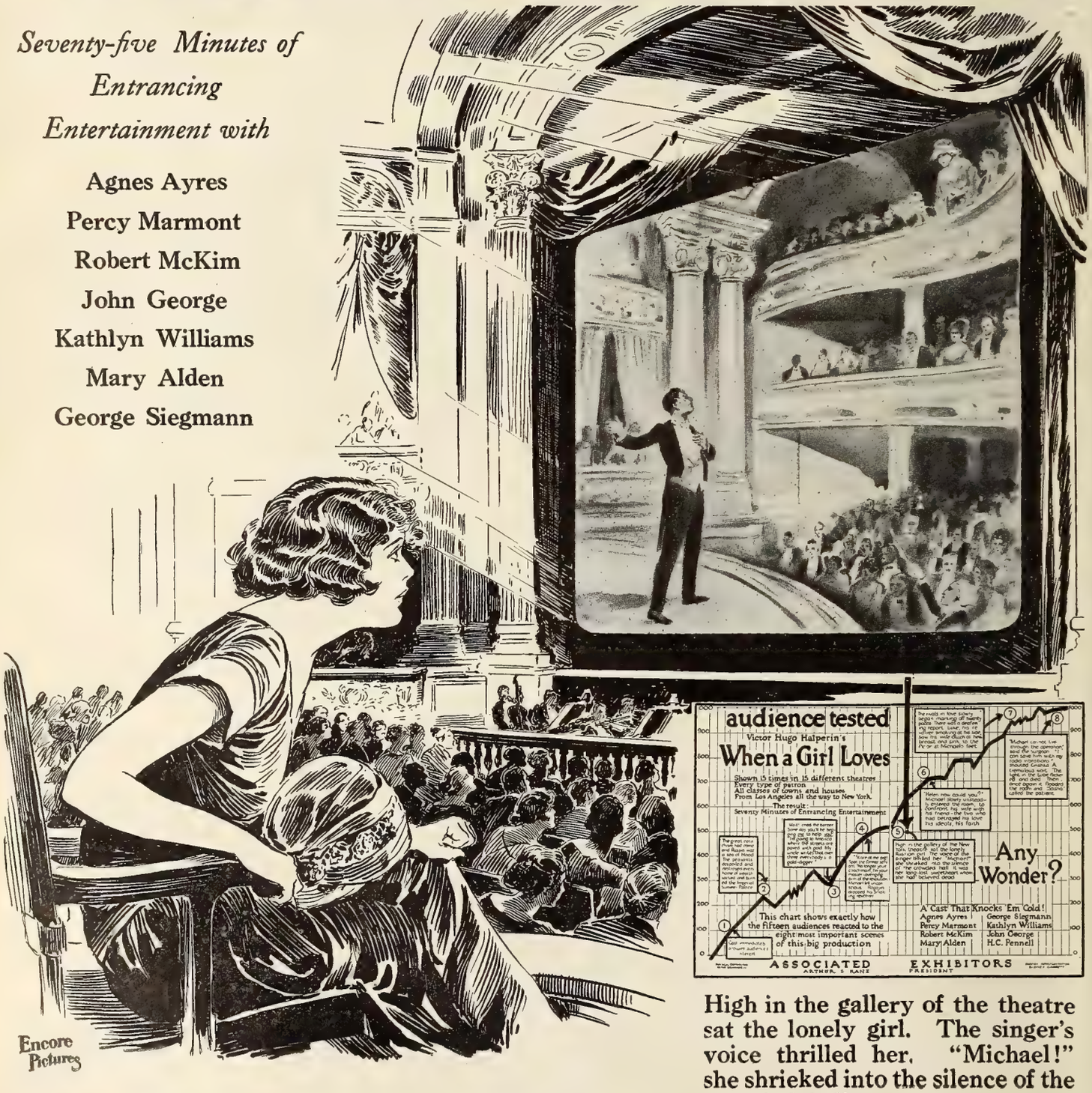
*Audience tested*
*Audience approved*

Victor Hugo Halperin's

# When A Girl Loves

*Seventy-five Minutes of Entrancing Entertainment with*

**Agnes Ayres**
**Percy Marmont**
**Robert McKim**
**John George**
**Kathlyn Williams**
**Mary Alden**
**George Siegmann**




**High in the gallery of the theatre sat the lonely girl. The singer's voice thrilled her. "Michael!" she shrieked into the silence of the crowded hall.**

# ASSOCIATED EXHIBITORS

*Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett*

*Announcing*

# PATSY RUTH MILLER

in
a series of
ELMER HARRIS
*productions*

*Distributed by*
**HODKINSON**
Foreign Distributor
Wm VOGEL, Distributing Corp.
Season 1924-1925
Thirty First-Run Pictures

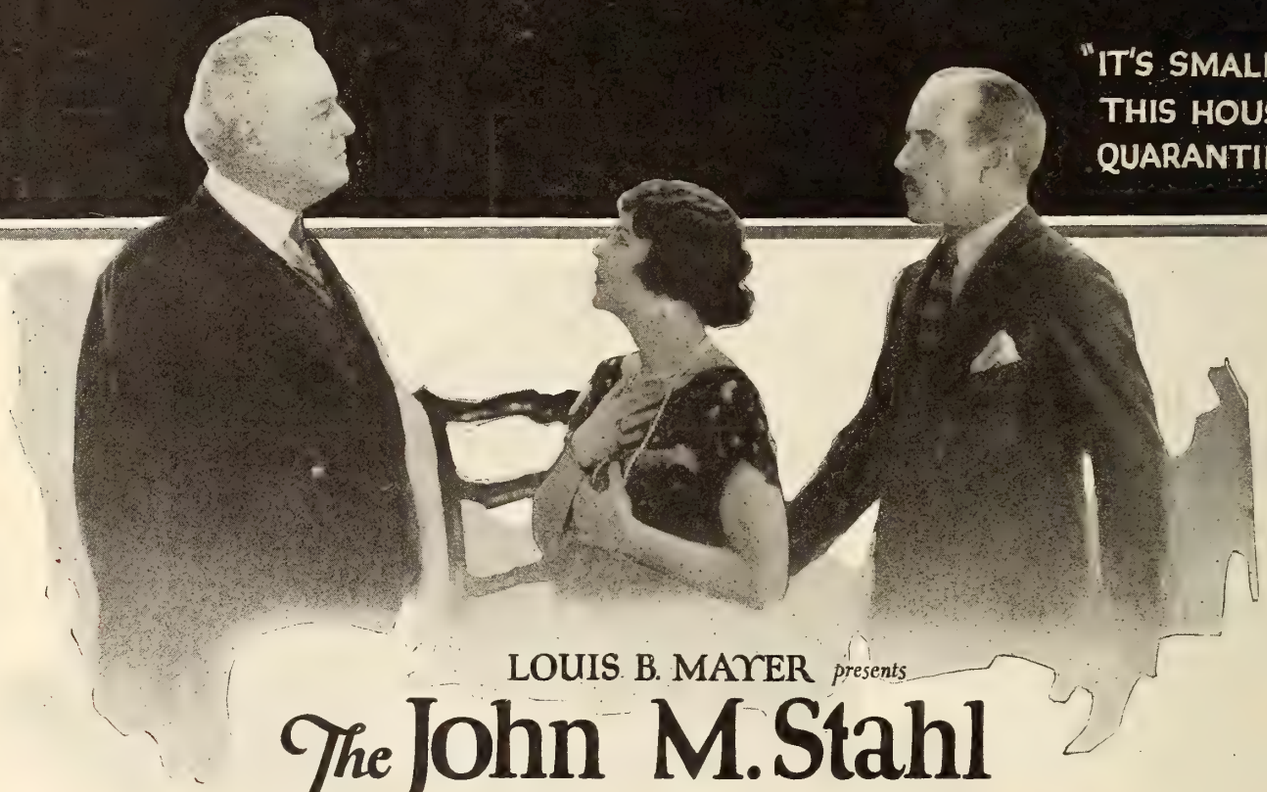
# Another FIRST NATIONAL hit—

## opens at New York

# MARK-STRAND

## week of May 11th

"IT'S SMALLPOX! THIS HOUSE IS QUARANTINED!"



LOUIS B. MAYER *presents*

## *The* John M. Stahl PRODUCTION

# "WHY MEN LEAVE HOME"

WITH

Lewis Stone, Helene Chadwick, Mary Carr
William V. Mong, Alma Bennett *and* Hedda Hopper

Adapted by A. P. YOUNGER from the AVERY HOPWOOD Stage Success

Directed by ~ ~ ~ JOHN M. STAHL
Chief Photographer ~ ~ SOL POLITO

**Another stage success becomes big screen hit!**

# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor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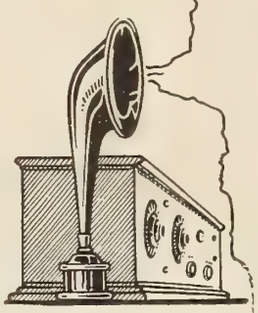
# WHAT'S IN THE AIR



STATION E. T. R. broadcasting. A program of showmanship spice and news meat that prevents malnutrition of the box-office.

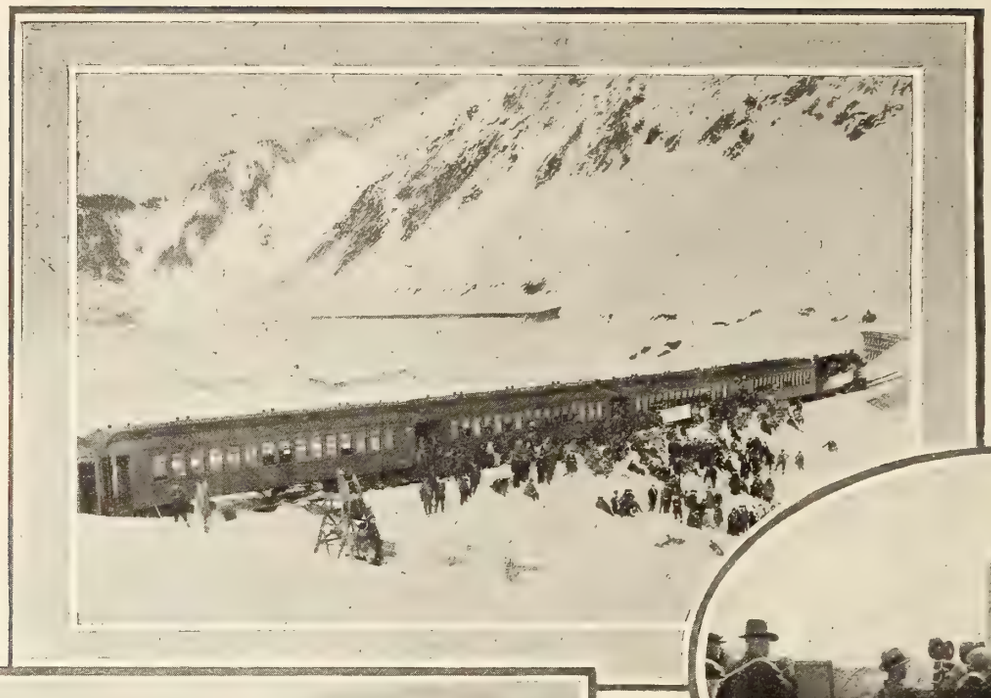
"Can a woman successfully run a motion picture theatre?" is a question recurrent on the lips of film folk who have watched with curiosity woman's tremendous advance in the world of business and civic affairs. Supply your own answer, after reading the "showwoman" biography on page 16.

And, brother exhibitors, tell us truly, what do you think of the exploitation Big Berthas in this week's National Tie-Up Section? Wouldn't it warm the cockles of Barnum's heart to see the manner in which the Review has connected such world-wide names as Borden's Condensed Milk, Knit Underwears, Sterno Canned Heat, Auto Vacuum Freezer, Thermo Sport Vests, and La Palina Cigars with Associated Exhibitors' wonder picture, "Chechahcos!"

If the window tie-ups effected for this picture don't give every showman playing "Chechahcos" a chance to bat 1000 per cent in the box-office league then we're loco in the upper story and ready for a flip-flop into the nut factory.

And, oh, what a picture! Read George Blaisdell's review and box-office slant on this film, and decide for yourself. One red-hot week for the purveyors of celluloid entertainment! Another grand picture, featuring our own Mary in "Dorothy Vernon of Haddon Hall" reviewed in this issue. Don't miss it.

And by all that's valuable and of any concern to a showman's interests, keep an eagle eye peeled for next week's National Tie-Ups on First National's "The Perfect Flapper." It will have the exploitation punch of a thousand trip-hammers. Free advertising of a 92-karat caliber, and human interest that stops folks dead in their tracks will feature this scintillating Colleen Moore attraction.



*THE Alaska Moving Pictures Corporation arrives in the country of ice and snow clothed and provisioned against the rigors of the climate, and prepared to spend a year within its borders.*

*IMMEDIATELY upon establishing a residence the shooting begins. The picture in the oval shows the heroine pleading with the villain while cameramen grind and the others look on.*

*ABOVE: To the tune of clicking cameras and shouted directions, Gladys Johnston climbs the threatening glaciers with the daring of a real heroine. Right: In the little settlement established by the "sourdoughs," the meeting place and house of all amusements is the dance hall, and it is here that Bob, the hero, meets the villain and takes him to account for his conduct.*

# 'Chechahcos' Thrills With the Coolness of Alaska

***Associated Exhibitors' Production, Only Film Ever Made in Alaska, Vibrates Wtih Excitement, Suspense and Exquisite Scenic Effects Which Could Not Possibly Be Duplicated in a Studio Set.***

MAY 12 1924



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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

# THE NEWS AT A GLANCE

## Buffalo arbitration board refuses to mediate unless exhibitors are members of M. P. T. O. of New York.

L. J. Darmour has been appointed vice president of Selznick Distributing Corporation according to an announcement made by President Doolittle.

Work has been started on a new Rialto theatre at Joliet, Ill. The new picture house will cost about $1,000,000.

Theda Bara Productions has been formed with a capital of $50,000.

D. W. Griffith is returning from Italy. It is understood his health is not the best and he expects to rest up a bit.

Norman J. Vernon, Australian exhibitor, has returned home after a tour of the United States where he studied American methods of showmanship.

A price cutting war is being waged among the theatres in Pierre, S. D.

Bushnell, Ill., has voted in favor of Sunday movies.

J. E. Hipple, owner of the Bijou, of Pierre, S. D., has been elected mayor of that city.

The semi-annual meeting of M. P. T. O. of Arkansas will be held in Little Rock on October 6.

Larry Semon has been signed to make a series of five reel features for Chadwick Pictures Corporation

Jack Gilbert has signed a five years' starring contract with Metro-Goldwyn.

George Melford says there are but 35 "box office" stars, and few of the rising young artists give promise of becoming idols.

Betty Compson and Viola Dana have signed long time contracts with Paramount, according to an announcement by Jesse Lasky.

George H. Davis and Samuel Briskin form a new State Rights organization. It will be known as Bunner Productions, Inc.

Stoll Pictures Productions, Ltd., of London, shows a profit of only £1,023 for the year 1923.

Governor Smith vetoed the Murphy bill calling for the regulation of inflammable films.

Viola Dana will play opposite Glen Hunter in "Merton of the Movies".

# Janet Noon Makes Her Theatre Pay in Dimes

***Her Low Prices Are Based on a Preference for a Steady Stream of Dimes Rather Than an Occasional Fifty Cent Piece***

CAN a woman successfully run a motion picture theatre? This question is asked many times, but one of the best answers is Janet Noon, owner of the Crescent theatre in Schenectady, N. Y., who has made a living from a ten cent house located in the business center of the city for the past eight years, and who is today regarded as one of the leading exhibitors in her part of the state.

Eight years ago, Miss Noon was a stenographer. In company with two other young women she bought the theatre and discovered right off the reel that there were many things to learn about the motion picture business that meant dollars and cents.

A year later Miss Noon found herself the sole proprietor of the theatre, a 450-seat house, the other two women finding the going a trifle precarious, and dropping out.

One of the first things she discovered was that a motion picture exhibitor, to be successful, must bear a good share of the work himself. When Miss Noon first started running the house, she was an easy mark for some of the film salesmen. She admitted this much in an interview with a representative of the EXHIBITORS TRADE REVIEW. But the salesmen, having "gypped" the woman once, never sold her again. They were the real losers.

After a time, Miss Noon found herself doing business only with dependable exchanges and salesmen. Today she takes the word of the salesman on practically all of her pictures. The salesmen have discovered that the woman is a shrewd buyer, and that although they might sell a picture once by over-rating it, that they lose out in the long run.

Just one man is employed in the Crescent theatre. He is the operator, Frank Heigel, who has been connected with the house almost from the time it became the property of Miss Noon. One of the piano players has been with the house for five or six years with the result that Miss Noon has really surrounded herself with what might be almost termed a family in itself.

"There is one thing that I have found necessary," said Miss Noon, in discussing whether or not the field of a motion picture exhibitor is one that can successfully appeal to women, "and that is to do the work yourself. It's all right to sit back and give orders, but I think too many exhibitors these days are more fond of such things than of actually getting down to brass tacks and by working themselves, save not only the hire of some other person, but also in stopping leaks that you would never know of unless you worked yourself.

"I believe in newspaper advertising. I do not believe in boosting prices. In fact I think it is a foolish thing. My crowd is almost the same night after night, barring of course some heavy storm, or similar thing. I can tell within a dollar or two what my receipts will be two weeks from tonight. I have found out what my audience wants in the way of pictures and I try at all times to fulfill their desires along this line.

MISS JANET NOON

THIS means that I can carefully reckon on my overhead and I know just what I can pay for a picture and how much money this picture should make me. I am running a serial once a week, although this is no hard and fast rule, for I occasionally lay off on serials and then start in after a few weeks.

"I have 450 seats in my house. If I fill them twice a night, and I generally do, that means that my night's receipts will run very close to $90. There is always a constant stream of dimes coming through the wicket and say what you will, I would rather have a steady stream of dimes than an occasional fifty cent piece.

"Although my house is a ten cent one, I have never had any trouble with the boys. I think it is all in getting started right. If the youngsters of the city realize that they can not do any cutting up in a theatre, they soon learn to obey the rules and are happier. Instead of being noisy these boys come to me after the show and often ask me when I am to play another Coogan picture.

"I know of no reason why women can not successfully operate a motion picture theatre. They are equally successful with the men these days in other lines of endeavor and I think many time they understand the wants of audiences perhaps better than the men. I do think, however, that if a woman could obtain some previous training along theatre lines before making the plunge for herself that it would be highly advisable. I know when I first started that I had little real conception of the prices that I would pay for pictures. Any woman wishing to enter the exhibitors' field should know this phase of the matter at the very outset. She also must realize that the motion picture theatre is no different from other lines of business, and that personal attention spells success in ninety-nine cases out of every one hundred. It is no pink tea party, I assure you, and yet in the eight years I have thoroughly enjoyed the work and have made what might be termed a pretty good living.

THERE is a great deal in personal contact with your audiences. I know that I could put on pictures which would not please and that within a month my audiences would not be within a third of what they are today. I like to feel that I am a part of my audience, and nothing pleases me more than to stand in the rear of the house and hear an audience fairly howl with laughter at some comedy, or coming out, stop for a moment and express their pleasure at the feature that has been shown.

"When a woman seeks to become the owner of a motion picture theatre, she should bear in mind one thing that is paramount to all others, and that is to do her full share, and a bit more of the work, or as it is commonly expressed to be on the job. Figure out your investment and what you consider a fair return on your money. Figure out your overhead, then determine what you can pay for your pictures and do not be talked into paying higher prices than you can afford by some glib tongued salesman. If men can succeed in the business, then why can't a woman?"

# 'Stepping On It' With Live Programs Put These Theatres Across

AS an example of the results that may be obtained by persistence, pep, an active brain, and personality, we offer the name of C. C. Struble, manager of the Blue Mouse Theatre, Portland, Ore., as an unusually striking case.

Mr. Struble has been in the show business for some twenty years. Starting as owner of a little picture house in Oskaloosa, Iowa, one of the first in that state, Mr. Struble has owned, and at times managed both legitimate and vaudeville houses in various parts of the country.

About a year ago, Mr. Struble came to Portland to take up the management of John Hamrick's Blue Mouse. Due to strong opposition, matters had not been going too well with this place, and Mr. Struble was up against a real he-man's job. Several managers had tried with but indifferent success to keep the red ink off the ledger.

However, by hard work, and an endless application to the task in hand, Mr. Struble gradually made the people of Portland realize that he was a real showman, who was doing everything in his power to give a little better entertainment at popular prices.

Then he introduced a decided novelty to his patrons. The other first run houses were featuring their orchestras at every show. Mr. Struble went them one better. He featured *two* orchestras. One in the pit, and the other, a jazz band, on the stage between shows. This proved such a drawing card that Mr. Struble determined to go a step further. So he tried the jazz orchestra out in the pit.

Instead of this move being a fiasco, as was expected by many of the wise ones, this novelty met with the instant approval of the thousands who were now regular patrons of the Blue Mouse.

Pictures of Jerry Reed's Symphonic Jazz Orchestra appeared in the local papers, for Mr. Struble is a great believer in the power of advertising, and the crowds flocked to the Blue Mouse in ever increasing numbers

STEPPING on a big production is the one thing Mr. Struble seems to have down to an exact science. "Scaramouche" which played into its third week with no apparent let up in the lines that formed on the sidewalk at every performance, was the subject of some wonderful publicity by him.

The annual auto show happened to be on the week previous to the opening of "Scaramouche," and C. C. lost no time putting into action a plan to bring the notice of the public to his next attraction. A coach, with dummy horses, a cut out figure of the male star of the picture, and a young lady representing the female star, soon occupied a very prominent position in the auto show, and thousands thus had their curiosity aroused to the point where they decided they must see the picture. That this advertising scheme was one of the best ever put over locally is well attested by the fact that on the opening day, all the previous box office receipts were smashed. *But* the following day this figure was again topped *by three hundred dollars.* Which all but goes to prove that no matter how dead a house may be, there is always a live wire somewhere who *can* bring them in *if* he is given a fair chance. The secret of C. C. Struble's success, if secret there is, lies in the circumstance that he is not afraid to *work—work—work.*

C. C. STRUBLE
Enterprising and energetic manager of the very up-to-date Blue Mouse Theatre, Portland, Oregon

SPEAKING of the Blue Mouse Theatre, one is reminded of the excellent showmanship and presentations policy in back of the sister house to this theatre, the Blue Mouse of Seattle, owned and managed by John Hamrick. For example, with the playing of "Scaramouche," space was made at either side of the auditorium, where were posed couples impersonating characters from the picture. The spot was turned on one couple, who sang a duet number, then shifted to the other side for a similar performance. Finally the quartet took up the theme with full orchestra accompaniment.

Striking decorations enhanced the general attractiveness. A dance number with a dainty solo dancer was the second number, closely followed by a herald in court costume, carrying a scroll from which he read the announcement of the picture and retired.

During a brief intermission the herald again appeared and proclaimed the conditions and story surrounding the writing of the "Marseillaise." Lights were thrown on the flower, garden where the composer acted out the story as it was being told, finally standing up and singing it at its conclusion. The program was a huge success.

MANAGER STRUBLE'S 'SCARAMOUCHE' USHERETTES
Coincident with his live policy of "stepping on it" with innovations whenever an attraction plays his house, Mr. Struble gave Metro's "Scaramouche" a whale of a send-off in the shape of these appropriately attired usherettes, helping to carry out the atmosphere of the successful picture. Needless to say the plan succeeded.

COLLEEN MOORE, the vivacious and captivating "Perfect Flapper," is here seen surrounded by her startling flapper companions. Sophisticated as is the flapper, she is still child enough to love "dressing up," and each of these captivating lassies has adopted the costume that best suits her. The effort has so tired Phyllis Haver that she is trying to catch forty winks on the inviting couch while the others prance about.

# 'The Perfect Flapper' and Her Flapper Gang

*Having Established Her Reputation as an Ideal Interpreter of Flapper Parts, Colleen Moore Now Claims the Title Role in First National's 'The Perfect Flapper'*

# Old Lady Astor Says

CHARLES L. O'REILLY, President of the Theatre Owners Chamber of Commerce, is now with his associate officers situated in new quarters. The Chamber has taken about 1500 feet on the ninth floor of the Times Building. As it is on the north the quarters have light on three sides of the building. From his desk in the bow Skipper O'Reilly can look down on the busiest quarter of New York. As the offices of the Motion Picture Theatre Owners of New York State are on the seventh floor of the same building the two exhibitor branches are now close together.

LEW CODY, Goldwyn player, has purchased the motion picture rights to a one act foreign play. He will adapt it for a two-reel subject and appear in it as one of the cast. Only three persons figure in the story. The entire action takes place within one set. The subject is said to be of unusual power.

ADOLPHE MENJOU, who has an important role in "Broken Barriers," a Metro-Mayer picture, holds a degree from Cornell University as a mechanical engineer. As he went to the stage directly from college he never practiced his profession. At the outbreak of the war Mr. Menjou enlisted and went abroad as a private with the Cornell unit. He was mustered out as a captain.

ERNEST TORRENCE, 6 feet 3½ inches in height and one of the tallest men in motion pictures, will be even taller in "The Mountebank," in which Mr. Torrence is going to be co-featured with Anna Q. Nilsson. In the role of the clown his height is increased to 7 feet 4 inches.

CHARLES CHAPLIN is reported at Mount Summit, up in the Sierras, where he is staging a gold rush for his Alaska comedy. The particular spot being simulated is Chilcoot Pass, a name which appeared much in the dispatches from the north country twenty-five years ago. The picture has not yet been titled, but is expected to make eight or more reels. It will not be completed before fall.

DAVID WARK GRIFFITH, who went to Italy last month to investigate proposals made him by prominent Italians, is scheduled to be back home on May 8.

JACK DEMPSEY, who is to make two-reel subjects for Universal, will have two directors in his series of comedies. The first subject is being directed by Jess Robbins, and the second will be handled by Earle Kenton, who has been directing the Andy Gump comedies. The two will alternate, one man preparing the script while his brother director is at work on the stage.

HAROLD BEAUDINE, director of Christie Comedies, and Stephanie Tappe, a secretary in the offices of the same company, were married April 27 in Los Angeles and are now in New York on their honeymoon.

RICHARD TALMADGE, staring in Truart productions, is in New York preparing for the first picture of his second series of dramas being made by Carlos Productions for Truart distribution. This is his first visit east in eight years.

DR. SAM ATKINSON, former manager of the Allied Amusements Association of Chicago, is in New York. The doctor guided the destinies of all the houses in the big city for five years. He is a doctor of philosophy and is connected with the department of sociology of Loyola University. He is an authority on censorship, and has successfully combated in several states attempts to fasten that nuisance upon the public. For five years the doctor conducted the Hoyburn Theatre in Evanston, Ill. Just now he is interested in a movement to undohertyize the neighborhood of Chicago, which means to undo the work of a detractor of motion pictures. He is about to start for the coast, where it will be his aim to interest a number of the prominent stars in his campaign.

DR. ATKINSON is an authority on audience psychology. He has lectured before hundreds of gatherings, one of his subjects being "The Movies: Whither Do They Move?" During the "recent unpleasantness" the doctor was a staunch defender of Mabel Normand, and spoke before many women's organizations, to the members of which he appealed for a square deal.

DOROTHY FARNUM, who has done much worthwhile work as a scenarist, is in New York. She came east to confer with David Belasco, on the adaptation of "Deourau," which is to be produced and distributed by Warner Brothers. One of Miss Farnum's adaptations which brought her praise was that of "Beau Brummel."

POLA NEGRI has taken out her first naturalization papers. She has been in the United States since September, 1922, at which time she came from her home in Poland.

IF you are a resident of the Metropolitan district and know anything about "gowf" better get out the old clubs and polish them up if you have not already done so. It is reported that already there are fifty entries for the spring film golf tournament. Among those who have offered prizes are the Film Daily, which has given a special trophy in addition to its big cup; Watterson Rothacker, Motion Picture News, Elmer Pearson for Pathe Exchange, Abe Warner in behalf of Warner Brothers and Jack Cosman of Agfa. George Blair, of the Eastman Kodak Company, has also promised a fine camera.

THOMAS MEIGHAN visited his alma mater, Mount St. Mary's college, at Emmetsburg, Md., this week to attend a reunion and fair. The Paramount star expects to leave in about ten days for the coast, where he will begin work on "The Alaskan."

THE Rev. Henry R. Rose, pastor of the Church of the Redeemer in Newark, N. J., praises Laurette Taylor's "Happiness" as a "fine picture and a gripping story." The Rev. Mr. Rose pays a great deal of attention to pictures and frequently shows them in his church. At other times with a series of slides he lectures on some of the late subjects. The minister is one of the screen's best friends, and has done much to help widen the circulation of worthwhile productions.

JOSEPH DI LORENZO has resigned as general sales manager of Hepworth Productions, Inc. President Cranfield has named Edward M. Hopcraft as his successor.

## KANSAS M. P. T. O. HAS IMPORTANT SESSION

### *Approve Affiliation With Allied State Organizations*

AT a meeting of the board of directors of the M. P. T. O., Kansas, which lasted two days, in Kansas City, April 29-30, affiliation with the Allied State Organizations was approved, the long puzzling problems of membership dues was "ironed out" and a policy regarding representation before the joint board of arbitration of exhibitors who are not members of the Kansas association.

All resolutions adopted by the Allied State Organization in Chicago recently were approved. A. J. Moeller, of the Moeller Theatre Service Corporation, former general manager of the M. P. T. O. A., was present at the meeting, a contract being signed with him for the supply of industrial reels to the Kansas body.

Membership dues were fixed at $25 a year. A sliding scale for special assessments, depending upon the size of the town, the number of theatres in it, the capacity of the house and the general business conditions in respective localities, also was adopted. Under this arrangement an exhibitor will have the right of appeal, provided he feels he has been assessed too much.

In the future, exhibitors who are not members of the Kansas organization will not be represented personally in cases before the Kansas City Joint Board of Arbitration. In the past the Kansas body has borne the brunt for many exhibitors who have shown no inclination to become affiliated with the association, or co-operate with it, until pressed for the need of organized aid.

Samuel A. Handy of Kansas City, attorney for the Allied State Organizations, appeared before the directors and gave a report on activities pertaining to the copyright act. Mr. Handy still is confident that victory lies ahead for the exhibitors.

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## 'THE MOUNTEBANK' COMPLETED AT LONG ISLAND STUDIO

Herbert Brenon has completed his production of "The Mountebank," William J. Locke's story, at the Paramount Long Island studio. The picture, which is rich in pathos and humor, gives Ernest Torrence, who plays the title role, an opportunity for some of the finest acting of his screen career. Persons who have followed the production from its beginning say that he will surpass his performance in "The Covered Wagon" with this characterization of the clown in Locke's story.

An excellent cast will be seen in this picture, including Anna Q. Nilsson, Louise Lagrange, Effie Shannon, Katherine Lee, Mme. D'Ambricourt, Neil Hamilton, Maurice Cannon, William Ricciardi and Lawrence D'Orsay.

The picture promises to be as rich in color as it is strong in drama with scenes in the circus, the French variety halls and bits of the world war.

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## ATLANTA FILM BOARD ELECT

The Atlanta Film Board of Trade elected the following officers for a six months term at their semi-annual meeting held the past week: J. J. Burke, Jr., Metro, chairman; L. W. Clark, Goldwyn, vice-president; I. P. Stone, Vitagraph, secretary-treasurer. The following were elected to the board of directors: W. W. Anderson, Pathe; J. J. Burke, Jr., Metro; John T. Ezzell, Select; Ralph B. Williams, Universal; Arthur C. Bromberg, Progress.

PRESENTING BARBARA LA MARR

This beautiful scene is from Metro's "The Shooting of Dan McGrew." Barbara is shown as the cabaret dancer who causes considerable shooting.

The Film Board of Trade began on May 5 a series of regular monthly luncheons at the Ansley Hotel and have urged that all exhibitors who visit Atlanta time their trips so as to sit in as guests of the Film Board of Trade at these monthly luncheons, the first Monday in each month.

* * *

## KEITH ORGANIZES AMUSEMENT COMPANY IN CANADA

One of the most important theatre developments in the Dominion of Canada in several years was the organization on April 8 of the B. F. Keith Company of Canada, Limited, with headquarters at Montreal, the concern being established under a Dominion charter with an authorized capital of $5,000,000. E. F. Albee of New York is the head of the Canadian company and through his negotiations a number of important theatres in Eastern Canada have been brought under the one control. The theatres affected include the Imperial of Montreal, which has been operated by the Montreal Operating Company, Limited; the Princess Theatre, Montreal, operated by the Canadian United Theatres, Limited; the Lyric Theatre in Hamilton, Ontario; the Franklin Theatre, Ottawa, which is conducted by J. M. Franklin who has become one of the directors of the new circuit; the Majestic Theatre in London, Ontario, and Shea's and the Hippodrome Theatre, Toronto. All of these houses present programmes of moving pictures and vaudeville. Much interest attaches to the inclusion of the Toronto Hippodrome as this is being conducted under the auspices of the Famous Players Canadian Corporation with an exclusively picture policy, the Hippodrome being the parent theatre of the Famous Players chain of 60 theatres in the Dominion.

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## NEW THEATRE FOR ALBANY

Albany, N. Y.—There is talk in Albany that the Mitchell H. Mark Realty Corporation, operating the Mark Strand theatre in this city, is planning to build another house here. The idea is to protect the theatre which it now has along much the same lines as it does in Troy, where the same company owning and operating the Troy theatre, took over a lease of the Lincoln theatre. There is a stiff fight in Albany between the Mark Strand theatre and the Clinton Square and Leland theatres.

## TRUE ANNOUNCES T. O. D. C. BOARD

### *Names Include M.P.T.O. Members in All Parts of the Country*

REPORTING progress and promising an important announcement regarding pictures to be released by Theatre Owners Distributing Corporation in the near future, William A. True, president of the new organization, gives out the following names of prominent exhibitors as members of his Advisory Board enrolled to date:

Thomas Arthur, executive committeeman M.P.T.O.A., Mason City, Iowa; E. H. Bingham, executive committeeman M.P.T.O.A., Indianapolis; Mack J. David, member M.P.T.O., Washington, Port Angeles, Washington; Merle Davis, President M.P.T.O. of Montana, Butte, Montana; Fred J. Dolle, national committeeman M.P.T.O.A. Louisville; Lawrence E. Goldman, member M.P.T.O. Missouri, Kansas City; Cliff Griffin, President, M.P.T.O. No. California, Oakland; H. J. Hermann, Secretary M.P.T.O. Louisiana, New Orleans; H. E. Huffman, President, M.P.T.O. Colorado, Denver; J. E. Kirk, Secretary M.P.T.O. Nebraska, Ohama; M. C. Kellogg, executive committeeman M.P.T.O.A. Lead, S. D.; C. M. Maxfield, Vice-president M.P.T.O., Connecticut, New Hartford; Joseph Mogler, Vice-president M.P.T.O.A. St. Louis; Joseph Phillips, executive committeeman M.P.T.O.A. Fort Worth, Texas; John A. Schwalm, Treasurer M.P.T.O. Ohio, Hamilton; Charles T. Sears, Director M.P.T.O.A. Nevada; Howard J. Smith, executive committeeman, M.P.T.O.A. Buffalo; Phil A. Schulmberger, executive committeeman, M.P.T.O.A. Nebraska, Excelsior Springs, Mo.; Don Thornburg, member M.P.T.O.A., Iowa, Marshalltown; John M. Urbansky, ex-executive committeeman M.P.T.O.A., Cleveland; Joseph Walsh, President M.P.T.O. Connecticut, Hartford; E. J. Walton, member M.P.T.O. Florida, Tampa.

President True of Theatre Owners Distributing Corporation is giving all of his time to the work of the organization and is said to have made such rapid headway that a statement of more than ordinary importance to the industry may be expected shortly.

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## N. O. FILM BOARD ELECTION

The New Orleans Film Board of Trade held its regular semi-annual election of officers and directors last week, resulting in the following being named: President, Arthur S. Dickinson; vice-president, C. J. Briant; secretary, Mrs. A. H. Sessions. The following were elected as board of directors: C. J. Briant, W. M. Osburn, P. H. Dudenheifer, Paul Tassier, A. S. Dickinson. The annual banquet was held the following night.

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## NEW YORK M.P.T.O. CONVENTION TO BE HELD IN BUFFALO

Buffalo will be the scene of the annual convention of the Motion Picture Theatre Owners of New York State, Inc., The week of July 7 has been selected for the event, according to J. H. Michael, manager of the Regent theatre, Buffalo, and chairman of the executive committee of the state organization. The meetings will be held in the New Hotel Statler and many exhibitors are expected to attend.

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## RAY CAST CHOSEN

Bessie Love, Wallace Beery and Virginia Brown Faire have been engaged as principal support of Charles Ray in the first of the new series of pictures to be made under the supervision of Thomas H. Ince.

# Exhibitors Must Encourage Independents for Own Safety, Says Burr

PREPARATORY to the issuance of his next year's production schedule, C. C. Burr, recognized as one of the strongest factors in the independent market, has some very interesting remarks to make concerning the lot of state-rights producers and the problems that have and still are confronting them. Mr. Burr's statement in full, which carries with it the weight of five years of consistently good product for the state-rights market, and which gives food for thought not only for the other independent producers but for exhibitors in particular, follows:

"This year, more than any other, we have repeatedly heard the cry "This is the Independent Year." This is the year the independents will come into their own. This is the year when the golden harvest is to be reaped." I should like to get on the band wagon and do my share of shouting, but conditions actual, stark conditions as they really exist in the independent market today, prohibit my enthusiasm from getting the better of my real judgment. I have been in the picture business, and in the state-rights end of it in particular, long enough to know what the actual conditions are, and it is in lieu of this experience that my thoughts on the question are offered. The independent rainbow is literally smeared with shadows that momentarily threaten to eclipse it. That is the bug-a-boo, and the only way to eliminate it lies in the hands of exhibitors throughout the country. For many years there has always been a small coterie of independent producers whose product equalled, and in many instances superceded that of the national releasing organizations, yet when it came down to the brass tacks of exhibitor bookings, these pictures upon which the independent producers had expended all their efforts in an attempt to give the exhibitors a real, honest-to-goodness money-making, box-office attraction, were forced to accept at least a 30 per cent cut under the prices usually given for national releases that had nothing more to warrant it than the fact that it was released by a state-right organization. That is the condition as it exists and as it always has been. What chance then, has the independent producer to reap his golden harvest? Why should he invest many thousands of dollars over and above the sum that is usually expended by the rank and file of state-righters whose product is ordinary, when he knows that he cannot hope to get his just reward? Why can't exhibitors realize it before it is to late, that what with the present combines and mergers of the national releasing organizations their only means of protection lies in the fostering and aiding these independent producing organizations that want to, and are capable of turning out productions, that picture for picture match up favorably and oftimes supercede in entertainment value the product of the national releasing units. Instead of forcing the real independent producer to accept a 30 per cent cut on his pictures, exhibitors should really pay 30 per cent more, for as things in the industry look at present, the independent product is visibly their one and only means of protection from the gouging and iron-rule terms and stipulations of the national organizations. My own pictures, among which are "I Am the Law," "Burn 'Em Up Barnes," and "Sure Fire Flint" have played to tremendous profits at the Chicago Theatre and practically every important first-run house in the country outside of New York. In a majority of instances they have grossed more than the product of the bigger national companies, yet it has almost been impossible to obtain a fair selling price from the independent exchanges and exhibitors merely because they were produced by a state-rights organization. This situation has been gradually forcing the better state-rights companies to reduce their output, and if the same conditions continue to exist, the time will soon come when there will be no such thing as a first-class product from the independent market.

Three years ago our organization made eight pictures, two years ago we produced six, last year we issued four, and for the next year we intend releasing only three.

How, therefore, can we set up the cry: "This is the Independent Year?" The industry will really never know a real year for the independents unless those who buy and book pictures from the independents realize that their only protection and their only real form of insurance lies in the fostering and aiding of those independents who are anxious and capable of turning out pictures that can positively measure up to the product of the national producing and releasing organizations.

## SELZNICK TO DISTRIBUTE SELCO PICTURES

### *Will Also Distribute Hodkinson Pictures in Australia*

ANNOUNCEMENT is made from the executive offices of Selco Pictures, Incorporated, that a contract has just been signed by Selco Pictures and the Selznick Distributing Corporation, whereby the world rights for the distribution of Selco product is acquired by the Selznick organization.

J. W. Schlieff has been put in complete charge of the acquisition of product by Selco, it is officially stated. He declared that although he was not prepared to give complete plans of the company for the forthcoming season, there were many important deals under way, and negotiations are nearing completion with several prominent producers. "Missing Daughters," a Choice Production, with a cast including Eva Novak, Eileen Percy, Pauline Stark, Rockcliffe Fellowes, Robert Edeson, Sheldon Lewis and Walt Whitman, has already been announced, and the titles of other releases will be made known shortly.

E. J. Doolittle, manager of the foreign department of Selco Pictures, announces the completion of an important deal with Goldwyn-Cosmopolitan whereby Selco is to handle in Australia product of Distinctive Pictures. Among the Distinctive Pictures included in the arrangement are "The Green Goddess" with George Arliss, "The Rejected Woman" with Conrad Nagle and Alma Rubens, "The Steadfast Heart" and "Second Youth." Mr. Doolittle stated that a second big deal, for the handling of Hodkinson pictures in Australia, had also been signed.

L. J. Sand, President of the Consolidated Film Industries has been added to the Board of Selco Pictures, according to announcement just made.

# Allied State Organizations Confer Regarding Arbitration

A COMMITTEE from the newly organized Allied State Organizations, made up of motion picture theatre owners, met on May 5 with Charles O'Reilly, president of the New York Theatre Owners Chamber of Commerce and discused the arbitration situation. It was brought out that the Arbitration Board in 31 exchange centers handled over 3,500 cases in 1923, involving many hundreds of thousands of dollars.

W. E. SHALLENBERGER

President of Arrow Films who has just returned from a trip through the South. He is optimistic concerning the outlook for his company's future.

The meeting was held in the offices of the M. P. P. D. and many subjects were discussed as the new organization is anxious to get all matters straightened out in preparation for an active season.

The committee of theatre owners included W. A. Steffes, president of the Minnesota organization; J. R. Deniston, president of Michigan; R. R. Biechele, president of Kansas and H. M. Richey, secretary of the organization.

At the organization meeting in Chicago it was decided to start the new organization along the right path and do everything possible in the interest of the members. A committee was chosen at that time to take up the arbitration matter and the conference in New York was the result.

The states represented at the meeting were Minnesota, North Dakota, Michigan, South Dakota, North Carolina, Texas, Indiana, Virginia, Misouri and Illinois.

The committee feels that it has accomplished considerable during the New York conference and will have good news to report to the members.

## 'FAST STEPPERS' HITS HIGH PLACES

### *New Sullivan Series Will Surpass 'Leather Pushers' in Appeal*

UNIVERSAL'S new two reel series featuring Billy Sullivan of "Leather Pusher" fame, strikes a unique note in short subjects. The series is made from stories by Gerald Beaumont, who knows the racing game upside down. The scenes are laid in Tia Juana and the racing flashes are immense. There is thrill, heart interest, and love in each picture, and that makes a pretty good combination. The series was directed by Edward Laemmle.

Each picture is complete in itself and each is worth the price of admission. They could be stretched and padded here and there and each would make a first class feature. They have all the settings and situations that are used in high class productions, but we have seen many "supers" that measure far below entertainment value of these pictures.

Billy Sullivan proves that he does not depend upon his fists to get by. He is an actor. He has an appeal in his new pictures that brings out his personality, and his broad smile is a winner.

Shannon Day does some clever acting. She is known as "The Fiddlin' Doll" who plays a violin in a Tia Juana cafe and during her idle moments is Billy's sweetie. The pair is aided and abetted by James T. Quinn, who, by the way, is an excellent character.

We advise exhibitors to hook up to this series. It is good.

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## PARAMOUNT EASTERN STUDIOS WORK AT TOP SPEED

One period of production activity at the Paramount Long Island studio has ended and another is beginning. Three new pictures will be started this week and next and shortly after that a fourth will be under way.

Allen Dwan has completed the cutting of "Manhandled," and has started work with Gloria Swanson on an adaptation of "The Queen's Love Story," by Mary Roberts Rinehart.

Valentino has finished "Beaucaire." He will start work under the direction of Joseph Henabery in "A Sainted Devil," an adaptation of a story by Rex Beach.

Irvin Willat will remain in the East to makes the so-called "Story Without a Name," at the Famous Players Long Island studio.

Thomas Meighan, whose unit has been working constantly in the East since the production of "Woman Proof," will go to the Coast to make his next picture, "The Alaskan," under the direction of Herbert Brenon. He will return to the East immediately after finishing this picture.

The production schedule at the Famous Players Eastern studio as arranged at present calls for the making of four pictures at a time throughout the Summer with the possibility that a fifth unit may be added.

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## C. B. C. LINING UP SERIES OF PERFECTION PICTURES

This week has been an extremely busy one for Harry Cohen of the C. B. C. Film Sales Corporation. He has devoted practically all of his time searching for possible material to be used as film stories in the new series of Perfection Pictures to be released by C.B.C. this coming season.

Mr. Cohen stated that he has secured the motion picture rights to eight stories. These stories contain the necessary box office punch as suggested by the following titles: "The Battling Fool," "Fatal Kiss," "Women First," "The Woman Hater," "The Fearless Lover," "A Fight for Honor," "All for Love" and "The Price He Paid."

Shooting continuity has been completed on "The Battling Fool."

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## GOLDWYN PICTURE COMPLETED

A bit of news of interest to the trade is that of the completion of Elinor Glyn's "How to Educate a Wife" at the Warner Brothers west coast studio. The print of this picture is now enroute to New York. It will go into the Rivoli or Rialto Theatres on May 18 for its premiere.

Its arrival is being awaited with eagerness by the Warner executives, who are "het up" at the wonderful box office title. They are equally curious to see the results of the Monta Bell's direction in his second Warner picture.

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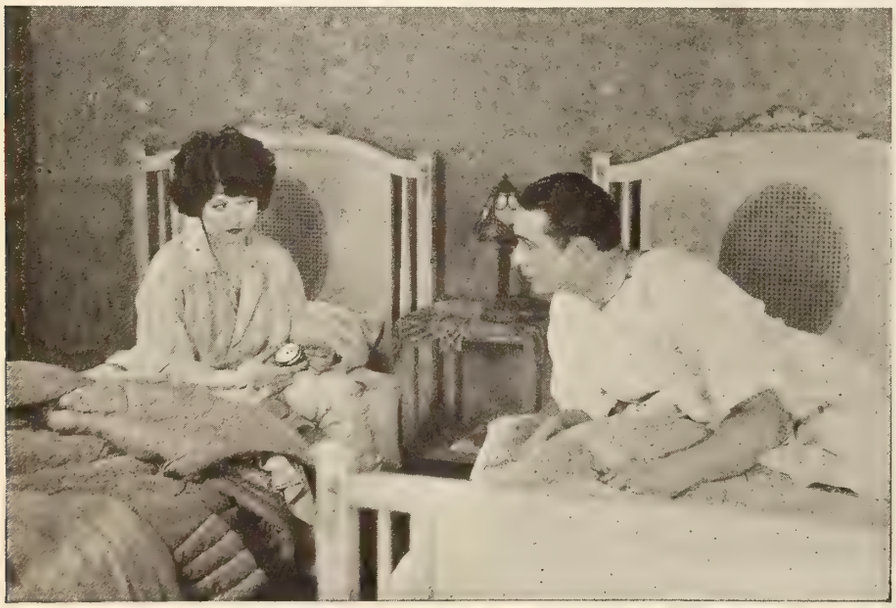
## IRIS FILMS FOR LOEW

The Loew Circuit has arranged with John J. Iris, of the Iris Film Exchange, to play his novelty short length production, "Rapid Transit," over the circuit.

It will play for 120 days—a record booking for a single reel.



Marie Prevost and Monte Blue make a charming hero and heroine and contribute much delicate humor to Elinor Glyn's "How to Educate a Wife," a Warner production ready for release.

## ENGLISHMAN PERFECTS COLOR PROCESS

### *New Process Makes Color Film Commercially Possible*

SPECTRUM FILMS, LTD., of London, has developed a method of taking colored pictures that is receiving the attention of the motion picture industry. The company has made numerous demonstrations in England, and the trade press has been lavish in praise of the work. It is understood the color process costs very little more than ordinary prints and if all reports are correct we may see colored pictures as a commonplace thing.

The "Era" says:

Claude Friese-Green, son of the late W. Friese-Greene, who was known as "The Father of the Film," has perfected a process for the successful application of colour to cinematography of which Spectrum Films, Ltd., gave a practical demonstration at the Holborn Empire last week. This was chiefly embodied in a film entitled "A Quest of Colour," in which were shown, in all their natural colour and beauty, such notably picturesque locations as Windsor Castle, Hampton Court, Warwick Castle, Sadsbury Cathedral, Mount Snowden and the Norfolk Broads. In all these scenes the introduction of colour was eminently successful, and as we are told that coloured films may be produced almost as cheaply as the black and white ones there is every reason to be hoped that they will be generally adopted. The beauty and effectiveness of this colour process is by no means restricted to scenic subjects, as the Margaret Morris dancers exemplified. These clever dancers first appeared in the flesh, and subsequently in the picture, when the colours of their costumes were accurately reproduced. This process is being used in making the cinematograph record of the Mount Everest Expedition of 1924."

The inventor expects to make a demonstration in this country in a short time. He will leave England the latter part of this month with his assistants.

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## 'WHEN A MAN'S A MAN' CONTINUES TO STAND 'EM UP

Additional reports from all over the country on Harold Bell Wright's "When a Man's a Man" further attest to the popularity and box-office record-breaking proclivities of this First National release, produced by the Principal Pictures Corporation. Letters and telegrams from exhibitors whose theatres have created new box-office records with "When a Man's a Man" continue to pour into the First National offices.

Following its opening at the Dome Theatre, Youngstown, Ohio, last week, the manager of that playhouse enthused over "When a Man's a Man" in the following telegram:

"'When a Man's a Man' had splendid opening in Youngstown. Standing them up from one-thirty on and equalling best house records. Eleven hundred capacity at forty cents top. Twelve hundred net."

* * *

## CLARA BOW IN 'BABBIT' CAST

Clara Bow, who is representing the American flapper in Hollywood, has been loaned by B. P. Schulberg, president of Preferred Pictures, to Warner Brothers for one of the principal roles in the coming picturization of Sinclair Lewis novel "Babbitt." The popularity of this eighteen year old actress has advanced rapidly through her performance in "Down to the Sea in Ships," "Maytime," "Black Oxen" and "Poisoned Paradise." Her part in "Babbitt" brings her score for picking big roles, up to five.

# What Do Real Intelligent Reviews Mean To Exhibitor Readers?

***Read What the Showmen Themselves Think and Say About the Box-Office Reviews Department of Exhibitors Trade Review***

420 Ludlow Ave., Spring Lake, N. J.
"I'm strong for your weekly reviews, they contain everything a film man wants."
F. A. BRUNKHORST

* * *

Chicago, Ill.
"Your reviews and release charts help us in booking."
C. J. SCHAEFER,
GARFIELD THEATRE

* * *

Ridgeway, Mo.
"Best paper for exhibitors, just keep up the good reviews."
E. W. JOHNSON,
REX THEATRE.

* * *

Easton, Penn.
"Your reviews are O. K. In booking we always read them first."
H. E. WOEHRLE, Mgr.,
THIRD STREET THEATRE

* * *

Gloversville, N. Y.
"Always guided by your reviews. Good for the small town exhibitor."
HIPPODROME THEATRE

* * *

Howell, Mich.
"Your reviews always come up to the mark."
VERNON LOCEY,
TEMPLE THEATRE

* * *

Apollo, Pa.
"Your synopsis and cast in reviews are helpful in booking."
WOODIS THEATRE

* * *

Clifton Hgts., Del. Co., Penn.
"Your reviews and exploitation cannot be improved on."
ROBT. HOLT, Mgr.,
PALACE THEATRE

* * *

Coney Island, N. Y.
"I find all I want in your paper."
JULIUS LEVY, Mgr.,
BOSTON HOTEL

* * *

Dayton, Ohio
"All data and reviews are helpful in booking pictures."
RIALTO THEATRE

Blackburn, Mo.
"Your reviews are helpful in booking for the small town exhibitor."
C. A. GUENTHER,
IRENE THEATRE

* * *

Caro, Mich.
"A great help in booking only way to improve is by giving us more."
MRS. F. H. SCHUKERT,
TEMPLE THEATRE

* * *

Trenton, N. J.
"Cast and Synopsis in Reviews are valuable and helpful in booking."
TEN EYKS ORPHEUM THEATRE

* * *

Bement, Ill.
"Reviews and all data very helpful."
LYRIC THEATRE

* * *

Philadelphia, Pa.
"Reviews, they are first rate, we always *look* first before booking."
J. F. O'ROUKE, Mgr.,
LAUREL THEATRE

* * *

Bellaire, Mich.
"I find everything that I want in your paper."
W. C. GREEN,
MAJESTIC THEATRE

* * *

Bath, Pa.
"I think the E. T. R. is an asset to each subscriber."
REGINALD HELFFRICH,
NORTHAMPTON ST. THEATRE

* * *

Easthampton, Mass.
"Keep up the good work. Your reviews are very helpful."
MAJESTIC THEATRE,

* * *

St. Louis, Mo.
"Your reviews are valuable to the exhibitor in booking."
KINGSLAND THEATRE

* * *

Corinth, N. Y.
"Your reviews are helpful—give us more."
A. T. MALLERY,
STARR THEATRE

Braddock, Penn.
"Continue your honest reviews, we use them in booking."
J. J. SPANDAU,
FAMILY THEATRE

* * *

Antioch, Ill.
"All your reviews are helpful and we want more."
MAJESTIC THEATRE

* * *

Blairstown, Mo.
"I have three theatres and find all your reviews helpful in booking."
MAG. VIRGIL LOWRY

* * *

Elyria, Ohio
"I find your reviews very useful in booking."
AMERICAN THEATRE

* * *

Cincinnati, Ohio
"I find that your reviews and release chart are useful in booking pictures."
VICTOR THEATRE

* * *

Doylestown, Pa.
"Your reviews and exploitations a wonderful help—just keep them fair."
STRAND THEATRE

* * *

Kansas City, Mo.
"My theatre is helped by your reviews."
A. M. EISNER,
BROADMOUR THEATRE

* * *

Alexia, Ill.
"All data in your paper is helpful."
MELBA THEATRE

* * *

75th & Cottage Grove Ave., Chicago, Ill.
"Your review information is most valuable to us."
CHATHAM THEATRE

* * *

Greenville, Mich.
"You can't serve us better everything is helpful."
BERT SILVER

# Every Week You Will Find Them Invaluable Because Constructive!

***Your Suggestions and Criticisms Are Sincerely Solicited***

IN spite of himself David Drene, prominent sculptor finds himself falling in love with his winsome young model whom he has planned to use as an instrument for working his revenge on the man who stole his wife and thus spoilt his life.

IT is not easy to find you love the girl who adores your best friend especially when, unknown to that friend, you have been the one responsible for his wife's suicide. John Greylock is learning that it is a very difficult situation to face.

# 'Between Friends' Sounds Artistic Note

*Lou Tellegan Is Starred as a Sculptor in This Vitagraph Production Which Combines Suspense with Romance and Revenge in Just the Proper Proportion to Give a Pleasing Effect*

# STOCKHOLDERS REELECT PATHE DIRECTORS

### *Reports at Annual Meeting Show Improvement in Business*

THE annual meetings of the stockholders and Board of Directors of Pathe Exchange, Inc., were held on Tuesday afternoon, April 29, at the Pathe Home Office, 35 West 45th Street, New York City. The stockholders reelected for the coming term the same Board of Directors that served during the year just closed. The Board of Directors is constituted as follows:

Edmund C. Lynch, Paul Fuller, Jr., Elmer Pearson, William Fellowes Morgan, Charles Pathe, Bernhard Benson, Gaston Chanier, Jansen Noyes, and Lewis Innerarity.

Following the adjournment of the stockholders meeting, the Board of Directors convened and re-elected last year's officers as follows:

Edmund C. Lynch, Chairman of the Board of Directors; Paul Fuller, Jr., President; Elmer Pearson, Vice-President and General Manager; Bernhard Benson, Vice-President; Lewis Innerarity, Secretary and John Humm, Treasurer.

The splendid business record made by the Pathe organization during the year 1923 and the efficient management of the company's affairs under the capable administration of Vice-President and General Manager Elmer Pearson were warmly commended by both stockholders and directors.

Pathe's plans for the coming season were also discussed in detail and while these plans are of a magnitude greater than any heretofore contemplated, it was the unanimous opinion of the members that Pathe, in view of its past achievements and the especially good business outlook, would carry through these plans to a successful and prosperous consummation. Officials declared it to be their confident opinion that Pathe's superior feature and short-subject output during 1924 will win for the company a volume of business surpassing by 35 per cent or 40 per cent that done in 1923.

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## INDEFINITE RUN FOR 'GIRL SHY' ON BROADWAY

Following its extended run at the Mark Strand Theatre on Broadway, "Girl Shy," Harold Lloyd's latest screen success for Pathe, will be given an indefinite run at the Cameo Theatre, B. S. Moss' first -run theatre at Broadway and 42nd Street.

The engagement at the Cameo is in response to the overwhelming demand for an extended engagement on Broadway of what public and press alike acclaim as Harold Lloyd's greatest screen achievement. The production will be given an elaborate presentation at the Cameo, opening there about the last week of May.

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## 'POISONED PARADISE' SCORES

B. P. Schulberg's Preferred Picture, "Poisoned Paradise," established its box-office power at its recent engagement at the Empire Theatre, Syracuse, New York, where it was shown last week for the first time in the east.

The picture was lauded by local reviewers. Marion Frances in the Syracuse Telegram said: "This new Schulberg production gives the motion picture public an interesting peep into the actualities of life in the great gambling resort, with thrilling action and minor plots that add zest to the flavor of realism. Clara Bow, whose rse in silver sheet fame is steadily increasing, does some good work as the petite Margot, Harlan gives a refreshing interpretation of the young artist who manages to beat the game. The action is quick and thrilling."

DESERT ATMOSPHERE

Edwin Carewe took his company to Africa to make his First National pcture, "A Son of the Sahara." The scene above shows the cast taking lunch on the sands of the Sahara. Note Lytell with a bottle.

* * *

## AID TO THEATRE OWNERS

Albany, N. Y.—Governor Alfred E. Smith has signed an amendment to the Labor law relating to the application of the Standard Building Code to cities throughout the state. This will free theatre owners of the objectionable features embodied in the proposed standard code on which public hearings were held several weeks ago in Buffalo, Rochester, Syracuse, Albany and New York. The bill becomes a law at once and under its provisions the proposed standard code will not apply to New York City or to other cities in the state that have a bureau of buildings charged with the duty of enforcing a building code enacted by the legislative body of the cities themselves.

* * *

## '49' GOES TO BOSTON

Messrs. Patton and McConville, leading lights of Independent Pictures, Inc., Boston, came over to the Arrow office last week leaving Heffron to keep the home fire burning in their new offices.

W. E. Shallenberger screened several chapters of "Days of '49" for them and it sold itself. Boston and "points East" will have a new series of thrills and throbs because when last seen on the limited they were laying out an extensive intensive exploitation campaign that will make the New England centers of culture sit up and take notice.

* * *

## SCHROEPPEL AT SALAMANCA

Otto T. Schroeppel who resigned as manager of the Strand theatre in Salamanca, N. Y., to accept the position of treasurer of the Shubert-Teck theatre, Buffalo, is going back to the Salamanca post on Monday, May 12, succeeding Walter Trask. It is reported that Eddie McBride, assistant treasurer, will become treasurer at the Teck. Mr. Schroeppel is one of the best known theatre men in western New York. He has occupied several positions along Film Row and has managed several motion picture houses in this part of the state.

# WESTERN JUDGE GIVES IMPORTANT DECISION

### *Ruling on Tax Question May Affect Many Delinquent Tax Payers*

THEATRE managers are guilty of embezzlement if they fail to turn over to the collector of the Internal Revenue Department funds received as federal taxes on admission tickets, according to an opinion just handed down by Judge Tillman D. Johnson, of the federal court, sitting in Salt Lake City. Judge Johnson said the offenders may be tried under section 47 of the U. S. penal code.

The former manager of the State Theatre, David Schayer, now known as the Victory, was charged with failure to pay a tax. He was also indicted under the penal code for embezzlement. Schayer pleaded guilty, but counsel submitted and argued a demurrer to the indictment. It was claimed that the condition of the creditor and debtor existed between government and defendant as is the case where jewelry or other articles are manufactured by firms. There could be no embezzlement in this case as the funds do not belong to the government until paid over.

The court held that the manager of the theatre does not pay the tax on admissions, but collects money for the government. Revenue taxes, the judge declared, fall into two classes: those required to be paid by the seller, such as the taxes on beverages, cigarettes, autos and jewelry; and those required to be paid by the buyer such as taxes on amusement tickets. The law specifically says the tax must be paid by the person paying for admission, he declared. The U. S. District Attorney said in the case of admission taxes, the money belongs to the government as soon as paid by the buyer of the tickets. The judge agreed and overruled the demurrer.

* * *

## PROMOTER SENTENCED

Harold J. Binney, well known for many attempts to promote moving picture production companies, has been sentenced at Butte, Montana, to from three to six years in state's prison, in connection with the Cigilante Motion Picture Producers company. Binney nipped a number of prominent men for stock. He was arrested several months ago in Santa Rosa, Cal. He has operated in Seattle, Los Angeles and other coast cities, and also has a long record of worthless checks behind him.

## FILM LABORATORY FOR WARNER BROTHERS

### *New Plant Complete in Every Detail for Company's Products*

WARNER BROTHERS are showing the progressive stuff out of which they are made so successively that it is hard to keep up with them. On the tail of their announcements of a group of fast-selling current fiction for future production, comes the announcement that they have built the largest concrete laboratory on the coast.

This three story laboratory is the last word in modern equipment. Because of its completeness and scientific correctness, Warner Brothers were given the lowest insurance rate for any building in the world handling films.

The laboratory, with its capacity of two million feet per week, will be ready for operation the first of June. The Warners will henceforth do their own printing of negatives and positives. In addition to the financial economy thus entailed, the time factor will be an important one also. It means that pictures will be released to exhibitors much more quickly and the work under closer supervision.

The installation of this laboratory, occupying ground space of 140x120 feet, makes Warner Brothers the only independent producing film company owning its own laboratory.

It contains five storage vaults, complete ice plants, filters for waters and chemicals, large ventilating system, three big projection rooms and eight cutting rooms.

This combined with the electrical plant, carpenter shop, scene lofts and property rooms, gives Warner Brothers a 100 per cent complete production equipment located in one unit.

* * *

## SCREEN IN POLITICS

The screen is playing an important part in the political campaign of Missouri. At the Republican state convention at Springfield, pictures were shown of many buildings erected at state institutions during the administration of Governor Hyde. Delegates also were shown films of state road work in progress and improvements of various kinds. The policy of using the screen to depict the work of an administration is much more forceful than a dozen speeches, an influential Kansas City politician has declared.

* * *

## DAYLIGHT MOVIES POSSIBLE WITH NEW MACHINE

A new feature was introduced last week in connection with the tenth anniversary celebration at the Mark Strand, when a novel device was exhibited for the first time at any motion picture theatre.

Never before has a theatre exploited its presentations in the lobby through the use of a motion picture projector, and this one is unique in that it shows pictures in broad daylight.

This latest mechanical development in the field of motion pictures is the invention of George R. Macomber of this city, who has been seven years in developing and perfecting the device at an expense which is reported in excess of $100,000.

The machine has the appearance of a phonograph cabinet, operating automatically and continuously, rewinding the film without any attention whatsoever. In brief, its operation may be described as "motion pictures in perpetual motion." Eugene L. Delafield, President of the Picturola Corporation, which is making this first theatre showing of this new device, is authority for the statement that it will mark a new era in connection with the utilization of motion pictures for commercial, industrial and educational purposes, for it "speaks" the universal language.

* * *

## BOARD OF TRADE DINNER

Albany, N. Y.—There was a big dinner in Albany on the night of May 2, and which included about everybody along Film Row. The affair was in the nature of a get-together dinner and was presided over by Robert Bendell, head of the Albany Film Board of Trade. About 100 were present.

DAYLIGHT MOVIE MACHINE

In the lobby of the New York Strand is a Picturola, a machine invented by George Macomber to project pictures in broad daylight. Bert Lytell is giving the signal to start the machine. Moe Mark, president of Mark Strand theatres is shown on the left. The machine once started operates without attention.

## TORONTO AUTHORITIES CURB PRESS AGENTS

### *Place Ban on Popularity Contests as Initial Move*

THE authorities at Toronto, Ontario, have decided to sit down on the press agent and—they have already sat down on him hard in one or two spots. The Police Department, through Chief Dickson, has announced that it already has enough to look after in the chasing of bandits, bank robbers and murderers without worrying their heads over spectacular stunts that are engineered by press agents for theatres and others.

The first move to take the sting from the publicity broadcasts was the decision to ban pretty girl popularity competitions on the ground that they are violations of the Criminal Code. These contests have been quite popular in theatre neighborhoods, and everybody has been satisfied all around except the unlucky competitors who did not win the beauty or popularity award.

One of the last of the popularity drives was staged under the auspices of the Park Theatre, in the Northwestern section of the city, and great business was done at the box office. The prize winner secured 18,000 vote approximately and othrs had almost as many coupons from theatre patrons in the couple of weeks, thus indicating the popularity of the stunt.

A similar popularity stunt under the auspices of the Danforth Theatre, Toronto, has been halted, it is said, along with other similar projects elsewhere in the city.

The Police Department also rapped the knuckles of a number of neighborhood theatre proprietors because of their alleged leniency in permitting children under fifteen years of age to enter the theatres unaccompanied by adults. Officers conducted a round-up and secured six cases but those summoned were remanded by the Magistrate to secure the evidence of the children themselves. Exhibitors summoned included Allen Liscombe, Louis Feegan, A. Lester, J. Cohen, S. Freedman and H. Alexander

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## MARYLAND M.P.T.O. HOLDS VERY INTERESTING SESSION

That the Motion Picture Theatre Owners of Maryland intend to keep in the advanced ranks among the exhibitors of the United States was very evident at a largely attended meeting held in the Emerson Hotel in Baltimore on May 1.

President Durkee was in the chair and handled the session in an expeditious and practical manner. Representatives of approximately one hundred and fifty theatre owners were present and the meeting at times was of the most animated character. Among the outstanding matters discussed were those relative to legislation both in the State of Maryland and Washington and relative to the outcome of moves at both capital centers on behalf of the exhibitor. This discussion demonstrated a familiarity with the work of the exhibitors which was only the work of close application and study, as in many instances some of the elements brought to the front were obviously of a complex nature

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## LEE-KIRKWOOD CAST

A real all star cast has been assembled for "Another Man's Wife," the third and last of the Lila Lee-James Kirkwood productions for Hodkinson. The four principal roles will be filled by James Kirkwood, Lila Lee, Matt Moore and Wallace Beery and the main supporting parts will be filled by Russell Powell, Chester Conklin and Ralph Yearsley.

## 'THE CHECHAHCOS' HAS NOTABLE PREVIEW

*Showing at Ritz-Carlton Speaks Well for Alaskan Picture*

THE much discussed Alaskan made production "The Chechahcos" has its premier showing at the Ritz-Carlton Hotel in New York, May 1 before an audience of newspaper and magazine writers and exhibitors. Comment indicates the picture to be a decided hit, and a sure-fire box office attraction.

While naturally it is a scenic masterpiece, it has the added advantage of a story replete with heart interest and thrills. No angle of box-office appeal has been overlooked.

The staging at the Ritz-Carlton was masterly. One entered the grand ballroom reception foyer to be met by a weaving ray of multi-colored lights, all of a cold tone. Three beautiful white silk drops were hung at the stage end of the ballroom. Three flood-lights with specially painted lenses threw on these drops in varied colors scenes from the production. As the Paul Whiteman Orchestra started the house lights were slowly dimmed down and the lights on the "drops" intensified. The overture ended, a singer rendered the stirring Johnson number "The Mush-On." Then the center curtain slowly parted and an introductory reel showed scenes of President Harding's visit to Alaska and to the location of "The Chechahcos" company. The final scene showed the company arriving on location in a government train. This shot dissolved into the main title of the feature.

Scenes showing an explosion on the boat were intensified by means of sheets of flames on the side screens. Throughout the picture the side screens were used for softly floating pictures of snow and ice, but so cleverly were these handled that they in no way detracted from the main feature.

The special electrical effects were worked out by Fred Murray, electrical scenic artist for virtually all the big musical comedy and dramatic attractions. Details of the presentation were in the hands of James C. Bradford and H. Elliott Stuckel, of Associated Exhibitors, was in general charge of arrangements.

Associated Exhibitors started the production on its way with a big hurrah and the initial presentation left nothing to be desired.

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### MISS SWEET TO TOUR EUROPE

Blanche Sweet will desert Hollywood the first of June for an extended tour of Europe.

Upon completion of her next production to be directed by her husband, Marshall Neilan, following "Tess of the D'Ubervilles," Miss Sweet will take a three months rest. She will visit points of interest in Ireland, England, France, Germany and Russia finishing her tour with a few weeks in the Swiss Alps.

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### JOE BRANDT ON TOUR

Joe Brandt, President of C. B. C. Film Sales Corporation, left last week on an extended trip to start the ball moving on the preliminary whirlwind campaign on the Fall output to be released by C. B. C.

It is Mr. Brandt's opinion that the two series of Columbia and Perfection Pictures are the biggest his organization has ever handled and accordingly it is his intention to cover the major part of the territory himself.

'PRETTY PLUNGERS'

These Century Follies girls are appearing in Universal's "Pretty Plungers" and our guess is that the swimming pool that these fair swimmers use is well patronized. These bathing girls can really swim.

### F. B. O. Schedule

That F. B. O. plans an exceptionally active season is shown by the announcement that the company will make between 36 and 40 pictures this year of which 12 will be superfeatures, 12 specials, and 12 western and out of door pictures. In addition there will be another two reel series to follow the Telephone Girl. Among the supers will be four by Emory Johnson and four Santel Productions. The first productions will be "The Spirit of the U. S. A." and "Fools in the Dark."

### OTTAWA FOR DAYLIGHT SAVING

Ottawa, Ontario, is to have daylight saving once more, regardless of what the rest of Canada does, according to announcement made at the Ottawa City Hall on April 15, a formal motion having been presented in the City Council for the advancement of clocks from the end of April to the end of September this year. In Montreal, which is Ottawa's nearest civic neighbor of importance, a considerable number of storekeepers and large employers of labor have organized a Daylight Saving Association for their own observance of "summer time," regardless of what the Montreal civic authorities do in the matter.

* * *

### POLLAK TAKES VACATION

Joseph Pollak, President of National Screen Service, Inc., sails on Saturday, May 10, on the Columbus for a three months vacation abroad.

## TRUSTEE APPOINTED FOR CANADIAN COMPANY

*Decision of F. B. O. to Do Own Canadian Distributing Causes Action*

ANNOUNCEMENT was made at Toronto, Ontario, on April 26 of the appointment of a trustee for the United Exhibitors of Canada, Limited, with headquarters at Toronto, the business of the company being placed in the charge of the Capital Trust Company, Limited, as trustee. This development occurred following the decision of the Film Booking Office to organize a direct chain of F. B. O. branch exchanges in six Canadian cities to take care of Canadian distribution. United Exhibitors of Canada, Limited, was organized last summer as a film distributing enterprise under the auspices of a number of independent exhibitors and others. Several months ago announcement was made of the appointment of Phil Hazza, former branch manager at Winnipeg for Universal, as general manager for United Exhibitors. With the opening of the new F. B. O. offices in the Dominion, Mr. Hazza took charge as Canadian general manager for F. B. O

United Exhibitors was an outgrowth of the Canadian Exhibitors Exchange, Limited, which was organized a number of years ago under the auspices of the Motion Picture Exhibitors Protective Association of Ontario, with J. C. Brady, proprietor of the Madison Theatre, Toronto, as president. This association became extinct with the organization last fall of the M. P. T. A. in Canada. An almost parallel development was the establishment of United Exhibitors as a successor to the Canadian Exhibitors Exchange and there were some who were inclined to link the name of the M. P. T. O. with that of United Exhibitors of Canada.

The withdrawal of F. B. O. to form its direct Canadian branches undoubtedly led to the present position of the Exhibitors' exchange.

## ARMY MEN SEE 'AMERICA'

Military men who know the thrill of high adventure attended in a body at the Wednesday evening, May 7, performance of D. W. Griffith's "America," at the Forty-fourth Street Theatre. The orchestra floor was reserved by the New York Chapter of the Military Order of the World War, an organization composed entirely of commissioned officers who served in the World War, and of which Brigadier General John H. Bradley is commander. The theatre was specially decorated, and speeches were made by officers of both the army and the navy prior to the opening of the performance and during the intermission. The Fifteenth Regiment military band was present and furnished music during the intermission. Members sold the tickets at benefit prices to raise a fund for the chapter through which needy and disabled soldiers are aided.

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## FRANK WHITTLE PROMOTED

Frank Whittle is now off the road having been appointed as foreign manager for Lee-Bradford Corporation with which company he had been associated for several years. Mr. Lee commenting upon the promotion of Mr. Whittle stated that the foreign business of his company had grown so fast and to such extensive proportions that it became necessary to delegate someone to handle it exclusively. He further stated that no one in his organization was more able or better suited for the promotion than Mr. Whittle, as having through his long association with Mr. Lee a thorough knowledge of the extensive line of product as well as being acquainted with all the foreign buyers.

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## LOWELL CLOSES CONTRACT

John Lowell Russell, president of the Lowell Film Productions, announces the closing of a contract with Arthur C. Bromberg, president of Progress Pictures, Inc., of Atlanta, Ga., whereby that company gets distribution rights to the Lowell Special Production "Floodgates," for the eleven southern states territory.

This is one of the most important contracts closed in the independent field for some time, as it involves a large percentage of territory, and is with the largest independent distributors in the field.

Progress Pictures, Inc., maintain exchanges in Atlanta, Charlotte, New Orleans, Dallas, and Oklahoma City.

* * *

## ZIERLER IN DEAL WITH C. B. C.

Sam Zierler, President of Commonwealth Film Corporation, has signed up for C. B. C.'s entire output for the new season. He will handle this output in the territory of State of New York and Northern New Jersey.

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## GOETZ WITH C. B. C.

F. Heath Cobb, Director of Advertising and publicity for C. B. C., announces the appointment of J. Morgan Goetz to head the exploitation department of that company. Mr. Goetz will take charge of exploitation and press books. He filled a similar position under Mr. Cobb with Grand-Asher.

Miss Hannah Kass, who has been associated with C. B. C. for the last three years in the sales department, has been appointed publicity director.

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## F. N. FOREIGN CONTRACTS

The following contracts have been closed with foreign dealers by Associated First National Pictures, Inc.:

Five Mack Sennett comedies for Czecho-Slovakia, German Austria, Hungary, Jugo-Slavia and Poland. "Voice from the Minaret" for Germany, Danzig, Memel District and Saar Basin. "Sign on the Door" for Switzerland. "Her Reputation" and "Ponjola" for Roumania. Fifty-two pictures for Jamaica. "Secrets" for Austria and Hungary. Five Buster Keaton comedies for Great Britain, Ireland, Isle of Man and Channel Islands and twenty-nine pictures for Argentine, Paraguay, Uruguay, Peru, Chile, Bolivia and Ecquador.

* * *

## HAL ROACH ENTERTAINS

Theatre-owners of Southern California and their wives gathered at the Hal Roach Studios on Monday, May 5, and were entertained at luncheon by Hal Roach, the famous Pathe producer, and his nationally known staff of comedians, including the "Our Gang" players, Will Rogers; Charley Chase; "Spat Family" trio, Frank Butler, Sidney D'Albrook, Laura Roessing, and others. The exhibitors were given the opportunity of meeting the Pathe players and watching how the Pathe comedies are produced. Luncheon was served on one of the big stages at the studios.

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## 'RAMSHACKLE HOUSE' CAST

The Tilford Cinema Corporation announces this week the completion of the cast for their third Hodkinson release "Ramshackle House" with Betty Compson in the star part.

Robert Lowing, the well known Broadway leading man, has been cast as "Don Counsell" in the leading role opposite the star and John Davidson has been cast as "Ernest Riever."

The other three principal parts are filled by Dan Duffy, William Black and Guy Coombs.

Production will be started this week at the Miami studios of the Tilford Company.

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## LOIS WILSON OPPOSITE FARNUM

Lois Wilson has been selected to play the leading role opposite William Farnum in his initial Paramount picture, "The Man Who Fights Alone," according to an announcement made by Jesse L. Lasky.

Miss Wilson, who has been in the East for several months, has just returned to Hollywood. She recently completed one of the leading roles with Rudolph Valentino in "Monsieur Beaucaire."

**F. HEATH COBB**

**Joe Brandt, president of C. B. C. Sales Corporation announces the appointment of Heath Cobb as director of publicity and advertising. Cobb has had wide experience in his line and is well known.**

## GRAND CANYON FROM AIR

One of the most thrilling air pictures ever made is contained in International Newsreel No. 38. It is a motion picture made by two International staff cameramen in a flight through the Grand Canyon by special arrangement with the United States Army Air Service— an undertaking involving tremendous risk.

Several flights were made to the Grand Canyon for observation, after which the base was shifted from Las Vegas to Kingman, Arizona, where a better landing field was available. Finally everything was ready for the flight and the planes took off with wind and weather most favorable. At the Grand Canyon the two planes at first flew a thousand feet or more above the rim. Then suddenly one plane dived downward, followed by the other, and descended first one thousand and then two thousand feet below the rim.

In parts the Grand Canyon is more than a mile deep. The pictures show the planes flying through the great gorge. The pilots had expected air pockets and bumpy winds, for at times terrific wind storms sweep through the canyon, but luck favored them with the result that a most astonishing picture was obtained.

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## W. R. JOHNSTON RETURNS

It isn't often that W. Ray Johnson, vice president of Arrow Film Corporation, is lured away from his desk, but last week he felt the urge and with a bunch of new Arrow Best Bets, hied himself to Atlanta where Arthur Bromberg has made his Progress Pictures headquarters the mecca for the leading exhibitors in eleven Southern states. When the smoke finally cleared between the buyer and seller the Progress exhibitors were assured of the following releases: New Chapter Serial "Days of '49," 26 Arrow Great Westerns. The unique novelty "The Mysteries of Mah Jong" as well as the striking "Tom and Jerry" comedies.

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## 'WHITE MOTH' PREMIERE

"The White Moth," a Levee-Tourneur production, and a current release of First National, had its world's premiere May 3 at Loew's State Theatre in Los Angeles. This marks the first time that a Maurice Tourneur production had had its first public presentation in a Pacific Coast city

Following the run at Loew's State "The White Moth" will play in all West Coast Theatres, Inc., houses, simultaneous with the general release of the picture in first run houses throughout the country.

* * *

## GIBBONS ON TOUR

Miles Gibbons, short subject sales manager for Pathe has left for an extensive tour of the Pathe exchange system which will take him from Coast to Coast. His mission will include a national survey of conditions in the field for the purpose of studying the needs of exhibitors in the matter of short subject entertainment.

Mr. Gibbon's itinerary will include Chicago, Minneapolis, Butte, Spokane, Portland, San Francisco, and thence to Los Angeles. He will return by way of the key cities of Salt Lake City, Denver, Omaha and Des Moines.

* * *

## FINISH HOXIE WESTERN

Jack Hoxie has just completed work in "Fighting Fury," his newest Universal Western feature.

Clifford Smith, long associated with William S. Hart productions, directed the Hoxie film. This is Smith's third picture with Hoxie and he will start filming the fourth within a couple of weeks, Universal heads announced.

# LEADERS ALL

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## ARMY MEN SEE 'AMERICA'

Military men who know the thrill of high adventure attended in a body at the Wed-

and Saar Basin. "Sign on the Door" for Switzerland. "Her Reputation" and "Ponjola" for Roumania. Fifty-two pictures for Jamaica. "Secrets" for Austria and Hun-

## GRAND CANYON FROM AIR

One of the most thrilling air pictures ever made is contained in International Newsreel

# LEADERS ALL

## Raymond Pawley, Financial Executive

ONE of the lesser known of the important motion picture executives is Raymond Pawley, treasurer of the W. W. Hodkinson Corporation from its inception. We are speaking of the trade at large, because among those who have to do with the financial side of motion picture making and distribution Mr. Pawley has been a familiar figure for many years.

It was twelve years ago, to be exact, when he cast his lot with the motion picture. Mr. Pawley was in 1912 in the real estate and insurance business in Asbury Park, the big ocean resort town in New Jersey, which state, by the way, is that of his birth, he having been born in Lakewood.

All of Mr. Pawley's business life had been spent in the Park, and among his investments was a valuable bit of unimproved property. On this land he erected a theatre, the Lyric, at that time the largest and best in the municipality, with 1,000 seats.

After a diligent search for a manager for the Lyric Mr. Pawley employed William E. Smith of Newark. After that business problem had been most happily solved the new owner found he was faced by another—that of securing satisfactory product for his fine new house.

It was just at this time that Adolph Zukor entered upon the scene with his first personally made feature product—"The Prisoner of Zenda." Mr. Pawley and his brother organized the Famous Players Exchange and contracted for the rights of the output of the Famous Players organization for New Jersey.

LATER the first picture of Famous Players, "Queen Elizabeth"—a foreign made subject—was taken over for distribution and a second office was opened in Philadephia.

When the Lasky Company entered upon production the two exchanges added its outlet to their list.

Mr. Pawley was one of the five organizers of Paramount Pictures Corporation, the others being W. W. Hodkinson of San Francisco, Hiram Abrams of Boston, James Steele of Pittsburgh and William L. Sherry of New York. Mr. Hodkinson became the president of the new body and Mr. Pawley the treasurer.

LEADERS ALL—RAYMOND PAWLEY

BECAUSE prior to his entrance into the motion picture industry he accumulated many years experience in general business; because before coming to the exchange division of the industry he learned the difficulties encountered by the exhibitor and never forgot them; because by reason of the sound judgment he brings to business problems fortified by his wide knowledge of contract forms and business procedure his counsel is highly appreciated.

An additional exchange was organized, in Washington, and Mr. Pawley began distribution of the Paramount product in the territories of New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia.

In his real estate work Mr. Pawley, athough not a lawyer, had had much to do with contracts. Consequently it was the natural thing for him to think along the lines of agreements between business men.

AS the chief fiscal officer of Paramount he supervised the contracts that were drawn between the distributing company and the Famous Players, between the company and the Lasky company and later Frank Garbutt of the Bosworth company.

Consequently it was perhaps a logical outcome of securing a guaranteed product for his exchange that he should seek to secure for that material a guaranteed outlet. So it was that he made contracts with exhibitors stipulating that the latter on their part would take the pictures that his exchange would release.

So far as known these were the first of the block bookings to be made in the East—Mr. Hodkinson previously, as Mr. Pawley learned, had adopted the same methods in the West.

Mr. Pawley retired from the Paramount Corporation simultaneously with Mr. Hodkinson. In December, 1917, at the organization of the Hodkinson Corporation he became its treasurer. At the beginning of the present year at the time of the reorganization, when F. C. Munroe became president of the company, Mr. Pawley took over also the office of first vice president.

Mr. Pawley's experience as an exhibitor always has been helpful to him in handling distribution problems. It gave him the theatre owner's slant on the questions of the trade and an appreciation of the "other side of the shield" as it looks to the man who buys films—in other words, exhibitor needs.

He came into the exchange business without prejudices and at the closing of one era and the beginning of another. Up to that time the bulk of the exchange business had been done by companies like General Film and the Mutual.

EMPLOYES entering the Paramount exchanges formerly had been mount exchanges formerly had been affiliated with old line exchanges. Frequently Mr. Pawley was told that "You just can't do this thing that way. It is not being done and never was."

Nevertheless he saw reason why the film business should be any different from the real estate or any other business with the details of which he was familiar. His decision to make contracts with exhibitors promising on the part of the exchange to supply product to them even in advance of its being made and to protect the buyer from subsequent overbidding was one of the occasions when he brought protests from his new assistants.

# The Editorial Page

## Two Camps

LAST week Exhibitors Trade Review declared there is room in the United States for but one organization of theatre owners. It reiterates that statement. Conversation with several officials of exhibitor bodies during the past week has confirmed us in the view that the position taken in the issue of May 10 is right.

There is one man above others whose rights in the controversy are paramount—that is the theatre owner less fortunately placed than some and who in many cases has to lean on his brothers for aid in the emergencies that are bound to arise in the course of his business life.

The big fellow is pretty well able to take care of himself.

The president of one of the Allied States Organization in a letter received this week says: "I fully realize the great importance of a national organization of theatre owners. I am very heartily for it, but I have not much hopes of a successful organization at the present time."

Referring to the present head of the National Organization he remarks: "Personally I like Sydney very much." The latter opinion so far as our experience goes is pretty unanimous.

Speaking of the Allied States Organization the writer remarks that it is getting along very nicely handling things in a National way with little expense to anybody.

"We have a system of swapping information and we are going to meet every sixty days," he says, "therefore the expense will not be burdensome on anybody and we will be free of all political entanglements.

"We have in our group all of the large organizations of the South, Middle West and Northwest. We do not get the publicity, it is true, that our friends get, but we don't want it and don't care anything about it. What we want to do, is to accomplish things for the common good of the industry with the least noise possible."

A prominent member of the Theatre Owners living several hundred miles from New York writes that he is heartily in accord with the sentiments expressed by us last week. Also he promises every aid in his power to further the recreation of "one National body."

* * *

IN the city the past week have been several officers of the Allied States Organization, including its chairman and secretary. One point impressed upon us by these theatre owners is the importance given by them to the body as a whole rather than to any individual in it.

This is very fine so far as it goes, but we submit that any successful organization, one which aims to be a "going concern," must have a recognized head. This is true whether the tenure of office be two months or one year.

Exhibitor organization in the United States today is marking time. The method of operation of the Allied States body is an expedient purely, adopted because of the surrounding circumstances and the peculiar situation of which it is an outcropping. No one of those who have helped to create it will say that it is the ideal form of exhibitor organization. They do maintain that it serves its purpose at the present time.

That purpose, of course, is to protect the exhibitors in those states which officially have withdrawn from the national body.

The national organization hardly can be satisfied with its present status, with ten states outside its fold—and all of those organized.

Members of the seceding group of states say they have received no invitation to attend the sessions of the national convention in Boston. This may be due to an oversight, or it may have been the intention to send the invitations later on, as there yet remains some time before the get-together on May 27.

We hope this will be done, that the invitations will go to every Allied body. We are not in a position to say they will be accepted, but we will say we think they should be. In any event, the national body will be in the position of having extended the olive branch, without which action on the part of somebody no conciliation will be possible.

* * *

TWO camps of exhibitors means one camp too many. The time to reduce that overhead is now, prior to the Boston gathering.

The Allied body has something tangible to bring to the national body besides membership. It has experience in organization, in the old form and the new.

The differences between the two bodies easily may be settled around one table. The big point now is to get the representatives around it.

The initiative for action that may have large results rests with one man, Sydney S. Cohen. Even if he sends invitations and the results be disappointing or absolutely nil he will have the satisfaction of having done the right thing, the creditable thing, and incidentally the courageous thing.

# BOX OFFICE REVIEWS

## 'DOROTHY VERNON' IS MARY PICKFORD'S BEST

### *Love Theme Grippingly Dominates Tale of Old England, Lavishly Made and Finely Acted*

*DOROTHY VERNON OF HADDON HALL. Mary Pickford Presents a Marshall Neilan Production. Released by United Artists. Adopted by Waldemar Young from the Novel by Charles Major. Photographed by Charles Rosher. Length, About* 9,500 *Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Dorothy Vernon | Mary Pickford |
| Sir George Vernon | Anders Randolph |
| Sir Malcolm Vernon | Marc MacDermott |
| Lady Vernon | Mme. Daumery |
| Sir John Manners | Allan Forrest |
| Earl of Rutland | Wilfred Lucas |
| Queen Elizabeth | Clare Eames |
| Mary, Queen of Scots | Estelle Taylor |
| Earl of Leicester | Courtenay Foote |
| Dawson | Colin Kenny |
| Jennie Faxton | Lottie Pickford Forrest |

Dorothy and Sir John Manners in childhood are by their fathers formally betrothed, the marriage to take place on the girl's eighteenth birthday. Prior to the stated time Sir George Vernon decides the bridegroom shall be his nephew, Sir Malcolm. Rutlands are barred from Vernon lands on penalty of death. Sir John surreptitiously visits Dorothy just before the wedding and introduces himself as Malcolm. Dorothy falls in love with him. When he reveals his identity she spurns him—temporarily. As a result of intrigue Sir John goes to the border and escorts Mary Queen of Scots to his father's home. Elizabeth while being entertained by the Vernons is told of Mary's whereabouts and decrees the death of Rutland and Sir John. Malcolm is prevented from carrying out his intention to murder Elizabeth by the warning of Dorothy and the arrival of Sir John, who slays the conspirator in a sword fight in the Queen's bedroom. The sentence of death on Dorothy and her father and on Sir John and his father is withdrawn. Dorothy joins Sir John when he departs for his year's banishment in Wales.

*By* George Blaisdell

DISREGARD that stilted synopsis. It will give you no conception of the beauty and the poetry, the charm and the majesty of "Dorothy Vernon of Haddon Hall." Costume picture it is, yes—and a marvelous one at that. But behind it and under it and running through it all the way, from the flash of the initial title to the drop of the final curtain, is a tale of love and chivalry, of the attraction of youth for youth, of the abhorrence of youth for middle age, of a stern and unbending father and a daughter as violent—and as tender—as himself.

Shining through the picture are all the color and glamor and romance of the Elizabethan age, the golden period of Old England, portrayed with all the wealth and all the art of today.

It is a story that will appeal to the intelligentsia and the groundlings. Its appeal to the eye never flags, but above and beyond that and absolutely submerging it is its appeal to the heart.

Tears? Maybe a few, not enough to matter. You have no time for them. You are carried along with the sweep of an absorbing tale, you are transported back nearly four hundred years and are looking in on a drama of life that is being enacted before your eyes. It is 1562, not a year later.

It is Mary Pickford at her best.

And it is the motion picture at its best—and greatest.

The foregoing lines were written just after returning from the showing. Taking up the story the following morning there is no disposition to recant a single word of what has been said.

The production is flooded with high lights—of clash of strong wills, of combat between skilled swordsmen, of intrigue to gain a throne, of gentle plotting between determined lovers—tense scenes alternate swiftly between tenderness and sterness.

The work of Director Neilan and Photographer Rosher match to the full the grip of the story and the skill of the players.

Miss Pickford capitalizes all the experience of her years on the stage and screen. Seeing her in this picture it is hard to believe they have been so many.

In her support is a sterling cast. Allan Forrest as the lover is ideal. Anders Randolph in the role of Sir George, the father of Dorothy, the vitriolic, vindictive and sometimes melting head of the house of Vernon, is capital.

Marc MacDermott is seen as the lover chosen by Sir George after the latter has repudiated the choice made in Dorothy's childhood—a splendid interpretation. Others deserving high mention are Clare Eames as the plain and jealous Elizabeth, Wilfred Lucas as Rutland. Estelle Taylor as Mary Queen of Scots. Courtenay Foote as Leicester and Lottie Pickford Forrest as Jennie Faxton, the maid of Dorothy.

The production is one the exhibitor may advertise with a light heart. He may make a personal appeal to those in his community who rank as the most scrupulous in their selection of entertainment; he may send for the educator and the minister, the professional and the business man and the man who labors with his hands.

He will find it practically imperative that he provide children's matinees—for the picture will visualize for the young as it will indeed for the older all they have read of the "good old days."

"Dorothy Vernon of Haddon Hall" is a great picture in every sense of the word.

* * *

## IS SURE BOX OFFICE ASSET

### *'When a Girl Loves' Possesses Strong Sensational and Romantic Appeal*

*WHEN A GIRL LOVES. Associated Exhibitors Photoplay. Author and Director, Victor Hugo Halperin. Length,* 5,876 *Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Sasha Boroff | Agnes Ayres |
| Count Michael | Percy Marmont |
| Dr. Luke | Robert McKim |
| Helen | Kathlyn Williams |
| Czarina | Mary Alden |
| Rogojin | George Seigman |
| Peter | Otto Lederer |
| Fania | Ynez Seabury |
| Grishka | John George |

The Russian revolution reduces the Boroff family to poverty. Sasha Boroff, in love with Count Michael, is saved from a forced marriage to Rogojin by the latter's sudden death. The Boroffs go to America, where Sasha agrees to wed wealthy Dr. Luke. At a concert she recognizes Michael when she hears him sing, he having been reported dead. He is married. A love affair between Dr. Luke and Michael's wife results in a shooting affray between the ex-Count and Luke. They miss each other, but Sasha is wounded in the arm. The shock leaves Michael prostrated. He is restored to health by Sasha's dwarf friend, Grishka, who has discovered a cure with radio-vibration.

*By* George T. Pardy

AN unusual picture, produced on a big scale, with a cast of prominent players, "When a Girl Loves" has all the earmarks of a successful box office asset. It is crammed full of exciting melodramatic incident, handsomely photographed, and embraces a wide location range, the earlier scenes being staged in revolutionary Russia, the later in the United States.

Credit must be awarded Victor Hugo Halperin as author and director, for turning out a feature which moves quickly, is rich in sensational episodes, romantic lure, elaborate settings, and may be listed as possessing universal appeal for at least ninety per cent of movie patrons. There may be some critical folks who will not be disposed to take the story seriously, so far as its relation to actual life goes, but even these can scarcely fail to find it entertaining to a certain degree, and it will surely be pronounced a winner by the majority vote.

We are, however, inclined to think that Mr. Halperin erred in doping out a somewhat vague climax, when he left the future of the two leading lovers a matter of guesswork, so far as the audience is concerned. For although hero Michael is brought back to life by the radio invention of dwarf Grishka, and heroine Sasha merely inconvenienced by a bullet wound in the arm, the first-named is still united to an utterly superflous wife, and Sasha the spouse of Dr. Luke.

It isn't exactly an unhappy ending, but leaves matters "up in the air," so to speak. Probably the author-director wanted to steer clear of a conventional finish, but for this type of story, a finale bringing the long-suffering sweethearts together in a legal clinch would seem to be clearly indicated.

There's some remarkably good stuff filmed in the Russian revolution scenes, such as the brilliant palace interiors and the mob gatherings. The settings in Sasha's American home and the scene where she sees Michael singing in the theatre are artistically alluring. The heart interest holds good all the way through, and an especially strong situation is put over at the last, when Michael recovers under the compelling force of the radio cure.

Agnes Ayres is at her best in depicting the woes of the ill-starred heroine, Percy Marmont gives a powerful, and at times touchingly pathetic performance in the role of Count Michael and other members of the large and talented cast render efficient support.

The title possesses likely exploitation possibilities and you can surely arrange tie-ups on the strength of the song "Souvenir," by which the heroine recognizes her musical lover. Agnes Ayres and Percy Marmont should be featured, but do not neglect the other players, all of whom are known favorably to the fans. You can boost the story to the limit as thrilling, melodramatic and outlining a tender heart romance.

* * *

## 'THE FORTIETH DOOR' IS A WINNER

### *Pathe's New Serial Gets Away from the Hackneyed Stunt Picture*

*From the novel by Mary Hastings Bradley. Scenario by Frank L. Smith. Directed by George B. Seitz. Ten chapters.*

*By* Len Morgan

IN its new serial "The Fortieth Door," Pathe raises the standard of serial pictures one hundred percent. Without the use of spectacular stunts or the usual death defying hero, this story has been made into a chapter picture that holds the suspense of high tension yet keeps the plot well within bounds of reason and logical in situations. It disregards all former serial formulas and

## BOX OFFICE REVIEWS *(Continued)*

proves there is something new under the sun.

We do not mean to imply that this picture lacks spectacular background or magnificent settings; quite the contrary, it is an elaborate production that shows all the characteristics of a feature picture. Its cast is excellent and the direction is something for following serials to pattern from.

The story concerns Allene Ray, as Aimee, and Bruce Gordon, as Jack Ryder, an American archeologist in Egypt. Aimee is believed to be a Mohammedan, yet Jack falls madly in love with her. Her father betroths her to a swindling nobleman to keep from being arrested for trading in narcotics. In the ruins of the Egyptian tombs Jack finds proof that Aimee is a French girl whose parents had been captured by bandits, and Aimee had fallen into the hands of an Egyptian nobleman. All ends well, however, and everyone lives happily thereafter.

Most of the scenes are laid on the desert and no detail has been spared. The work of uncovering the ancient tombs is of timely interest and help make the picture a drawing power. The sandy sheik atmosphere prepares one for the swift action that takes place and makes a wonderful background for the unusual story.

The picture starts off with a bang when Jack falls in love with Aimee at a dance in a Cairo hotel. From then on there is action, not of the impossible strong arm type, but clean logical action that will not belittle the intelligence of critical audiences.

The chapters are broken in such a manner that they leave one in the greatest suspense and we venture to say that those who see the opening chapters will be on hand at every following showing in order to miss none of the sequences.

Exhibitors will make no mistake in booking this serial. It will go well anywhere and will please any audience. It looks like a sure box-office winner.

* * *

### CAREY IN DASHING ROLE

#### *'The Night Hawk' Brisk Melodrama Offering Good Box Office Possibilities*

*THE NIGHT HAWK. Hodkinson Photoplay. Author, Carlysle G. Raht. Director, Stuart Patron. Length, 5,115 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| Panther Gann | Harry Carey |
| Clia Hilton | Claire Adams |
| Sheriff Hilton | Joseph Gerard |
| Jose Vadez | Fred Maletesta |
| Manuel Valdez | Nicholas De Ruiz |
| Rose Alison | Oreda Parrish |
| Bill Canby | Billy Elmer |
| The Horse | El Sang'rito |

Panther Gann, wanted by the city police, escapes with the aid of Jose Valdez. He goes West with Jose. Gann agrees to kill Sheriff Hilton, Jose's enemy, and catches and tames a wild horse which he names El Sang'rito. Gann falls n love with Clia, Hilton's daughter, and spares her father. After many adventures, he rescues Clia from abductors with the help of his horse, and successfully defends her father from a gang of gunmen. Gann wins Clia for his wife.

*By* George T. Pardy

WHEREVER Western melodramas with plenty of pep, romance and swift action are popular "The Night Hawk" ought to bring very satisfactory box office returns. A strong point in its favor is the fact that it starts off in quite different fashion from most pictures of the straight Western brand and works out a surprise stunt right at the beginning.

For it appears at first as if a story of New York's underworld is in the making, the action commencing in the East, with the hero, a city crook of considerable reputation as a dead shot, making a getaway from the police. But the gent in question, Panther Gann, suddenly shakes the city dust from his shoes and hustles out West, where he has promised to plant a few leaden pills in the carcass of one Sheriff Hilton. Personally, Gann hasn't anything against Hilton, it being merely a job which he has taken in hand for the benefit of Jose Valdez, who helped him escape from the cops. But the Panther falls in love with Hilton's daughter, experiences a sudden change of heart, is wounded saving her daddy from his enemies and subsequently wins the girl.

At the initial glance it might seem that Mr. Gann is a bit too cold-blooded a proposition to win the sympathy movie audiences lavish on a hero. But it has been shown on countless occasions that a reformed crook always "gets by" with flying colors on the screen, and the sharpshooting Panther proves no exception to that golden scenario rule. A reckless, light-hearted ging, with a charming disregard of the conventions, he sort of captivates you from the go-off, and it's quite a relief, when he does a reverse English on his original intention of bumping off Sheriff Hilton, and becomes a terror to the bad guys instead.

There's a good deal of originality in this idea of transporting a N'Yawk gunman to the West and having him display his scrapping abilities. Incidentally, we are made aware that Gann is largely a victim of circumstances, having been railroaded early in life to the pen for a crime he didn't commit. This makes his reform, when he comes under a girl's influence, all the more logical.

You can exploit this as a Westerner of entertaining qualities, full of zippy action, offering many thrills, unfailing heart interest: a colorful melodrama, appealing to young and old alike. Play up Harry Carey, the fans all have a warm spot in their hearts for this dashing actor, and mention Claire Adams, Joseph Gerard and Fred Maletesta.

* * *

### 'THE CHECHAHCOS' IS ENTERTAINING DRAMA

#### *Story of Alaskan Gold Rush Vividly Portrays Incidents Tragic and Comic of Early Days*

*THE CHECHAHCOS. Distributed by Associated Exhibitors. Produced by Captain Austin E. Lathrop. Written and Directed by Lewis H. Moomaw. Titles by Harvey Gates. Length, 7,600 Feet.*

CAST AND SYNOPSIS

| | |
|---|---|
| "Horseshoe" Riley | William Dills |
| Bob Dexter | Albert Van Antwerp |
| Mrs. Stanlaw | Eva Gordon |
| Professor Stanlaw | Howard Webster |
| Richard "Cold" Steele | Alexis B. Luce |
| Baby Stanlaw | Baby Margie |
| Ruth Stanlaw | Gladys Johnston |
| Pierre | Guerney Hays |
| Engineer | H. Miles |

Riley and Dexter save Baby Margie when an Alaskan-bound steamer is destroyed by a boiler explosion. Steele deceives Mrs. Stanlaw and permits her to believe her little girl has been drowned. Margie grows to young womanhood and marries Dexter. Steele buys a gambling house, in which Mrs. Stanlaw sings. Dexter and Riley learn of the whereabouts of the mother of Margie, and when they hear Mrs. Stanlaw is preparing to leave for the states, after learning her child is alive, go to Steele's to prevent her leaving the country and to restore her to her daughter. When the house burns Steele binds Dexter to a chair and starts across country. Dexter, liberated, pursues. The gambler is caught in a collapsing glacier and killed. Mother and daughter are reunited.

*By* George Blaisdell

PHOTOPLAYGOERS will be indebted to Captain Lathrop for bringing them something new. "The Chechahcos" is more than a motion picture and an interesting one at that. It is a most vivid record of the days of the Alaska gold rush in 1897 and 1898. But the historical phase of the subject is submerged in its genuinely dramatic quality and its remarkable series of massive scenic backgrounds.

The spectator is drawn into the atmosphere of the production right at the start. A short prologue shows views of the visit of the late President Harding to the north country. They are intimate, and are sure to bring applause reflecting the popularity of the late executive.

The entire subject was made in Alaska, and is said to be the only motion picture ever to be so made. Surely the scenery is a thing apart from any previously shown on the screen.

The cameraman has taken many shots showing wide expanse of snow-covered country. We say "snow-covered" advisedly. No patches of mother earth appear anywhere. It is all white that we see.

The players are new to the screen, but they are competent—and they add to the convincing character of the tale. The fact that the players are unfamiliar to the spectator enhances the illusion that it is a slice of life and not a play on which we are gazing. They fit in with the country. It may be that it is due to the skill with which Director Moomaw selected his characters, for they really have been chosen with excellent judgment.

The titles of Harvey Gates match the story—they are dignified and reflect the spirit and the atmosphere. Eva Gordon, who sustains the role of Mrs. Stanlaw, has beauty and charm as well as dramatic ability. Gladys Johnston, who interprets the role of the baby grown up, is wholesome and finely typifies the girl of the outdoors. William Dills and Albert Van Antwerp, the partners, hold the attention from the start.

One character who appears but briefly upon the stage is that of the engineer of the steamer. He is not a gold lace officer. Being on a small boat, he fires his own boiler, and he is shown in front of the furnace stripped to the waist. The explosion and the following scenes provide one of the dramatic incidents of the story.

There are some stirring pursuits over the snow-covered country. The sleds are manned by full teams of unusually husky dogs. The shots of crumbling glaciers make rare spectacles.

There is a leavening of comedy running through the picture, although as a whole it is a straightforward, serious story of a romance in the lives of several men and women.

One of the notable settings is the home of the well-to-do miners years after they have become settled in the new country. Another is the hotel and gambling establishment of Steele.

In peopling the scenes taken within the last named liberal draft must have been made on the population of the surrounding country. There is more than a suspicion that some of the prominent women of Alaska were portrayed as girls of the dance hall. Many of those seen on the screen certainly had a "way" with them.

As for exploitation possibilities there will be many. Especially available are those connected with summer showings. The picture above all is of ice and snow. It is another "Nanook" in general character, with the large exception that Americans instead of Eskimos play the roles.

You can advertise it as strongly as you wish and invite your patrons to come and see the country which Uncle Sam is developing in the far north. You may assure them they are due for a real treat and they will thank you for it.

Don't be afraid to tell your patrons it is a real drama plus a remarkable scenic.

## BOX OFFICE REVIEWS (*Continued*)

# PATHOS AND HUMOR IN TURF ROMANCE

### *Racing Atmosphere and Human Appeal of 'Riders Up' Promise Good Box Office Returns*

*RIDERS UP. Universal Photoplay. Author, Gerald Beaumont. Director, Irving Cummings. Length,* 4,904 *Feet.*

CAST AND SYNOPSIS

Johnny ..... Creighton Hale
Henry The Rat ..... George Cooper
Jeff ..... Robert Brower
Norah Ryan ..... Ethel Shannon
Mrs. Ryan ..... Kate Price
Johnny's Sister ..... Charlotte Evans
Johnny's Mother ..... Edith Yorke

Johnny is a race track tout, but has concealed the fact from his New England folks. Norah Ryan is his sweetheart. He makes a big winning and determines to pay a long threatened visit home. But having taken his aged friend Jeff to the track, and persuaded him that Wildflower, upon whom Jeff has staked all his savings, has won, Johnny sacrifices his winnings to make good on the statement. When things look most gloomy, Norah's mother intervenes and enables Johnny to take the girl home as his wife.

*By* George T. Pardy

GOOD racetrack atmosphere and sympathetic urge combine with breezy action to make this a bright and pleasing picture which should bring bully box office returns in the neighborhood and smaller theatres.

Although it makes an especially strong appeal to the sport contingent, you don't have to be a follower of racing "dope," or track haunter in order to appreciate the humor and pathos of "Riders Up." For the picture possesses a powerful human interest quality which is bound to exercise a favorable influence upon all who see it, regardless of whether they have trifled with the ponies in or out of the betting ring.

And Director Irving Cummings, for the benefit of those not deeply learned in horse lore, has carefully avoided the laying-on of technical stuff too heavily when dealing with the inner mysteries of the turf. Every community, big or little, high or low, numbers among its members several optimistic souls who are convinced that the short cut to fortune can be discovered by backing the thoroughbreds.

So it follows that to a majority of spectators the sporting characters in "Riders Up" will bring remembrance of folks they have met in real life, all the more so because Johnny the "Sure Thing Kid," his pals and acquaintances are extremely natural, everyday people without an ounce of artificial glamor about them.

You can't help liking Johnny, with his never-fading dreams of the big winning he is going to make some day, which will result in a triumphant return to his rustic New England home, where mother and sister are blissfully unware that the stray family sheep is grazing in gambling pastures. His romance with the daughter of the boarding house missus, his sacrifice of the "stake" acquired through a lucky long-shot, for the sake of old Jeff, are sympathetic sequences very neatly developed, and a clever surprise twist brings the story to a cheerful and pleasing climax.

The photography includes many interesting scenes at the track and paddock, all beautifully filmed and spreading the local color delightfully with the humble boarding house interiors offering contrasting atmosphere.

Creighton Hale shines brilliantly in the hero role, both he and his pal, as impersonated by George Cooper, lightening the sentimental trend of the narrative with timely touches of bright comedy relief, while Mr. Hale's interpretation of the emotional situations which fall to his share is dramatically effective. Ethel Shannon is a bewitching, piquant Norah Ryan and the support is excellent.

Proper exploitation of the race track episodes will draw the sporting contingent in full force to this film. For those not so much interested in the horses, you can offer the lure of a story with a tender love story romance, brightened by flashes of clean, crisp comedy. Play up Creighton Hale, Ethel Shannon, Robert Brower and Kate Price, all of whom are well known to the movie fans.

* * *

# JONES IN UNIQUE FILM

### *'The Circus Cowboy' Offers Original Plot With Strong Juvenile Appeal*

*THE CIRCUS COWBOY. Fox Photoplay. Author, Louis Sherwin. Director, William Wellman. Length,* 4,000 *Feet.*

CAST AND SYNOPSIS

Buck Saxon ..... Charles Jones
Bird Taylor ..... Marian Nixon
Ezra Bagley ..... Jack McDonald
Paul Bagley ..... Ray Hallor
Norma Wallace ..... Marguerite Clayton
Slovini ..... George Romain

Returning from Africa, Buck Saxon finds his sweetheart, Norma Wallace, married to Bagley. Buck interferes to save Norma when her stepson threatens her. The younger Bagley is shot and killed by the father in mistake for Buck, but Buck gets the blame. Escaping, he joins a circus, where Bird Taylor, a girl who loves him, works. Bagley trails down Buck, but is forced to admit the truth of the slaying. Vindicated, Buck weds Bird.

*By* George T. Pardy

A GOOD program attraction, which will please most adults and is certain to make a big hit with the juvenile trade, on account of the circus stunts and sawdust atmosphere! Charles Jones' many admirers, in particular, are likely to wax enthusiastic over "The Circus Cowboy," which puts other productions featuring this star completely in the shade, in point of entertaining values.

While the genial Jones appears in his usual cowboy role, the story doesn't follow the usual Western trail, but branches out along totally unexpected lines, with the hero performing riding feats as a circus employee and winning the heart of a fascinating little tight-rope walker. In fact there are many original angles to the picture which lift it out of the conventional class, and Director Wellman has made the most of them.

The melodramatic situations are skillfully worked out, admirable continuity is maintained and there isn't a moment when the action drags. A double villainy deal is put over, with the resourceful Buck as the object of hatred, as he is not only given the worst of it by the wealthy miser who stole his first love, but made a target for revenge by an animal trainer who is his unsuccessful rival for the affections of the tight-rope lady.

One of the big thrills is the scene in which Buck's jealous enemy cuts the rope while Bird Taylor is doing her stuff in the air. Buck spoils this little game by catching Bird expertly as she is hurdling to the floor, a very neat and exciting interlude. Another hair-raising incident, is the acrobatic evolution the hero accomplishes when chased by the sheriff's men. A bullet severs a rope by which Buck is suspended between two towering cliffs, but he swings safely across, climbs up and disappears.

The comedy relief is plentiful and timely, and the circus stuff, filmed with extraordinary accuracy of detail, includes all the wide variety of animal performers and sensational exhibitions of dare-devil stunts associated with first-grade showings under "the big tent." Not the least attractive quality of the feature from the artistic standpoint, is its splendid photography and fine lighting effects

The cast is strong in talent, Charles Jones has never appeared to better advantage than in the part of the dashing Buck Saxon, Marian Nixon is a piquant, alluring heroine, Jack McDonald and Ray Hallor, George Romain and Marguerite Clayton are excellent in their respective roles.

Play up Charles Jones big in exploiting this one and make it plain that the picture is not only different, but better than any in which he has been starred up-to-date. Go strong on the circus stuff, which will surely attract the kids and make a hit with them. Marian Nixon and Marguerite Clayton are names worthy of a prominent place in your advertising.

* * *

# A TRULY MODERN PICTURE

### *Novel Theme Gives Ample Opportunity for Unusual Situations*

*DARING YOUTH. Principal Pictures Corporation. Story by Dorothy Farnum. Scenario by Alexander Neal. Director William Baeudine. Length,* 5,300 *Feet.*

CAST AND SYNOPSIS

Miss Alita Allen ..... Bebe Daniels
John J. Campbell ..... Norman Kerry
Arthur James ..... Lee Moran
Winston Howell ..... Arthur Hoyt
Mrs. Allen ..... Lillian Langdon
Mr. Allen ..... George Pearce

Mr. and Mrs. Allen have battled for the twenty-five years of their married life and Mrs. Allen is determined that her daughter shall not lose romance through marriage. She advocates the theory that wives and husbands should live together only three days each week and should keep their friends. Alita, the daughter, marries Campbell under these conditions but she tires of the system as does Campbell but neither will admit it. Campbell finally unable to stand it any longer beats up his wife's escort and asserts himself. Alita is glad to consent to lead a conventional married life.

*By* Len Morgan

PRINCIPAL PICTURES has hit upon a new idea in picture themes. It has struck a chord that will find favor with movie fans and incidentally should prove a box office winner. It has a pulling title, a well known cast and a good story to tell. What more can an exhibitor ask?

Although listed as a drama, this picture contains more comedy situations than dramatic. With a few touches it could have been turned into a hum-dinger comedy. However, the few dramatic scenes are well done and help point out the moral which in these days of daring youths should not go amiss.

Contrary to what the title suggests, the picture is not a sex affair. There is nothing sensual or in bad taste. It is just a good clean story of the home life of a young married couple and what can be expected when too modern ideas are injected into the business of matrimony. It brings home many points that are being faced in modern homes and will cause a heap of thinking.

Bebe Daniels and Norman Kerry as the young bride and groom are excellent. They carry the weight of the picture but are ably supported by Lee Moran and Arthur Hoyt. Moran is especially good in his fight with Kerry.

Lillian Langdon and George Pearce, as an elderly married couple, offer some good comedy in their portrayal of domestic wrangling. Each time they are flashed on the screen they are found battling.

This picture is enough to make it stand out prominently among the ordinary cut and dried affairs. It has all the necessary ingredients for success and hits close to the homes of most movie patrons. It is light enough to be amusing with subtle dramatic touches to be impressive.

The title will prove a box office asset and the names of the stars should be played up heavily as each has a large following. Principal Pictures has issued a complete press book to go with the picture.

## BOX OFFICE REVIEWS (*Continued*)

# POLA NEGRI WINS IN LATEST ROLE

### *Polish Star Scores Decisive Hit as Heroine of 'Men,' a Valuable Box Office Attraction*

*MEN. Paramount Photoplay. Author and Director, Dimitri Buchowetzki. Length, 6,487 Feet.*

CAST AND SYNOPSIS

Cleo ..... Pola Negri
Georges Kleber ..... Robert W. Frazer
Henri Duval ..... Robert Edeson
Cleo's Father ..... Joseph Swickard

Cleo, Marseilles cafe waitress, is lured to Paris by a procurer and there betrayed by a nobleman. The day following, while grieving over her experience, she is accosted by Georges Kleber, whom she repulses. Years pass, she becomes a famous dancer and fascinates banker Duval, but spurns his love. Georges again appears, is favorably received by her, but laughed at when he discloses his passion. He steals money from Duval's bank, where he is employed, and gives it to Cleo. Threatened with arrest, Georges is saved when Cleo, who now loves him, offers herself to Duval in payment. But Duval relents and brings the lovers together.

*By* George T. Pardy

THERE'S money for the exhibitor in this picture! Magnificently mounted and beautifully photographed, it affords Pola Negri manifold chances to display her emotional ability in tempestuous scenes of passion, of which that noted star takes full advantage. Also the physical charms of the Polish actress are enhanced by a variety of stunning gowns which cannot fail to arouse the envious admiration of feminine patrons.

The film begins in drab surroundings, a cheap Marseilles cafe, where the heroine plies her humble trade as waitress, which offer a sharply accentuated contrast to the luxurious atmosphere of wealth and festivity depicted when the action shifts to Paris. The theme of a girl's betrayal through the wiles of a gent engaged in the white slave business, and her subsequent adventures in the garden of love, is a delicate one to handle without running foul of the moralists.

Sex lure is the principal factor here, and it is much to the credit of Director Dimitri Buchowetzki that he has managed to avoid coarseness of detail or unnecessary suggestion when molding his material. It may be, however, that the censor's stern hand eliminated some of the more daring incidents, for there are gaps in the continuity hard to account for on any other basis. We fancy, for instance, that the stuff following immediately upon the heels of Cleo's unfortunate encounter with the intriguing Baron in the bedroom was "trimmed to the bone," so to speak. And surely there were more lover escapades than appear on the screen, bridged over by a convenient subtitle which announces that after years of hunger and misery she became famous!

No doubt it is better so! For even as it stands "Men" registers as pretty "strong meat," certainly not intended for juvenile consumption. But it should draw the crowds and send the onlookers home satisfied with Miss Negri's fine acting, the splendid glamor of the carnival scenes, the elaborate settings, the irresistible dash, glow and glitter of it all.

Even the absurdity of the situation where Cleo gives a check for two hundred thousand francs, just obtained from an elderly admirer, to a girl from the streets whom she sees then for the first time and never sets eyes upon again, will probably be not too severely criticized by those who yield to the fascination of the only Negri's exotic beauty and dramatic fervor.

The star is well supported, Robert Frazer winning favor as the passion-stricken Georges Kleber, Robert Edeson scoring a hit as Duval, and Edgar Norton giving a particularly sinister impersonation of the villainous Baron.

You can exploit this picture as offering Miss Negri in a role peculiarly well adapted to her genius, and go as far as you like in stressing the film's photographic charms, the wonderful carnival scenes, the beautiful costumes worn by the star, the story's powerful melodramatic sweep and passionate romance.

* * *

# BLOOD AND THUNDER PICTURE

### *Metro's 'Mlle. Midnight' Crowds Pounds of Action Into Ounces of Story*

*MLLE. MIDNIGHT. Written by John Russel and Carl Harbaugh. Directed by Robert Z. Leonard. A Tiffany Production. Released by Metro. Length, 6,778 Feet.*

CAST AND SYNOPSIS

Renee de Quiros ..... Mae Murray
Owen Burke ..... Monte Blue
Joao, a bandit ..... Robert McKim
Don Pedro de Quiros ..... Robert Edeson

From her grandmother Renee de Quiros has inherited a midnight madness which comes at most unexpected moments. Her father has carefully guarded her at their great Mexican ranch, where she meets Owen Burke, a young American. That night while Renee attends a fiesta in a nearby town an outlaw leader raids the ranch and murders her father. Renee is taken to Mexico City to live with her father's brother, who is secretly in league with the outlaw to secure the girl's estate. Meanwhile she is kept virtually a prisoner. Burke, who is in love with Renee, enlists the Mexican rurales in a rescue project, which is accomplished after an amazing battle between himself and the outlaw chief, and a clean-up of the gang. Renee and Burke are then married by their faithful friend, the padre.

*By* Michael L. Simmons

AS a story "Mlle. Midnight" is rather hard to swallow, but for action it contains everything but "Custer's Last Fight." In fact this reviewer would not have been the least surprised if Buffalo Bill had suddenly appeared on the scene.

There are more battles, gunfire, bloodshed, and movement to the celluloid inch in this new Tiffany production than could be crowded into the imaginations of a dozen fairy-tale tellers.

One moment an athletic young chap throws a charging bull to the ground with as much eclat as one would give to rolling a cigarette; the next moment the bizarre Renee has climbed to a perilous perch on the roof of the ranch house; a moment later a terrifying bandit exudes love sonnets to her to the accompaniment of a tinkling mandolin, and some moments later a whole gang of ferocious-looking outlaws swoops down on the helpless occupants of a peaceable hacienda and as quick as the flick of a lamb's tail have left arson, murder, and desolation behind them.

In the meantime there are some pretty shots of a village fiesta, in which Renee the irrepressible one becomes the cynosure of all eyes, when she mounts the public dancing platform and delivers a brand of heel and toe acrobatics which is really entertaining. Mae Murray surely is one wild "flabbergasting" Renee. Her antics during the spells of uncontrollable midnight madness embrace all the divertissements of a aPn-mad maiden with the amazing energy for which Miss Murray is noted when the mood moves her.

Mae Murray and Monte Blue carry away the honors, of course, in this peculiar concoction of love, kidnapping and gore-spilling. The showman can best advertise the attraction by emphasizing the presence of the blonde-haired screen favorite in something new.

# BUSTER KEATON IN ROLLICKING COMEDY

### *and Innovating Situations Metro's 'Sherlock Jr.' Rich in Laughs*

*SHERLOCK JR. A Metro Feature Comedy. Joseph M. Schenck Presentation. Directed by Buster Keaton. Length, 4,065 Feet.*

CAST AND SYNOPSIS

Sherlock, Jr. ..... Buster Keaton
His Sweetheart ..... Kathryn McGuire
The Villain ..... Ward Crane
The Irate Parent ..... Joseph Keaton

Buster, as the general utility boy of Hickville's Elite Cinematographic Palace, runs the projection machine, sweeps out, polishes the brass and dusts the instruments of the theatre's two-piece orchestra. However, despite the advantages of this job, Buster aspires to fame as an international sleuth. He backs up his ambitions by studying "How to Detect" from a book. He gets an opportunity to prove his ability as a detecting genius when his sweetheart's father misses his watch while Buster is visiting the house. Buster is accused, but later events prove he is innocent; the watch is discovered, and Buster wins the girl and her father's apology.

*By* Michael L. Simmons

WHEN a reviewer says of a motion picture comedy that it is uproariously funny, it would seem that to add anything further is to dabble in the superfluous.

However, in the case of "Sherlock Jr.," after pronouncing it a barrel of fun, the writer feels that much more can be said without encumbering his opinions with redundancies.

The picture is a winner! Pleasurable entertainment for the family; laughs galore for the case-hardened. Fun for young and old alike. It's just the prettiest piece of feature comedy work the writer has seen in many weeks of movie-going.

Buster Keaton, as captain of this comedy ship, has a grip on the wheel which makes the old bark just nibble out of his capable hands. Stormy seas and hectic hurricanes are as tame pink teas to him. You realize from the very beginning that if this able skipper wills it, the old schooner will leap out of the briny, do a somersault, and dance a fandango on its keel.

Gag follows gag and stunt follows stunt with lightning-like rapidity, and when it seems as though the gagster were at the end of his comedy rope, swish! comes another stunt rich in the elements that make laughs reverberate against four walls like summer thunder before a storm.

Buster Keaton has made of screen comedy a neat tight art. In "Sherlock Jr." he has used a story device which, apart from the gags and comic action, endows the picture with sure-fire audience appeal. This innovation is introduced when Buster's burning desire to achieve great heights as a sleuth reaches a feverish climax in a dream, while he dozes at the side of his projection machine. He becomes entangled in the film which oozes out of the machine. He is wafted through the projection booth aperture and dissolves right into action on the screen. Unless this Scrivener knows not the least thing about human nature, folks are going to register enthusiastic plaudits for this interesting theme.

With "Sherlock Jr." Metro has scored a bull's eye which should ring around the country, for it is comedy of the most wholesome, entertaining order. Buster Keaton merits high praise for this achievement. The exhibitor, in exploiting the film, should throw into the breach all the weight of his showmanship genius, for the picture lives up to the highest promises he can make to his patrons. He should feature a cut-out of Keaton prominently in the lobby. A direct-mail campaign would be an excellent method of appraising folks of the good things in store for them in this picture.

# The Big Little Feature

## Far East Recognizes Value of Shorts

EVEN Singapore, in the Far East, realizes the value of short subjects. A communication in an Australian trade paper gives a program of a theatre in Singapore in which two short subject shows and one feature show are given each evening. Fans who are partial to short subjects can see a well balanced program of shorts, while those whose tastes run to feature exclusively may go to the late show and see a feature picture.

The first show is scheduled to start at 7:30 and the program is made up of a well chosen list, which in this instance included a chapter of a serial; a two reel Sennett comedy, Snub Pollard, Pathe comedy and a foreign comedy.

The second show at 9:15 was a feature showing Jack Holt and Dorothy Dalton in "On the High Seas."

The correspondent states that the short program is very popular and has a drawing power equal to the feature.

In our own country the exhibitor has been a little backward in pushing his short subjects. He has played all his strength on the features and the shorts have been permitted to travel along as best they can. Times are changing, however, and wide awake exhibitors are realizing the value of good short pictures and giving them at least an even break.

## 'THE LONE ROUNDUP'

Universal 2 Reels

This is a fast moving drama. Jack Daugherty has the lead and he is well supported by an able cast.

Gorwin, a bank cashier, invites Buck's girl, Norma, to leave a dance and see the new vault. She goes, and is followed by Buck. The three are held up, and the vault robbed, but Norma manages to follow the bandits and leave a trail of confetti behind her. When the bank officials arrive, Gorwin accuses Buck of being the ring leader, and the latter is locked up. Later, he is threatened with lynching by the mob who wish to know where the band has taken Norma and their gold.

Buck manages to escape from the lock up and the mob's wrath and follows the confetti trail, arriving in time to rescue Norma, who has been detected and made prisoner by the band. Buck goes down the mine shaft to the cache where the gold is hidden, but is surprised in the act by the returning outlaws. They effect the capture of the robbers in a thrilling manner and regain the loot. The posse arrives and Gorwin is forced to confess his part in the plot.

This is a pleasing short subject and will make a nice addition to your program.

* * *

## 'BOTTLE BABIES'

Pathe 2 Reels

The Spat Family demonstrate the improper way to take care of children. Mrs. Shrewksbury's uncle comes to the home on a visit. He finds two of the neighbor's children there and takes it for granted they belong to his niece and the "Spats" are forced to take up the deception.

Brother Ambrose enters into the spirit of the game and between the three of them they manage to give the children a rough deal. The youngsters take the affair as good natured as can be expected but at last their patience gives out and they yell. The antics of the family to quiet them is a riot. Jumping is the only amusement that appeals to the kids so Mr. Shrewksbury and brother Ambrose exhaust themselves by jumping up and down.

There is a number of clever turns in this picture and it will please.

* * *

## 'THE JEALOUS FISHERMAN'

Pathe 1 Reel

Paul Terry goes fishing in this one. His underwater scenes showing the home life of fishes is a laugh getter. His cat and dog characters are shown engaged in fishing. The dog has a method of coaxing the fish to the surface then using a mallet with good advantage. This picture is up to Terry's usual high standard and of course your patrons will like it.

## 'AIR POCKETS'

Educational 2 Reels

Lige Conley goes the limit in this thrilling comedy. His flight in a plane is something to behold. The picture is full of tricks and and each one brings a laugh.

Conley is the inventor of a folding flivver which will do away with the necessity of a garage. When he demonstrates the arrangement before a group of capitalists the whole thing goes wrong. He then devotes his time to rescuing the capitalist's daughter from a crazy detective. The chase leads into all kind of difficulties and situations which prove very amusing.

The aeroplane flight is the outstanding feature of the picture. A colored mechanic becomes entangled in the landing gear and is carried aloft. He finally lands on a church steeple which he finds occupied by another gentleman of color who has had a similar high ride.

The picture is funny and is safe booking. Conley is a scream.

* * *

## 'APRIL FOOL'

Pathe 1 Reel

Charles Chase is a cub reporter on a small newspaper. He is the butt of all the April fool jokes about the office, but when he tries the same jokes on his boss they go wrong. You don't know how many tricks can be played on the first of April until you have seen this picture.

Chase is exceptionally good in this one. The situations are out of the ordinary. His expressions when his jokes refuse to work the way he plans them, are good. He gets many laughs with his unique acting.

This is one of Chase's best pictures and you are safe in booking it.

THERE'S DIRTY WORK AFOOT

When Our Gang gets together you can expect trouble. In Pathes "Commencement Day" they do everything but tear down the school. Their angelic expressions are assumed for the special occasion.

ON THE FRONTIER

In Pathe's Frontier Series American history is vividly portrayed. The above scene is from "The Dirty Little Half Breed," an interesting drama.

## 'THE PILGRIMS'

Pathe 3 Reels

The ninth chapter of Chronicles of America shows the events leading up to and the departure of the Pilgrims for Holland. The gallant little band of dissenters are shown at worship in England and the persecution that follows. They embark for Holland and later sail for America on the Mayflower.

The picture shows the landing of the band at Plymouth and follows them through the first harrowing winter on the American continent. Their hardships and sufferings are portrayed vividly in this historical feature.

The Pilgrims left Holland in August 1620, and they did not land in America until November, after a stormy voyage. There were 120 persons in the party and of this number nearly half died of privation during the first winter, but the remaining ones refused to leave the colony and their determination founded the cornerstone of this wonderful country.

The picture should be shown in the schools and other educational institutions for it portrays with remarkable clearness the life of the Pilgrims and what they endured that they might worship as they saw fit.

You are safe in booking this picture. Your patrons will like it. It has good advertising possibilities and might be tied up with schools and historical societies.

* * *

## 'TRAILING TROUBLE'

Universal 1 Reel

Buddy Messenger and his leading lady, Martha Sleeper, do remarkable work in this Century Comedy. Buddy is at his best and sweeps through the picture with flying colors. He is a typical boy with oodles of pep and his enthusiasm is contagious.

Buddy is an embryo detective. His sweetie's father is a detective and is trying to capture a band of crooks that is working in the neighborhood. Buddy, with Martha and "Spec" start on the trail and find the gang at work in Martha's home. The juvenile detectives capture the gang and everyone is happy.

This is a good clean comedy and is safe booking.

TWO GUN BUDDY

Buddy Messinger in Universal's "The Young Tenderfoot" proves himself to be a real tough cowboy.

## 'BLACK OXFORD'

Pathe 2 Reels

If you like racing this comedy will appeal to you. It shows what can be done in the racing game when one needs $5,000 badly enough to take every advantage. Mack Sennett injected a little of everything in this to make it funny and he succeeded in producing a mirth provoker.

The hero is in jail and is one of the members of the baseball team. The prison contest is a scream. The hero is picked up off the field by a dangling rope from a plane and carried to his old home. The village Shylock is about to foreclose the mortgage on his mother's home so the lad enters the family horse in the country sweep-stakes and comes home a winner and is incidentally cleared of an embezzlement charge against him.

You are safe in booking this Sennett picture. It will please.

* * *

## 'NERVE TONIC'

Educational 2 Reels

Jimmie Adams shows the latest thing in trick furniture. His doctor orders him to keep away from the office so he rigs out his sleeping quarters at home in such a manner that in an instant the beds and chairs can be reversed and present the appearance of a fully equipped office.

A young doctor decides that Jimmy needs excitement so he takes him into a "crazy house" at an amusement park and the action that follows makes one's head spin. Trap doors and chutes keep the cast on the move. All ends well and Jimmy recovers his health and wins his sweetheart.

This is a good clean, fast moving comedy and your audience will like it.

* * *

## NEW ONE FOR AUBREY

"A Peaceful Riot" is the title of the next Jimmy Aubrey comedy being made for Standard Cinema Corporation for release through the Selznick Distributing Corporation. The two-reeler is now near completion, and its release date has been set tentatively for May 15.

WHEN A FELLER NEEDS A FRIEND

Harry Langdon in Pathe's "Flickering Youth" is having a tough time explaining to his refined friends the presence of the hula-hula inclined barberess in his home. His story falls flat.

# The Exhibitors Round Table

### Picture Club Holds Open Forum

An open forum, attended by exhibitors and exchange men and members of the Motion Picture Committee of the Women's City Club, was held Tuesday at Kansas City. Talks were made by A. M. Eisner, president of the Kansas City Motion Picture Theatre Owners Association; Lee Balsley of the Liberty Theatre, A. H. Cole of the Paramount exchange and Jack Roth of the Isis Theatre.

Each told what co-operation of the club and Parent-Teacher Associations would do to elevate the standards for pictures in the Kansas City territory.

"Many hours of untiring, unselfish work have been given by you women in the cause of better movies," Mr. Eisner said, "Your work is an inspiration to showmen and producers as well."

Through the courtesy of Frank L. Newman of the Newman Theatre a preview of the Harold Lloyd film, "Girl Shy," was shown. Through the co-operation of Kansas City newspapers the Motion Picture Committee of the Women's City Club weekly announces pictures which it recommends and exhibitors are finding this an added drawing power, it is said.

* * *

### Theatre Shows Radio Film

The Liberty Theatre, Kansas City, this week, is showing as a part of its program a reel and a half of explanatory pictures dealing with broadcasting and radio reception. The film has several scenes of the studio of the Kansas City Star, which has co-operated with Kansas City theatres, showing broadcasting equipment, as well as a short "inside" of some of the performers. In addition there is a very lucid description of the theory of broadcasting, showing how radio waves and sound waves are combined and separated in transmission.

* * *

### Quits One House; Buys Another

H. F. Kincy, who recently sold the interest which he had in the Rylander Theatre, Americus, Ga., has acquired an interest in the Academy of Music, Selma, Alabama. Previous to going to Americus, Mr. Kincy was connected with the Southern Enterprises in Birmingham. It is understood that the interest owned by R. B. Wilby in the Americus house has been retained by him. J. L. Gill for the past fifteen years connected with the Academy will no doubt purchase a house of his own in another Southern city.

* * *

### Saturday Morning Matinees

W. A. Byers, of the Imperial, Anderson, South Carolina, has inaugurated a series of Saturday morning children's matinees under auspices of the local Better Films Committee. He has recently had a representative of the American Seating Company take contract for complete new seating and seating arrangements for the Imperial, which work will be completed during the summer without closing the theatre.

* * *

### Atlanta Pep Club Entertains

The Atlanta Paramount Pep Club composed of employes of both the exchange and theatre department, gave their initial social session to include guests outside their organization in the subscription dance on the roof of the Cecil Hotel last Tuesday night. R. B. Wilbanks, exchange booker, and Sam Berry, of the warehouse (theatre) department were the committeemen on arrangements and it was a very enjoyable affair culminating in a delightful supper at midnight. The Lyric Theatre players were guests of honor.

* * *

### New Censor Ordinance Passed

A new censor ordinance has been passed by Waco, Texas, designed to make conditions better. A friendly spirit was brought about through a conference of the Board and the Waco exhibitors. It is planned to have a conference of the complete Board once a month and frequent meetings with the theatre owners to determine the operation of the new system.

E. R. HORNBY

Who manages the Empress Theatre in Kamloops, Vancouver, B. C. The Empress is one of a string of theatres in the Okanaga Valley controlled by R. E. Beery and is most capably managed.

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### Playing Ball Again

The First National exchange baseball team of Kansas City clouted the pellet to remote corners of Heathwood park last week in the game with the Kansas City, Kas., exhibitors, winning by the lopsided count of 18 to 4. "Bones" Smith of the Tenth Street Theatre, a robust "lad" who will test the strength of any scales, made the proverbial "Casey" look like a piker, coming to bat no less than three times with the bases loaded and—struck out.

* * *

### Making Movie of City

Charles Dorety, who is directing the Atlanta-made movie being filmed by Graphic and to be run at the Rialto Theatre next week, is creating much attention in the streets of the city, filming scenes.

### A Warning to Exhibitors

A warning has been issued to exhibitors of the Kansas City territory against the exploits of a man claiming the name of George Hackathorn, who is alleged to have visited theatres and showed films in which he plays a role and, for a small sum, agreeing to deliver a talk. He has endeavored to cash small checks. A Federal warrant has been issued for his arrest.

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### Union Objects Again

No sooner had the Marlborough Theatre of Braney Schultz been opened in Kansas City than pickets from the operators' union were sent out. But, as in other similar cases in Kansas City, an injunction was obtained against the union. The theatre is located in a sparsely settled neighborhood on the outskirts of the city.

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### In Memoriam

Exhibitors of Kansas City were grieved last week to learn of the bereavement of A. E. Jarboe of the Royal Theatre, Cameron, Mo., caused by the death of his father.

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## Exchange News

The Paramount exchange at Kansas City smacked of the appearance of an empty building last week with Ben Blotcky, branch manager; R. C. Libean, A. H. Cole, Robert Gary and most of the sales force out of town, but Monday morning saw the same hum of activity again.

* * *

J. E. Foland, former Vitagraph salesman, has been appointed Kansas City branch manager for Selznick, M. A. Tanner, former branch manager, having been transferred to Omaha, Neb., as manager of the exchange there. Mr. Foland for several years has been active in Kansas City film circles.

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New decorations apparently have added "pep" to the office forces of the A. H. Blank and Educational exchanges in Kansas City, the interior of both offices having been remodeled and greatly improved.

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T. Edgar Laird, Dallas, Texas, booker for First National, has been appointed branch editor of that company's house organ, "Contact," which is published weekly in New York City.

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The New Exchange being built at San Antonio, Texas, is to be a full fledged branch exchange, with G. M. Blackman as branch manager, according to announcement.

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H. P. Rhodes, formerly with Hodkinson, is now with the Lichtman exchange out of Atlanta.

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Harry Brown has been made manager of the recently opened Oklahoma City branch of Progress Pictures.

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L. C. Lowe, well known film man, is back in the Atlanta territory to travel Florida for Hodkinson. Everyone wishes him success.

### Quits Movies for Advertising

Carl B. Rehder, formerly connected for years with the Howard-Wells theatres in Wilmington, North Carolina, has severed his connection with that concern and gone on his own in the advertising business under the name of the Service Advertising Company. Miss Madeline Styne, also a former, H-W. employee, has gone with him as secretary and office manager.

* * *

### Making Plans for M.P.T.O. Convention

President Henry B. Varner is rapidly rounding up the program for the annual convention of the North Carolina M.P.T.O., which will be held at Morehead City, N. C., June 11 and 12. At that time the state presidents affiliated with the Allied State Organizations formed in Chicago last April will hold their second meeting with the Carolina exhibitors.

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### Fred Martin Leases Orpheum

Fred Martin, well known throughout the Southeastern territory as an all-round showman, with long years of experience on every branch of the industry, announces the leasing of the Orpheum Theatre, Nashville, Tennessee. For the present he contemplates running dramatic stock, but will doubtless change to pictures at an early date.

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### Has Southern Premiere of 'Girl Shy'

F. E. Williamson, of Winter Haven, Florida, and the Empire, Montgomery, Alabama, had the Southern premiere showings of "Girl Shy" opening Easter Monday. It opened in Atlanta the following Monday.

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### Better Service Committee

The Atlanta Pathe Exchange has inaugurated a Better Service Committee to provide for increased efficiency, which promises one of the most effective measures ever offered. The committee will hold a session of one hour's duration each week at which exchange problems and how to handle them will be discussed. W. W. Anderson, branch manager, is chairman and Miss Cornelia Myers is secretary.

Two reasons why the cabaret scene in "True as Steel" is the delight to the eyes that it is. Aileen Pringle is starred in the feature role of this Goldwyn-Cosmopolitan production, recently released.

## Round Table Briefs

J. M. Hicks succeeds M. H. White as manager of Enterprise Distributing Corporation, at Dallas, Texas, succeeding M. H. White, resigned. L. J. Duncan, will be the new sales manager.

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A record to be envied, as well as difficult to equal, is being established by C. A. Maddox for the A. H. Blank Film Enterprises in Western Kansas, while "Rube" Melcher, formerly with Selznick and now with the A. H. Blank exchange, is running a parallel race in city business.

* * *

It was with heavy eyelids that Bernard C. Cook, manager of the Economy Film Service, Kansas City, came to work last Tuesday morning. He gave a party Monday night for the Garden players, who closed their engagement at the Garden Theatre. If Mr. Cook's assertions can be accepted at face value it was "some party."

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R. D. Craver, Southeastern franchise holder in First National, has returned to Charlotte from the annual convention held in New Orleans.

* * *

Harry Hall, of the shipping department of Universal, is confined in Base Hospital No. 48 for a malady contracted in the war overseas.

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E. D. Turner assumes management of the Strand, Asheville, in addition to the management of the Imperial, succeding J. C. Duncan, resigned.

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W. E. Wilkinson, assistant to C. C. Pettijohn, of the Hays organization, was in Atlanta during the past week on business with the Atlanta Film Board of Trade.

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Turner Jones, who first inaugurated the Better Films Committee movement throughout the Southeastern States and left the work to take a Public Relations position with the Coca Cola Company, is now assistant to the president of that organization.

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Ray Beall, formerly with the Southern Enterprises theatre department but lately with the Tony Sudekum theatres of Nashville, Tenn., has severed his connection with the latter.

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Jack Marcus, of the Victoria, Wilmington, North Carolina was called to Savannah, Ga., the past week, where he is running stock in the Savannah Theatre.

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Mr. and Mrs. Willard Patterson of Atlanta have returned home after a month's trip to the West Coast.

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G. T. Wilby, formerly with Educational Film Exchanges, is opening the Sunset Theatre, West Asheville, N. C.

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The Strand, Memphis, Tenn., has been reopened by Famous Players after remaining dark for several months.

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### George Brown Wins Cup

George E. Brown, of the Imperial, Charlottle, N. C., has been awarded permanent ownership of the Harold B. Franklin cup offered for the best newspaper advertising by Famous Players theatres. Brown won it three times right hand running which gives him permanent possession and will cause Franklin to buy a new cup to put up.

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### Reception for Charlotte Managers

E. F. Dardine, dean of Charlotte exchange managers, entertained all employes of his office at a reception at his commodious new home in a new suburb of Charlotte, one evening last week.

* * *

### English Films Going Big

H. L. Nathanson, assistant general manager of Regal Films, Limited, Toronto, has announced that the bookings for several English pictures for which Regal holds the Canadian rights were so numerous that the company found it necessary to secure extra prints, the order for the additional reels being cabled to London. Two of the most popular features have been "A Couple of Down and Outs," a Samuelson production, and "Love, Light and Laughter," starring Betty Balfour.

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### Featuring English Travel Series

Ralph Ruffner of the Capitol Theatre, Vancouver, B. C., is making a special feature of an English travel tour series of six two-reel installments called "Beautiful Britain." This was originally shown in several cities as one large release but it has been cut into a travel serial. The series has also been booked into the Capitol Theatre, Victoria.

* * *

### New Theatre Company Organized

Timmins Theatre, Limited, is the name of a new theatre company which has been organized at Timmins, Ontario, in the Northern section of the Province amid the silver mining fields, for the purpose of erecting a new moving picture theatre for the miners.

With summer coming on it is time to think of bathing suits. Mae Busch has already selected hers, which, though only a cork pumpkin, is found more than adequate by the person wearing it.

# SHOWMANSHIP

## How To Build Yourself Into Your Theatre

***Does Your Theatre Lack Personality? If So Invest It With Yours. Be Human to Your Patrons and Your Playhouse Will Gain Friends***

THE most costly theatre in the United States plays always to practically empty houses. It occupies the largest space of any showhouse in Uncle Sam's domain. The cost of its presentations makes the combined fortunes lavished on the Follies, the Opera and the Circus, seem like a miser's misspent nickel. It is situated in the heart of New York, easily accessible, and is palatial. The management has circled the world—civilized and otherwise—for such shows as may nowhere else be seen under one top. Yet no queue clamors for admission. The theatre plays to emptiness.

It is called the Museum of Natural History. It fails to draw because it is a museum—a place where *lifeless* things are gathered. There are objects valued in excess of the city's bonded debt—but there is no life, no dominating, living, pulsing personality. So thousands of New Yorkers never enter this—their city's most gorgeous showplace. A few casuals wander miles through deserted aisles where occasional attendants keep sleepy, solitary vigil—but that is all. Why? Because folks do not connect the place with any human being whom they known, or of whom they have heard.

IN contrast consider a little white-washed frame structure costing about two hundred dollars and located up in the Bronx where New Yorkers go only under protest. The fittings of this unpretentious showplace may be duplicated in any second hand furniture shop. Yet this humble house is patronized by Gothamites and other "ites" from everywhere. It is known as Edgar Allen Poe's Cottage. Once it housed the long dead genius who penned "The Raven," and his personality still pervades the place. And because it was the home of a *personality* who made himself interesting and got himself talked about, people from far corners visit it—and pass the Museum en route without stopping.

Is your theatre in the dead museum class? Have you omitted to build your personality into it? Are you known only as the "So-and-So Theatre?" If so, you are neglecting your biggest asset—Yourself. You are your one best publicity stunt. One that never goes stale; one you can build up "day by day in every way" to be "better and better." It can be put across cheaper than any exploitation you ever tackled, and it will make of your theatre the healthy gold mine of which you dream.

Consider Samuel Rothafel—"Roxy" to every radio fan. Thousands of the species attend his Capitol Theatre simply because he has "sold" them his personality over the air route. Their first thought in selecting a showhouse is "Let's go to 'Roxy's' theatre."

Remember that Russian thing—"Chauve Souris?" Balieff, the showmaster, sold that show so hard that blase theatregoers went a dozen times. To see the show again? No. To hear Balieff do his stuff, introduce each act in his inimitable manner. He sold them his personality.

Before the Harlem Opera House turned picture theatre it played Keith vaudeville. The manager discovered a pleasing voice in his stage-carpenter and had him put over a song feature weekly. This carpenter-singer made the show. He got the audience singing the chorus. "Whistle if you can't sing," he encouraged. "Who's that girl sneezing it? Hey, you in the sixth row, leggo her hand and give her a chance to sing! Gosh, you're all terrible to-night! Come on, now, once more! Atta-boy! I'm proud of you all. You're the finest bunch of yodlers outside the Alps. Thanks. Come next week for another song-fest. Good-night." And they came next week—and the next. They hung out the S. R. O. for many a not-so-good bill because this sweet soft soap singer sold them his personality. Your town has a good josh-artist, some gum-chewing Will Rogers, who can do for you what was done for Harlem Opera. You could do it yourself.

Self-selling. That's the stunt. What about Carl Laemmle? Everyone reads his signed Satevepost ads. He has convincingly sold an impressive bulk of the populace the idea that he *personally* is interested in them—that he regrets inability to speak with each individual. So Universal pictures are to them the offerings of a friend who talks chummily to them every week. They see his pictures as you would attend a show billing a friend of yours.

Showmanship success is builded on good programs attractively presented in a pleasing playhouse that the public instinctively thinks of as Bill Jones' Theatre—not as the Palace, or the Star or the Museum of Natural History. When they fail to associate you with your theatre—look out! They don't have to call your place "Bill's Theatre," but get them thinking your name, associating the theatre with your personality. You don't have to stall around ballyhooing yourself through the lobby before and after each show. Here are a few of hundreds of ideas:

TAKE a prominent part in all city welfare activities. Go on committees—and be a useful, not ornamental committeeman.

Tear a leaf from Balieff's book. Get up and chat with your audience for two minutes about your shows—local news of current interest—what they want. If you simply can't do it yourself, hire some popular local character and feature yourself through him. Just so long as its something human. Personality.

Lend a helping hand to the distressed in your neighborhood. Good acts always advertise themselves—whether on or off stage. "Big Tim" Sullivan held the Bowery in his hand, He was always as ready to take that hand out of his pocket-full as he was to put it in in similar condition.

Be a "Big Brother" to the kids. Let them call you Jim, Jake, whatever name was wished on you. Not dignified? Many a showman has starved to death on a diet of dignity. Help the kids get a baseball outfit and they'll press-agent you to the skies. Organize a boys' club backed by the Board of Trade with a "Better Citizens Than Their Fathers" idea. You'll get the women on that one. You can play this "Big Brother" motif in a hundred flats.

CREATE in yourself a local "character." Print regularly homely, philosophical sayings. Boost your town, as: "Bill Jones sez: 'This town is strong fer you, neighbor, jest so long as you're strong fer this town.'" They are easy to think up and if you want help to get started let Showmanship know. It's not hard to "Build Yourself Into Your Theatre"—but start now to make yourself interesting and get yourself talked about.

Remember old John J. Tut-ankh-amen, and don't let any mummy have anything on you. Be alive yourself, and your theatre's box-office will reflect your vitality.

### *Lobbyology*

#### Personality

TUT-ANKH-AMEN was a long time dead and no one ever heard anything about him. He just stayed dead. Then the *London Times,* Lord Carnarvon and Herbert Carter began to exploit him—and he came to life.

They took a dead-as-dust mummy and gave it personality. And King Tut's personality became famous everywhere. Thousands attracted by the three exploiteers thronged to Tut's tomb. Overnight it became the showhouse of Egypt—of the world.

Don't turn your theatre to a tomb. Clothe it in personality—your personality. Make of it a living, breathing thing, and people who pass will pause and enter.

# PROBLEMS of the — Photoplay Poster

By LON YOUNG
*of Warner Brothers*

NOT many years ago a number of motion picture theatres in the Union Square section of New York were threatened with license revocation because of the lurid and misleading lithographs displayed.

Oceans of printers' ink have flowed beneath the bridge of time since those early atrocities yielded to the present high average of art and composition prevalent in picture posters. And the improvement is more marked in each succeeding issue.

The names of famous artists are now affixed to lithograph designs, and taking the general run of paper, motion picture material compares favorably with that of any advertiser.

The creation of photoplay posters does not end with the mere engagement of a well known and high priced artist to execute the designs. Art is desirable and necessary, but too much art in a show poster will defeat the very purpose for which the paper is put out.

Several instances of this have been noticeable in connection with some big productions. One twenty-four sheet in particular was made up from a beautiful sketch in brown monotone. When completed, the entire detail of the drawing was lost in reproduction, and even at close range the subject was almost indistinguishable. This worthless paper cost the producer some twelve hundred dollars. Thus we see what occurs when art work alone is considered.

ANOTHER producer had run out of thrill ideas. He had pictured exciting situations in every possible combination of colors, and layout, and it became apparent that the trend of design would have to be along other lines. This situation caused the "theme" poster to come into being, and after much effort this type had been developed to a point where it has proven most desirable.

With the elevation of photoplay standards, the quality of patronage has also moved up. Intelligent people who once scorned what they termed "movies" are now consistent supporters of the picture-drama. These folks grasp at once the elements of appeal in the posters, and do not insist as of yore that each lithograph carry an actual scene from the production.

The paper for high class productions receives much careful thought and attention. Before entering the actual process of manufacture it is passed on by various departments and executives so that all the many angles of sales and showmanship may be properly developed. For after all the final result on box office receipts is what counts most.

The development of a poster is an interesting process. Sometimes the idea is evolved from a most unexpected source. The six sheet poster on "Beau Brummel," starring John Barrymore, depicts the broken, poverty-stricken Beau seated before an open fireplace staring into the flickering flame in which he visions himself in the ardor of youth placing his heart at the disposal of the lady he had loved and lost.

The theme, sentiment and general idea are all accurately true to the story, but there is not such a scene in the entire production. The poster was evolved from a "still" of Barrymore toasting such a grossly materialistic thing as a sausage on a fork before the feeble fire. The artist adroitly stole the poor Beau's delicatessen dinner, and deftly blended the love scene with the flame. So while Brummel's stomach may have suffered, he was provided with food for the heart—and those who see the poster find optical pleasure.

The ever present need for effective posters is indicated by the ravenous rapidity with which an idea is seized upon and copied. "The Marriage Circle" used a novel combination of colors in a whirling circle. The thought came from the old fashioned "pinwheel" familiar in pyrotechnical displays. By placing a series of three scenes each in the center of a revolving circle, the idea of high tension, confusion and brilliance was instantly conveyed This theme or motif was utilized all through the pictorial campaign. In less than two months three different productions have used various modifications of the thought.

A POSTER, especially a twenty-four sheet must tell its story at a glance. It must be legible at long distance, and it must be "different." Also it must have adaptability for cut-out purposes. Another important item is the effect produced by different lighting condition on various colors. The artist's sketch may be excellent in all respects, the lithographer may exactly reproduce the color scheme—yet the poster on the board be utterly ineffective. Why? Because the amount and quality of light that struck the sketch differs entirely from that which hits the finished paper. Too much black, for instance, will cause a shiney, reflective surface causing a glare under some conditions, and rendering the design illegible. Yellow is another tricky color. In masses it is effective, but in small spaces, especially next to white, it is practically invisible.

HOT DOGS AND HEART THROBS

A most useful article in considering poster sketches is a reducing glass, which aids in getting the effect of distance, and in establishing the visibility of the design.

One poster created solely because of its cut-out possibilities is the twenty-four sheet for "Conductor 1492." The design for this poster is a typical trolley car with the various occupants looking through the windows, and a picture of the star in the foreground. The poster has been a big success everywhere. It has been mounted on the sides of real trolley cars, has been made up as a float on motor trucks, has been used to convert lobbies into trolley cars, and has fulfilled many purposes other than its original destiny of adorning a bill-board, where it sticks out like a sore thumb. Although adequate, the art work is not of a high order. But the poster will attract more attention than the finest effort of the most famous illustrator, therefore it is a better piece of motion picture paper.

* * *

## THE THEATRE SHOW WINDOW AND HOW TO USE IT

L. F. GUIMOND, who cares for the Selznick publicity, lays particular stress upon the importance of lobby displays and window tie-ups.

Lobby displays and window tie-ups are in the same category of showmanship. The lobby is the show-window of the theatre, and by hooking up constructively with the merchant, the exhibitor shares the show-window of the store and uses it for his own purposes diverting the attention of the passerby to his own wares, namely, his current pictures.

Window-dressing, both for the lobby and store window has in mind a double purpose: first, to get attention, and second, to have this attention followed by a visit to the theatre.

How can the producer and distributor help the showman to achieve these important results?

When people stop at the lobby of your theatre, they must receive the impetus that will make them decide to go in, from what is presented to them. The best means are the lobby cards and paintings, if they show scenes from the play that are provocative of curiosity.

These pictures must get this reaction in the mind of the onlooker: "That's the kind of a picture I want to see. I wonder what's going to happen to the girl now?" It must be a disclosure of the kind of story, but with the suspense element emphasized.

The use of posters and poster cut-outs in the lobby and on the marquee, if done conservatively and artistically, is also effective.

In store tie-ups, the exhibition of an object similar to one actually used in making the picture—say, unusual hats or gowns—will attract attention and will tie-up with stills from the production.

WHIRLING CIRCLE MOTIF INDICATES FIREWORKS IN MATRIMONY

# Tie-Up Your Theatre With Your Town

IN addition to the National Tie-Up on window displays, here are a few ideas with which to tie-up your lobby, not only with windows, but with the entire town.

Take your first National Tie-Up picture and select a still for lobby display. Let the still depict a minor shot showing a number of props, for instance, a table, a picture, several chairs, a lamp, a mirror, a statuette, a desk and a vase. Paste squares of paper over these props and number them 1, 2, 3, and so on. This leaves visible only the bare interior and the actors shown in the still.

Place the still in a frame and above put the caption "How Good Is Your Eye?" Below the photo explain: "Watch for this scene! Try to make a mental picture of the furnishings in this room in locations as numbered. After the performance, write them out and drop them in the Contest Box. If you answer is correct, you get a free ticket to next week's attraction." Have a box handy in which to deposit the answers, and paper listing the numbers and having a place for name and address of contestant.

### Lobby Lures

In the tie-up window you may place an identical still, pasted up in duplication of the one in your lobby. A card may ask: "How Good Is Your Eye? Visit Lobby of Blank Theatre for Answer." Thus you have a tie-up working from your lobby to the window and back to your lobby again. It is human to enjoy an interesting puzzle, and folks like to prove to themselves their ability to meet an efficiency test of this nature.

The winners may be announced from your stage, and also posted conspicuously in the lobby. Incidentally you will be surprised at the small number of passes which you will be called upon to distribute.

### Boost the Home Town

The value of a civic tie-up—propaganda boosting the town—cannot be over-estimated Boost the town and the town will boost you every time. Place a display frame in your lobby and put a caption on its top "The Smithville Boosters." Then underneath: "Watch This Announcement and Help Make Smithville a Bigger, Brighter, Happier Town to Live in. It Is My Town and Yours. Answer the Weekly Question and Win a Prize." Then have a box for answers and one for suggestions.

Here are a few thoughts for starters:

First Week: "Why is Mr..... a good Smithville Booster?" Name some prominent man or woman generally known for civic interest, charitable benefactions. He may be a banker, minister, storekeeper—no good citizen will resent this good will publicity.

Second Week: "What Kindly Courteous Act Did You Witness This Week and Who Performed It?" Here is a chance to feature your local dealers by having them report an act of some employee or customer. It's all helping Smithville—and your theatre. Every week the contest boosts the Golden Rule.

Third Week: "What Is a Good Original Slogan to Boost Smithville?" The Board of Trade will be with you on this one. So will the newspapers. They can't afford to stay out.

Fourth Week: "What Practical Suggestion Have You For Making Smithville Bigger, Brighter and Better?" This should start something interesting and you may find yourself in the role of civic benefactor.

Fifth Week: "Who Is the Happiest Person in This Town—and Why?" This one will ring the bell. Every one of these contests is worthy of attention in the local paper. From your lobby echoes the voice of the people.

ONE OF MANY WINDOWS SECURED BY "NIXON"

When the Rex Ingram-Metro production played Pittsburg the Nixon Theatre management demonstrated its faith in the value of window tie-ups. This is only one of several windows located in the city's heart.

Sixth Week: "Why Is Blank's Store a Nice Place in Which to Shop?" You can run this one as many weeks as the town has shops. Of course you feature the dealers with whom you tie-up—or with whom you wish to tie-up.

Seventh Week: "Who Is Your Favorite School Teacher and Why?" This one for the kids. Run it around promotion time.

### Work With the Bank

When you get this far you will have everyone in town suggesting ideas for contests. When you deposit your big Saturday night receipts, the bank president will call you in to suggest a contest on "What Is Your System for Systematic Saving?" You can't do better than tie-up with the bank.

You could organize a committee composed of a minister, a member of the Board of Trade and a School Board member to judge the contests. This lets you out. Prizes will be free tickets, and you will be able to get prizes donated by the various stores in exchange for the publicity you can give them.

### News Page Ads

These contests have genuine news value. They are boosting the town and it certainly won't be hard to break into the news columns with them. The Board of Trade should back you up on the entire campaign. Dealers will help popularize the contests in their advertising and in their windows. Some very clever show cards could be composed connecting displays in all sorts of shops directly with your current contest at your theatre.

### Put and Take

You may think that this town boosting propaganda does not give publicity to your current attraction. But if you will let the town know that you are not selfishly wrapped up in your own business, and actually have their welfare and the welfare of the city at heart, you will reap the benefit. Business and Life are both a game of "put and take"—but you must "put" as well as "take."

### Be Human

Invest your theatre and your town with your personality. Make yourself and your theatre an institution—a land mark—known and beloved by the entire population.

It is easy if you will convince the town that you are an altruist That you are a square shooter, out to boost the town and willing to work shoulder to shoulder with the neighbors in order to better conditions for all.

But you cannot expect folks to warm up to an iceberg. So be "human" yourself.

### The Open Door

Let everyone know that you are doing your share to make Smithville a better place to live in. Make of your lobby a Public Forum—a Community Center—a Club for City Boosters—a Headquarters for Goodwill and Neighborliness. Feature the town in your lobby, and the town will come to your lobby to know about itself.

Don't shut yourself in your theatre.

Open your door wide, ballyhoo the town—and the town will come into your theatre through that open door and ballyhoo you.

LOVE

Simple, human interest romance, springing deep from the heart is the most fascinating of all dramatic material. This picture abounds in it.

NOW SELLING

Distinctive Pictures Corporation presents

George Arliss in "$20.00 A WEEK"

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

BUY IT from SELZNICK

# *EXPLOITATION IDEAS*

## WHAT'S EXPLOITABLE IN YOUR TOWN?

Sunbury, Pa.—Clover, the oldest horse in the world, lives here. He will soon celebrate his fifty-first birthday. The horse has all his teeth and eats well. He has a full mane and faultless skin and body. He enjoys a pension from the New York Jockey Club, and is owned by a clergyman.

EXPLOITATION:—The Sunbury exhibitor should feature a picture like Pathe's "King of Wild Horses" the week of Clover's birthday.

Play up the fact that Clover is the world's oldest equine. Place a Birthday Box in the lobby for contributions. On Clover's birthday organize a parade to his home and present a loving cup suitably inscribed or some such token.

It might come from "Rex, King of Wild Horses, to Clover, the Oldest Horse in the World." Appropriate ceremonies may be arranged through the town officials.

Newspapers nearby and even the big Metropolitan dailies will be glad to write up the "doings" on Clover's birthday.

A tie-up may be effected with the merchants and other interested in putting Sunbury on the map.

The exhibitor will get plenty of credit for the stunt, will get himself and his theatre talked of, and will make friends of the clergyman who owns Clover and also of his congregation.

A TIE-UP with the Harvester Company have great publicity to Metro's production when it played at the Great Northern Theatre, Chicago.

P. S.: Poor old Clover "kicked off" just after his birthday—but the idea is good just the same. New York City and other big burg papers gave Clover a big write-up—even in the editorial columns.

WHAT'S EXPLOITABLE IN YOUR TOWN? Tell us—and we'll give you the exploitation.

* * *

### 600 Taxis 'Sell' 'Girl Shy'

A tie-up with six hundred yellow taxicabs was put across by Milt D. Crandall, exploitation chief for Rowland and Clark, in connection with the showing of Harold Lloyd's new Pathe picture, "Girl Shy," in the State and Blackstone Theatres, Pittsburgh, Pa. Each of the spare tires on the cabs was supplied with a tire cover which announced the showing of the film and the houses where it was on exhibition

Twenty - four sheets were plastered everywhere, also Tack Cards and there were twenty-four window displays and tie-ups.

There is no spot in the city where anyone can go without either seeing the advertisements carried by the taxicabs, or window displays and twenty-four sheets. And as a result both the State and Blackstone have played to capacity business.

* * *

### 'Secrets' and Diaries

A wealth of artistic panels that proved to be a regular exhibit featured the opening weeks of First National's "Secrets" at the Stillman Theatre, Cleveland, Ohio.

Beautiful hand painted portraits of Norma Talmadge, a composium of critical reviews of the picture and star stills decorated the interior of the theatre as the picture opened.

One of the talking points that attracted the notice of both critics and public was the hand painted, original twenty-four sheet that adorned the window of a vacant store adjoining the theatre. This was an elaborate "My Diary" idea, taken from the theme of the picture. It carried out the significant thought of secrets from a diary and bore the painting of a peacock as emblematic of the wealth of beauty in the picture. At the same time a tie-up was made with the flower show which used cards in the same window and increased the effect of the beauty idea.

* * *

### 'Baby Peggy' in London

"The Darling of New York," Baby Peggy's first big feature for Universal, opened at the West End Cinema, London, and received a royal welcome.

Like most London houses the West End has a tea lounge and the manager seized on this opportunity for exploitation. He constructed a regular nursery and dressed all his attendants in juvenile clothes The manager also arranged for a Baby Peggy resemblance contest to be conducted by the Daily Sketch. This contest ran for three weeks prior to the opening.

* * *

### Coast to Coast Ad

Weeks before the Mission Theatre, Los Angeles, played "Thy Name Is Woman," six and twenty-four sheets were posted all over town telling the "Angelinos."

Now Playing, Lyric Theatre, New York

*Fred Niblo's*
THY NAME IS WOMAN
Twice Daily $2.20 per seat

Curiosity was aroused, and the local appearance of the picture was awaited with keen anticipation. The idea proved very effective as it had never before been attempted in Los Angeles.

PATHE'S burlesque picture, starring Will Rogers, was well exploited by the California Theatre, San Francisco, in a tie-up with the Overland.

* * *

### Passes for the Judge

When Mary Printz, who manages the Circle Theatre, Cleveland, cut a hundred feet of "The Marriage Circle" because he considered it too racy for his patrons, Judge James B. Ruhl issued a court order instructing Printz to show the film "as was," on request of the distributors.

Perhaps there was a trick in it. We wonder. Anyhow, this is the ad that came out next day:

BY ORDER OF THE COURT

Judge James B. Ruhl in Common Pleas Court has issued an order restraining elimination of any part of the story of three men and the wives of two of them, as told in Warner Brothers' photoplay "The Marriage Circle," a picture so daring that the management of the theatre wished to keep a part of the action of the screen. The result—— You'll see every foot of the sensation! Showing now at the Circle Theatre.

The newspapers came through with space in good shape; attendance jumped fifty per cent, and the picture was "held over."

* * *

### Now You Tell One

A womens' wear trade paper asks: "What purses are the women wanting for Spring?"

That's a cinch. Full ones. As usual.

THE Strand Theatre, Schenectady, N. Y., attracted attention with this ballyhoo for Associated Exhibitors' photoplay.

16 pages of dollar-getting ideas on the greatest dollar-getting production ever made!

# The Chechahcos

Pronounced Chee-chaw-kos

*A million-dollar tie-up without a penny of expense to the exhibitor*

Encore Pictures

Hot weather and radio can go to blazes! Your real worry is getting this production before your competitor beats you to it!

## ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

PATHE - Physical Distributor

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

*If it's a riot on Broadway, but a flop on Main Street it's not a real picture!*

## The Exploitation Picture of the Year

# The Chechahcos

*Pronounced Chee-chow-koz*

## is both a Broadway and Main Street box-office bet

Every tested angle of box-office appeal has been included, plus a few others that make it "that something new under the sun."

Encore Pictures

ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

PATHE - Physical Distributor

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE SECTION

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

Constructive Incentives for EXHIBITORS and Local Merchants

# SIX VERITABLE GOLD MINES IN 'CHECHAHCOS' TIE-UPS

WHEN Congress purchased miles of ice-clad mountains from Russia, the sardonic Slav smiled beneath his whiskers. But whenever was a Yank a pigeon—for long?

Came a squaw-man, one of those turbulent spirits found always at the furthest portals. He scratched the surface of Alaska's soil and made the world gasp.

There was gold! gold!! gold!!!

### The Army of Avarice

More rapid than radio the momentous news echoed from Mt. McKinley's heaven-piercing pinnacle to the languorous bayous of the southland. The wild blood of an adventurous ancestry pumped through the high hearts of America, and men flew to answer the summons of the siren.

From metropolis and mudhole, from society and slum they swarmed; soda-clerk and stevedore, gentleman and gangster, all mushed through the Chilcoot Pass in quest of fortune.

### 'The Chechahcos'—an Epic

Such is the theme of this week's National Tie-Up film. More than a motion picture—"The Chechahcos" is an epic as unforgetably penetrating as the blast of the North wind. A record wrought in glacial ice by Titans blinded with the glitter of gold. A tale told in the blood of men on glistening pages of everlasting snow.

Forget the seductions of steam heat—your cushioned car—the restaurant repast served by a watchful waiter—the merry melody of music—light laughter—the winsome witchery of women. Leave behind the vaunted luxuries of civilization and come with "The Chechahcos" to wrest from Alaska's frozen breast the twin rewards of gold and glory.

### The Story—Briefly

A pitifully frail craft loaded to the gunwales with the flotsam and jetsam of a gold rush.

"More speed," bellows the skipper to the engine room.

"She won't carry another ounce," yells back the sweating engineer.

"Hell's bells!" roars the officer, "give her steam, man! We're going after gold!"

Orders are orders. The boiler explodes. The ship sinks.

Some live—many die.

"Horseshoe" Riley is no "chechahco"—no tenderfoot. He is a "sourdough"—an old timer. "Horseshoe" gets his pal Bob off safely in the unsafe lifeboat. They save the baby, too. Her father was killed. What happened to her mother?

### A Knife Hurling Villain

That's where we meet the villain. "Cold" Steele, with a heart as hard as granite and the ice of the Yukon in his veins. He let the others work, and copped their coin by pandering to their vices—gaming, booze and dance-hall women. "Cold" Steele—he used a gun when he had to, but between his shoulder blades hung a knife. Though many yards lay between him and the object of his wrath—a quick, dexterous twist, and the dagger came hurtling through the air to drink life blood from the throat of his victim.

### 'The Nightingale'

And he "got" the baby's mother, Mrs. Stanlaw. "What else could I do?" she pleads. Separated from her baby girl, her husband killed, she metamorphoses into "The Nightingale" and for twelve years reigns Queen in Steele's mining camp dive.

But "Horseshoe" Riley and Bob bring up the kid. She is their luck. They strike gold—lots of it. The baby blossoms forth into wondrous womanhood—and loves "Horseshoe" as a father. But she loves Bob as a sweetheart.

### Heart Aches and Happiness

Then Mrs. Stanlaw, "The Nightingale," learns that her child is still living—and the girl finds out who and what her mother is. The mother loves her daughter's memory well enough to go "outside"—back to "the States," and never be heard from more. But the daughter loves her missing mother enough to go to her. She does so—and they are reunited.

In the end everything looks lovely for Bob and Ruth, and there is more than a suspicion that old "sourdough" Riley may become daddy to them both by marrying Mrs. Stanlaw.

### Nature's Settings

Such is the story of "The Chechahcos." Its background is a vast expanse of Alaskan snow; the rushing, roaring, ice-bound waters of the Yukon; the cracking, crushing, crash of glaciers. Glaciers—towering ice-mountains

## Dig Into Tie-Up Mines For Box-Office Gold

DON'T swing a pick in the frozen wastes of Alaska to secure "pay dirt." That was done way back in '96. The 1924 gold rush will come right to your box-office, if you will take the tip-off on National Tie-Up window displays. They will surely "pan out."

They cost you nothing but the mild exercise of clipping the coupons, and the two cent stamp that pays Uncle Sam for postage to EXHIBITORS TRADE REVIEW.

Don't miss the greatest opportunity ever offered exhibitors to secure million dollar picture-exploitation absolutely free.

# NATIONAL Tie-Up SECTION

Malemutes—half breed wolf-dogs—drag sledges with incredible speed over snow and ice in Associated Exhibitors novel sensation "The Chechahcos."

which move by inches from the Pole, and splinter off thousands of tons at a time to form gigantic ice-bergs such as crushed the "Titanic."

### Golden Tie-Ups

Gee! what a picture for National Tie-Ups! What a show to sell your patrons through window-displays!

EXHIBITORS TRADE REVIEW has lined up some knockouts for this National Tie-Up with national advertisers.

Let's look 'em over! Here they are.

### Borden Condensed Milk

Here is a product that actually participated in the Alaskan gold rush. Every "chechahco" and every "sour dough" had to "pack" his "grub" back in '96 and it consisted principally of canned food. The chief requirement of all was milk. Then, as now, Borden's was worth its weight in gold. A window card might read:

"Everyone Knows About
Bordens' Condensed Milk
But What Are
"The Chechahcos?"
Learn the Answer at the
City Theatre."

### Knit Underwear

The Associated Knit Underwear Manufacturers of America are with you on this picture. They represent seventy-five percent of the industry, and their advertisements reach 25,000,000 readers and 40,000 retailers, through national magazines, farm journals, n e w s papers and professional publications.

This is a timely tie-up, and the window card should point the hot weather value of Zepherized Knit underwear, and the coolness of the Alaskan picture. For instance:

"Enjoy the cool comfort of Alaska with
"The Chechahcos"
At the City Theatre
And keep cool all summer in
Zepherized Knit Underwear."

### Auto Vacuum Freezer

The Auto Vacuum Freezer Company sells ice cream freezers all over the world—even in Alaska. The product is nationally advertised and nationally known, and will tie-up in a hundred ways with the picture. There isn't a still in the production that doesn't arouse a subconscious thought of ice cream—for every shot has a background of ice and snow.

Tie-ups galore will suggest themselves, but as an example:

"If You Want to be sorrowfully heat-weary this summer
DON'T buy an Auto Vacuum Ice Cream Freezer
DON'T see 'The Chechahcos" at the City Theatre.

### Sterno Canned Heat

Everyone is familiar with the wonderful little energy tin put out by the Sterno Corporation. It is invaluable for camping comfort or for any use where quick heat is essential.

The tie-ups are quite obvious. One of a hundred catch lines would be:

"Sterno Heat is Canned Comfort
You'll appreciate the boon of heat
When and where you want it after you see
'The Chechahcos'
At the City Theatre."

### Thermo Sport Coats

The doubly guaranteed all virgin wool, knitted sports coats, which come "from the sheep's back to yours." They just maintain a natural body-warmth, and are wearable at all seasons. A window display of these out-door habiliments will fit in perfectly with the apparel worn in "The Chechahcos' stills. One catch line that suggests itself automatically is:

Wear a Thermo Sport Coat
To Keep the Chills From Your Spine
When You See "Cold" Steele
In "The Chechahcos"
City Theatre

On their way to fame or failure. The last lap of the journey to the gold fields. "The Chechahcos" packing their own food, building their own boats in a mad dash for wealth, as shown in Associated Exhibitors Alaskan epic.

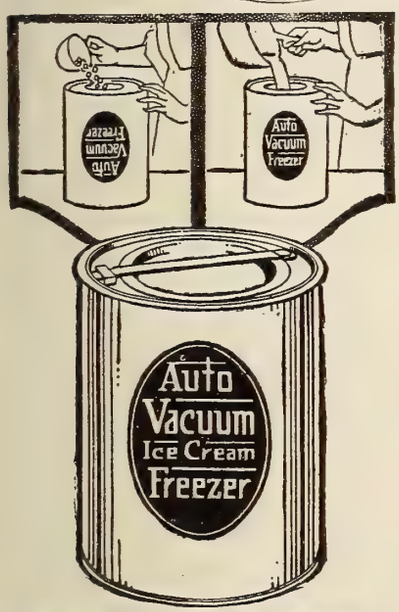
### La Palina Cigars

Here is a product advertised to millions. Each day some 800,000 of these smoke satisfactions are consumed by an enthusiastic public. In the many chechahcos stills there are cigars in action.

Imagine the gold miners with "pokes" full of "dust" and not a La Palina to be had. We would liked to have the Yukon agency. This tie-up will attract the men—and the men will bring their families to your box office. Here is just a suggestion for a window card:

Get All Excited Over
"The Chechahcos"
At the City Theatre
Then
L ight A P alina A nd L ove
I ts N ervine A roma

# NATIONAL Tie-Up SECTION



**Put on the cover—**
**Your ice-cream**
***makes itself.***

HERE is a tie-up which brings you in touch with merchants who are not usually in line for window display co-operative exploitation, viz: the hardware dealer and those stores handling such wares as the Auto Vacuum Ice Cream Freezer. If you are not sure which dealers in your town are selling them, you will assist yourself considerably in speeding this tie-up your way by notifying the Exhibitor Trade Review of that fact or suggesting the name of the merchant who should be selling them. 'Nuf Ced!

***Forget you're making ice-cream until it's ready to serve!***

## *The Auto Vacuum Ice Cream Freezer*

### *Beats Alaska For Keeping You Cool!*

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

## 'CHECHAHCOS'
### Window Displays

ALL you have to do is sign the attached coupon, giving us your Chechahcos play dates, and the big co-operative merchandising ball will be started rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world. A freezer simply constructed with only three parts, requiring only a small portion of ice, extremely sanitary, and sold under a guarantee. In fact, you will be doing the great American Family a good turn in every instance by associating your playing of Chechahcos with the Auto Vacuum Ice Cream Freezer.

## Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th St., N. Y. City.

Please have the Auto Vacuum Freezer Company forward its special window display material as soon as possible so that I can take advantage of this national tie-up with "CHECHAHCOS." I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's Name .....

Theatre .....

Town .....

State .....

Chechahcos Play Dates .....

No. of Sets Desired .....

# Auto Vacuum Freezer Co., Inc.

220 West 42nd. St. New York City.

NATIONAL Tie-Up SECTION


# A Chechahcos Tie-Up With Every Underwear Merchant

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have the Associated Knit Underwear Manufacturers of America forward their special window display material as soon as possible so that I can take advantage of this national tie-up with CHECHAHCOS. I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's Name .....

Theatre .....

Town ..... State .....

Chechahcos Play Dates ..... Number of Display Sets Desired .....

## Clip the Above Coupon and Keep Everybody Cool

THE most dominant atmosphere about the picture, Chechahcos, represents a "keep cool" theme—a story of Alaskan ice and snow—which is bound to hit with popular appeal during the coming hot weather months. When you advertise Chechahcos you will undoubtedly attract attention with such lines as "Come in and see the novelty hit of the screen the very theme of which will keep you cool." When it comes to a tie-up, therefore, in exploitation, what could be better than the same "keep cool" thought and Knit Underwear. A great majority of all the merchants of the United States are ready and willing to co-operate with you in this connection through the Association of Knit Underwear Manufacturers. You can tie up with the golf idea—boating, motoring, camping — and even working. Whatever the idea, be sure you tie the picture Chechahcos with a window display of Knit Underwear. It means you will be attracting every possible male patron.

**Associated Knit Underwear Manufacturers of America**

65 Fifth Ave., New York City

WEAR Knit UNDERWEAR

*Wear Zepherized Knit Underwear*


## 'FREEZER' TIE-UPS READY ON 'CHECHAHCOS'

*Rich Rewards for Showmen Using Window Displays*

JUST as the electric washing machine, and other time and labor saving devices have taken their place in the American home, so has the Auto Vacuum Freezer been adopted as the modern method of making ice cream and other frozen desserts.

The fact that ice cream is really the national dessert and is a year-'round favorite proves that ice cream freezers are being sold on a vast scale. And the fact that such a significant commodity has been conscripted as a co-partner to a window display which exploits Associated Exhibitors' wonder picture of the North "Chechahcos," proves that no stone has been left unturned to give the showman playing the picture the last word in free, high power advertising.

Every element in these Auto Vacuum Freezer displays has been coordinated to produce a window that is truly attractive and a drawing card for turning the window shoppers into movie patrons. Interest in both the film and merchandise might be heightened by inserting a catchline in a placard to appear in the display, with the words,

"The 'Chechahcos,' playing at ..... Theatre, had lots of ice around them, but not an ounce that was edible. With an Auto Vacuum Freezer they could have considerably lessened the rigors of the north by producing frozen, palate tickling dainties of the most wholesome flavor."

The season is singularly opportune for a tie-up with an ice-cream making device. And the selling appeal in the case of the Auto Vacuum Freezer is particularly enhanced because the principle by which the freezer works meets the needs of its owner in a way that ordinary freezers fail.

The device is based on the same principle as the vacuum bottle. This means the absence of cranking, churning and unpleasant visits to a dank cellar. The Auto Vacuum Freezer is a light, spic and span utensil which can be put on the table without being any more obtrusive than a water bottle. Can you picture its appeal to the housewife? Enough said! The coupon in the Auto Vacuum Freezer ad is here for the benefit of the discerning showman.

* * *

## LA PALINA WINDOW DISPLAYS HELP SELL 'CHECHAHCOS'

Just how many men will see the message of La Palina Cigars broadcasted in posters, newspapers and other eye-catching mediums is beyond calculation, for already in forty-eight states citizens have come face to face with the bold La Palina poster and a hundred newspapers are carrying the advertising message of a smoke that brings satisfaction to its users.

There is the cue for the showman playing the extraordinary Alaskan picture, "Chechahcos" just released by Associated Exhibitors. The La Palina cigar made good because men liked it. "Chechahcos" will make good, if the exhibitor is alert to the opportunity that the La Palina window tie-up offers him for free high-power publicity of the most appealing kind. Enthusiastic La Palina rooters are selling over 800,000 cigars every day. These rooters are being converted into "Chechahcos" rooters. Get your share of them by filling out the coupon in the La Palina ad.

NATIONAL Tie-Up SECTION

Actual Scenes from CHECHAHCOS and the Above Window Display Are Bound to Attract Patrons to Your Theatre.

# *The* CHECHAHCOS *Knew*

## *They Could Rely Upon Borden's*

BORDEN'S Condensed Milk is the tried and proved product upon which mankind has learned to depend regardless of clime, location or situation—in any and every emergency. In the days of the Civil War they depended upon Borden to condense all the milk available for the soldiers. And so on—until the gold rush to the Yukon, as in the story of Chechahcos, Borden's was the stand-by—until today, when it is just the same—the public knowing there is one sure milk product that is always dependable. Everyone knows Borden's. That means when you exploit Chechahcos with Borden's you are talking to your entire community. As soon as you book the picture, we strongly suggest that you sign the attached coupon. That s the first step in this co-operative merchandising.

Borden's
TRADE MARK
A QUALITY PRODUCT

You Can Rely Upon It Too

*The Borden Company*

Borden Bldg. New York City

You Need This Big Tie-Up

## CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St, N. Y. City.

Please have the Borden Company forward its special window display material as soon as possible so that I can take advantage of this national tie-up wih CHECHAHCOS. I have listed below my play dates and the number of window display sets I can use.

Manager's Name .....

Theatre .....

Town .....

State .....

Chechahcos Play Dates .....

Number of Window Display Sets Desired .....

# NATIONAL Tie-Up SECTION

## *La Palina Made Good the Same as Alaska—*

AS you will discover in the picture, CHECHAHCOS, the world laughed when Uncle Sam bought Alaska. They thought he had a seven million dollar white elephant. But then someone discovered GOLD and Alaska made good. In a similar light the LA PALINA Cigar made good—*with a vengeance!* Nationally advertised almost wherever human eyes can see—made popular through the advertising being backed up by a superior tobacco that all smokers know to be the greatest value for the price—LA PALINA stands today as *the* popular smoke among men That's what makes a LA PALINA tie-up the one best bet in your CHECHAHCOS exploitation campaign. Simply sign the attached coupon when you have booked the picture.

**CLIP THIS COUPON**

EXHIBITORS TRADE REVIEW,
45 West 45th St, N. Y. City.

Please have the Congress Cigar Company notify me of the nearest LA PALINA jobber address through which I may secure window display material as soon as possible so that I can take advantage of this national tie-up wih CHECHAHCOS. I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's Name .....

Theatre .....

Town .....

State .....

Chechahcos Play Dates .....

Number of Window Display Sets Desired .....

LA PALINA THE QUALITY CIGAR

# LA PALINA

CONGRESS CIGAR CO., INC.


## STERNO CANNED HEAT TO HELP WIN 'CHECHAHCOS' PATRONS

Sterno Canned Heat, already as well known in the kitchen as it is to nature's irrepressibles who seek the open spaces via track, river and forest trail, has been conscripted as a co-partner in the great National Tie-Up Project effected by the REVIEW in connection with the exploitation of the Associated Exhibitors wonder picture, "Chechahcos."

Here, truly, is a tie-up which can be said to possess all the essentials which give further sales-impetus to and center high-power interest in a film. For one thing the reputation of the product has reached into the very nooks and crannies of civilization and its outskirts. It is the camper's and hiker's partner in the true sense of the word. And for general suggestiveness in carrying the atmosphere of the picture with which it is tied up, one could hardly think of a more appropriate subject.

A Sterno Canned Heat Window display is a bet that no showman playing the great outdoor picture should overlook. He has but to send in the coupon to win himself this free extraordinary tie-up.

* * *

## A COUPON—A SNIP, AND MORE DOLLARS TO EXHIBITORS

A concern whose products are advertised to over 53,000,000 people who read newspapers and magaznes can well be said to have achieved an enviable distinction in the trade world and one that is worth incalculable dollars and cents to the business man fortunate enough to be affiliated with it in any circumstances. Such a concern is the Thermo Mills, identified with a nationally known brand of knitted coats and vests. And it is this concern which will lend its trade momentum in giving free exploitation to "Chechahcos."

ONE of the stills from "Chechahcos" which can lend an adequate touch in conveying the necessary atmosphere of the land of glaciers, frozen tundras, and blasted illusions in window displays.

NATIONAL Tie-Up SECTION

Wherever You Go You Need STERNO—For Shaving, Cooking and a Thousand Other Reasons. Economical and Handy on Any Occasion and Absolutely Necessary Whenever Away from Home.

# Clip This Coupon

## And Tie Up This Window

EXHIBITORS TRADE REVIEW, 45 West 45th St., N. Y. City.

Please have the Sterno Corporation forward their special window display material as soon as possible so that I can take advantage of this national tie-up with CHECHAHCOS. I have listed below my play dates and the number of window display sets I can use.

Manager's Name _____

Theatre _____

Town _____ State _____

Chechahcos Play Dates _____ No. of Displays Desired _____

# STERNO CANNED HEAT

## *Would Have Solved Many a Worry for the*

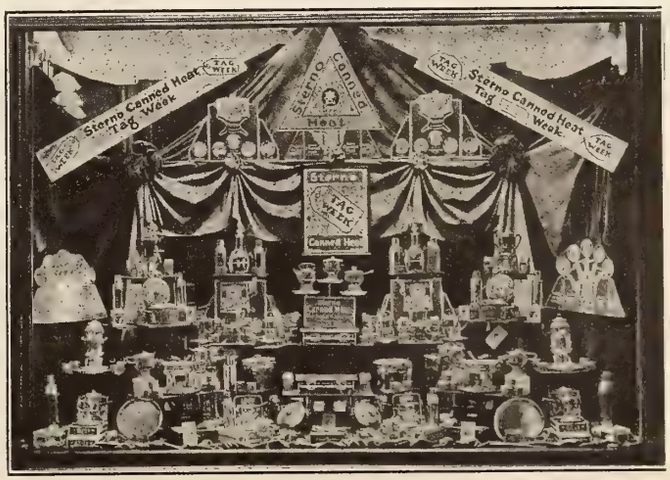
# 'CHECHAHCOS'

Pronounced Chee-chaw-kos, Meaning "Tenderfeet."

THINK what a STERNO tie-up means for the picture, CHECHAHCOS! Here is a play which deals with the very thought behind STERNO CANNED HEAT—the necessity for a handy, sure-fire fuel when faced with hardships, inconveniences and camping requirements. And in all the world there is only one thing which solves the problem of that necessity—STERNO. Pack your kit and baggage and go camping, hiking, motoring or boating—go to Alaska with the CHECHAHCOS if you like—wherever you go—you always need STERNO. It helps in light house-keeping, it heats the baby's milk at home or outdoors, it heats milady's curling iron, it toasts, boils, fries, and even sterilizes. It is an article which fits in the exploitation of your picture, CHECHAHCOS, better than any other product.

## STERNO CORPORATION :: NEW YORK

Clean No Odor No Smoke and Saves Time




Boils Toasts Fries and Does It Quickly

# NATIONAL Tie-Up SECTION


## Up in Alaska
*with the*
## 'CHECHAHCOS'
*or*
## Up in the Woods
### This Summer or Fall, One Always Needs A
# Thermo
### KNITTED SPORT VEST
*or*
### SPORT COAT

### CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St., N. Y. City

Please have the Thermo Mills, Inc., forward their special window display material as soon as possible so that I can take advantage of this national tie-up with CHECHAHCOS. I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's Name .....

Theatre .....

Town .....

State .....

Chechahcos Play Dates .....

No. of Sets Desired .....

## *The 'Chechahcos' Needed Thermo Vests and Coats*

CO-OPERATIVE Exploitation between showmen playing the "something-new-under-the-sun" picture, "CHECHAHCOS," and merchants selling THERMO Sport Vests and Sport Coats is a one hundred per cent perfect idea in merchandising. All you both have to do is talk Chechahcos and Thermo is the suggested thought. And when Thermo is mentioned around Chechahcos play date time, the picture is mentally suggested. When you see the still photos of Chechahcos you will fully appreciate how true this is. And both showman and merchant may depend upon us to help that tie-up idea to the fullest extent.

Sign the Coupon when you Book the Picture

REG. IN U.S. PAT. OFF.
# Thermo
## Knitted
# Sport Coat

349 Broadway — THERMO MILLS, INC. — New York City


## BORDEN'S MILK A BOOSTER OF 'CHECHAHCOS' FILM

To attempt to exhort in these columns on the general reputation of Borden's Condensed Milk and its national significance in American life would be truly to dabble in the superfluous. It is sufficient to say that out of the hundred-million individuals that comprise the American population a majority have an intelligent conception of the meaning of the word Borden's.

With the force of such a statement in mind what should the reaction of showmen be when they are told that the mighty resources of Borden's are in part being brought to bear in giving free publicity to exhibitors playing the Associated Exhibitors film triumph, "Chechahcos"! Ostensibly there is but one answer.

It is a pleasure to visualize it— a window display of a product which actually formed part of the culinary equipment of the courageous band that braved the dangers and hazards of the unknown, in order to bring back the precious, much-sought yellow metal. There is hardly more to be said. A Borden's window display awaits the exhibitor who has the desire and a moment to spare for sending in the coupon to be found in the Borden's ad.

* * *

## KNIT WEAR DISPLAYS TO PULL PATRONS FOR 'CHECHAHCOS'

The Associated Knit Underwear Manufacturers of America, an association that represents seventy-five per cent of the output of knit underwear in the United States, has observed the National Tie-Up project effected in the exploitation of "Chechahcos" with favorable eyes and henceforth will be identified as part of this great campaign.

Here's a real chance to cash in on oodles of trade prestige and immense national advertising, for exhibitors playing the film. Knit wear and the North allows for catchlines galore, which means added patrons.

THIS still of a scene from "Chechahcos" lends an adequate tender note to the roughness and primitiveness for which the frozen North is noted.

*The only reason you buy a picture is*

because you can sell it to your public

# The Chechahcos

*Pronounced chee-chaw-koz*

This Alaskan-made production was produced with the box-office appeal constantly in mind. The unusual exploitation angles will be obvious at a glance to the live showman.

ASSOCIATED EXHIBITORS

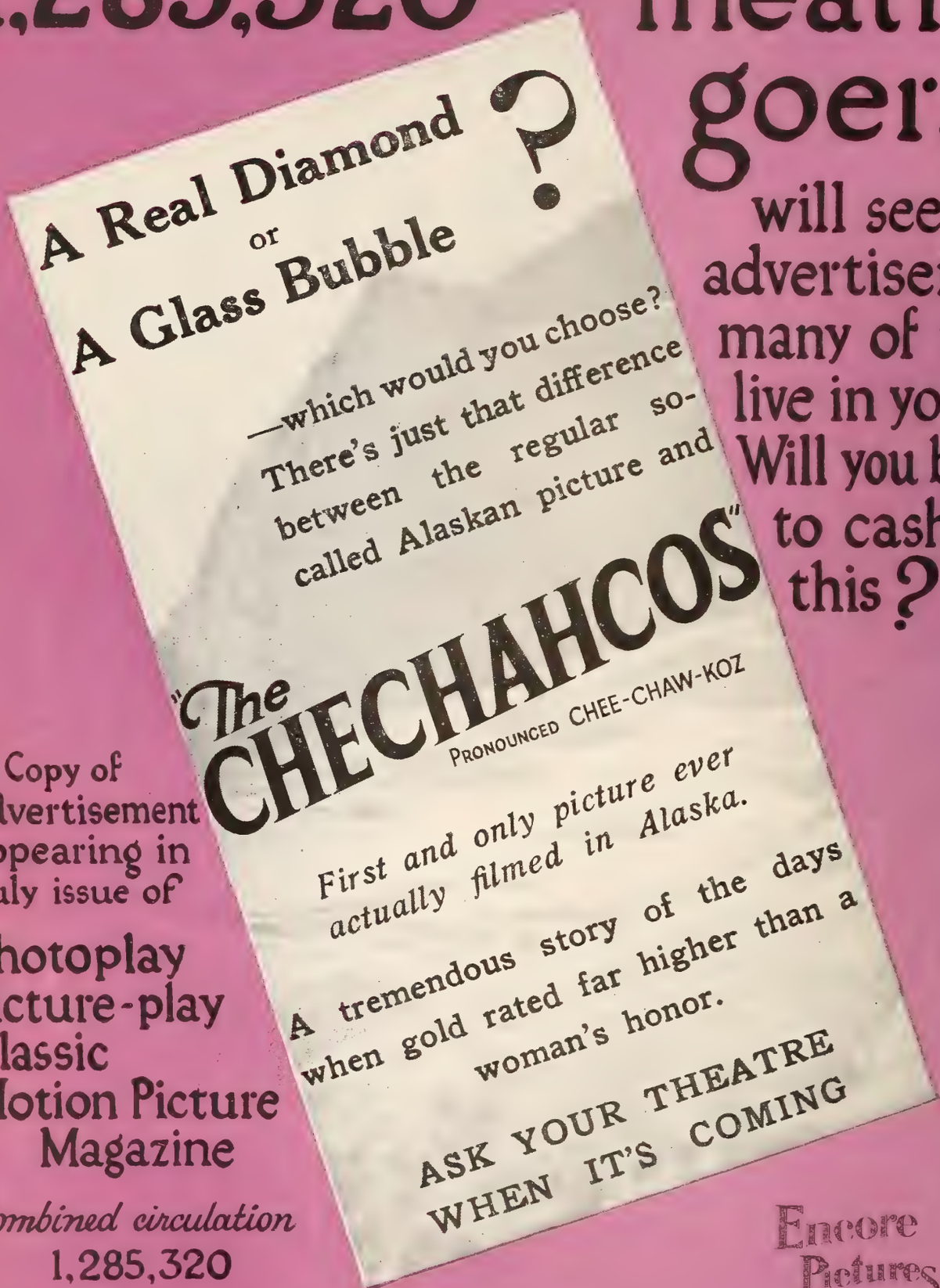
ARTHUR S. KANE · PRESIDENT

PATHE - Physical Distributor

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

# 1,285,320 Theatre-goers

will see this advertisement-many of them live in your city. Will you be ready to cash in on this?




Copy of advertisement appearing in July issue of

Photoplay
Picture-play
Classic
Motion Picture
Magazine

*Combined circulation*
1,285,320

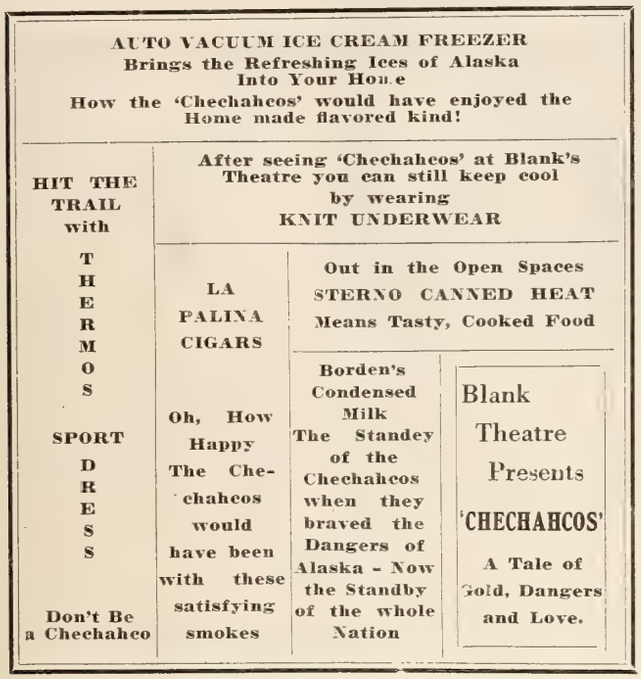
Encore Pictures

# ASSOCIATED EXHIBITORS

*Physical Distributor Pathé Exchange Inc Arthur S. Kane, President Foreign Representative Sidney Garrett*

# Hit a Bull's-Eye! Get Dealers With You on Newspaper Ad.

*Full Page Double Truck Offers Co-operative Merchants Seven Times the Buying Power of Space Taken*




YOU showmen who've booked Goldwyn-Cosmopolitan's splendid screen picturization of Rex Beach's "Recoil," are you fully awake to the tremendous possibilities that the national tie-ups connected with the exploitation of this picture offer for a full-page co-operative newspaper advertisement with the retail merchants of your town?

Just think of it. This co-operative ad—and it can as well be a double truck as a single page—offers each advertiser practically the full potential buying power of the aggregate space taken by all the dealers in the proposition for precisely one-seventh the expense. In other words, if you and your merchants get together and take one full page, each individual advertiser takes one-seventh of that space—counting six dealers in connection with the six national tie-ups and yourself for the theatre ad—and the very nature of this co-operative ad gives to each advertisers' copy, the eye-pulling, selling power of the full page ad.

This is easily explained in the fact that all ads are practically motivated by the catch-line "Chechahcos," the film which is responsible for stimulating interest and centering public attention in the merchandise represented by the tie-ups. Your hardest-headed business men will recognize the logic of this and the unusual opportunity it offers him for making a splurge the like of which may not come across his path for the rest of his business life-time.

The idea is a sure-fire business winner. It's up to you to get around to your business cronies, explain the significance of national tie-ups—better still, show them the tie-up section; let them see for themselves the type of national advertisers who have stepped aboard the project and have thrown the weight of years of trade prestige and national advertising into the breach for putting "Chechahcos" across, because by doing this they know they are sharing in the benefits that accrue from such live-wire, co-operative exploitation.

No businessman wants anything for nothing, nor does he expect it. But every up-to-date enterprising merchant is fully aware that the great successful business institutions of our country, retail, wholesale and otherwise, proceed on a policy of service that amounts almost to a gratuity: Projects like national tie-ups and full-page co-operative newspaper ads are formulated by brainy, experienced "idea-providers," who are engaged by the big business institutions for the sole purpose of digging up stunts that offer patrons and prospects just a little more than they ever expected to get for their money.

The above diagram is offered as a tentative layout for the various advertisements. But it needn't be adhered to religiously. When you and your business cohorts have come to an understanding on this proposition take it up with the local newspaper. There's no question but that you'll get assistance and co-operation that may even more admirably adapt the idea to your local peculiarities.

YOU'LL get the sort of public attention that does a showman all sort or good. Leave stone unturned in putting this co-operative ad deal across. There's a feather in your cap for you that will serve you in great stead when the community wants a man who is capable of putting across a civic stunt of some kind.

Are you a Rotarian? A Kiwanian? A fraternity member of any kind? Get busy with your club and brothers and have them back you in this proposition. You can't lose.

Don't be bashful about letting the editor know of your desire to animate your community to a general business revival. He'll probably see the constructive possibilities of your proposition to the point of broadcasting it in his columns, to say nothing of commenting on the credit due to the individual responsible for its inception in the town.

That's the sort of stuff that will lead you to the "Showman's Pot of Gold" and establish you in the community as a public-spirited, worthwhile citizen and business man.

## Vote For Best Tie-Ups on 'Chechahcos'

WHICH of the six National Tie-Ups on "The Chechahcos" do you prefer? Which do you believe will do the best work for you in exploiting the Alaskan sensation through the wonder-windows of your city?

Which is going to appeal most to the wandering window-shoppers who are your potential patrons?

Will it be the Borden windows closely linked to the picture with stills of the gold seekers casting aside everything not vital to life in their mad rush—and retaining Borden's concentrated nutriment?

In your judgment will Zepherized underwear's call to coolness attract greater attention in a window replete with stills showing the land that is never hot?

Or do you think Auto Vacuum Ice Cream Freezer will better do the trick? Its tie-up potentialities are very strong. The thought of ice and ice cream are close kin. Will this window win?

Why not vote for Sterno—the canned heat comfort? We can visualize a wonderful window contrasting Sterno heat and Alaskan cold. Is this your first preference? If so what comes second in your estimation?

Perhaps you think the Thermo Sport Vest tie-up a sure winner. If you think so—vote for it! Will the passerby linger to look longer at this window than any of the others?

Maybe you believe the appeal to men made through La Palina cigars will bring them—and the families—to your box-office more quickly than any of the companion tie-ups. Do you?

Hard to decide isn't it? In our mind they all run about neck and neck. But in each community some one of the National Tie-Ups will strike a slightly more responsive chord in the ticket-buying nerve of your patrons. Which will it be in your town? What is your own preference? You know your public through and through. You can tell just about what their reaction will be. You can do it. So tell us.

Vote as you do on election day for your candidates. Vote for all six, indicating your first choice, your second selection, your third, and so on by number. Then clip the ballot and mail it to EXHIBITORS TRADE REVIEW. Your vote will count much in helping us get more effective National Tie-Ups for you.

### Vote 1-2-3-4-5-6 the Order of Your Choice on Tie-Ups

Borden's Condensed Milk

Zepherized Knit Underwear

Auto Vacuum Ice Cream Freezer

Sterno Canned Heat

Thermo Sports Coats

La Palina Cigars

Name: .....

Theatre: .....

Town: .....

## 'RECOIL' TIE-UPS OFFER RICH REWARDS

### *Showmen Urged to Take Advantage of Free Window Publicity*

AGAIN the REVIEW calls attention to the superlative free exploitation offered to showmen booking Goldwyn-Cosmopolitan's "Recoil," in connection with the window displays of nationally advertised products, displays that help turn thousands of window shoppers into movie patrons. Here they are—listed for the showman's inspection and convenience, leaving him nothing but the trivial detail of clipping the coupon, signing it and sending it to the REVIEW.

What a sparkling array of prestige and good-will builders: Onyx Hosiery, known the country over through intensive advertising in national magazines, in trolley car poster advertising and through a myriad of dealer helps.

Inecto Hair Tint. The most recent vogue in the glorification of woman's crowning glory. Made in every shade so that every woman in your town may have the tint of hair she most admires. Not only the girls who buy, but the girls who see Inecto displays, will want to see Betty Blythe in "Recoil."

Deltah Pearls. What romance, what adventures, are involved in the thought of pearls. The gems of the South Seas have always excited the imagination of human beings. And as for the ladies, well now, could you want a better reason for holding out a cordial welcome to a Deltah Pearl window display

Another fine drawing card as regards the pulling power of window displays is that sponsored by Chinwah. Chinwah stands for perfumes, powders and cosmetics that have a host of friends. Many of these friends can be your friends when you play "Recoil."

Boncilla Beautifier. As well known in Milady's beauty parlor as in the gentlemen's barber shop. A display that hits both sexes between the eyes at one blow.

Venida Hair Nets. These have a national significance for prestige and selling power that needs little emphasis to impress that point here. Get in on a Venida Window display. It is yours for the mere asking. Then a Nemo Corset tie-up. Can you possibly conceive of a corset display that wont make the ladies stop, look and look again! Well hardly, and when that display is sponsored by Nemo, so much more for your profit if you figure in it.

### TIE-UP COUPON on 'RECOIL'

| Check Tie-Ups Wanted | NAME OF TIE-UP | Am't. o Display Wante |
|---|---|---|
| | Onyx Hosiery | |
| | Inecto Rapid | |
| | Deltah Pearls | |
| | Boncilla Clay | |
| | Venida Hair Nets | |
| | Nemo Corsets | |
| | Chinwah Perfume | |

Theatre .....

Manager .....

City .....

State .....

Play Dates .....

'THE PERFECT FLAPPER'

Could there have been a choicer pick than Colleen Moore to play the lead in First National's attraction? Thus, a perfect star for the perfect film that will mean a perfect box-office record by virtue of the acme of perfection reached in national tie-ups.

## 'PERFECT FLAPPER' FINE TIE-UPS SUBJECT

### *First National Film a Source of Rich Window Display Rewards*

FOR next week's window display National Tie-Ups subject EXHIBITORS TRADE REVIEW has secured First National's screen feature, "The Perfect Flapper," which has Colleen Moore in the principal role.

To say that Colleen Moore will be featured in a motion picture is almost synonymous with saying that it is slated for sure-fire box-office success. What then, when it is considered that with this high power star appeal will also be the weight and influence of window displays on commodities whose names are household terms and whose public message have been broadcasted in magazines, posters and newspapers with circulations running into the millions.

That's the sort of impetus that will be given to "The Perfect Flapper." What a whale of a chance to cash in on a term which has been more lately on the lips of folks than any other word in the American language. The reputation of the flapper is legion. Whether for good or bad, the flapper is the national model for the daughters of Eve who live in a community that is not actually isolated to the extent that reading matter never reaches there.

And, oh, what personality to play the part. Chic, pert, saucy, vivacious Colleen Moore. The darling of the boys and girls alike. The real Twentieth Century symbol of the dashing young blood. It is plain to see that the angles for tying up this picture with a variety of nationally advertised merchandise are rich in number, and the nature of these full of allure.

Some idea of the tremendous advertising impetus that "The Perfect Flapper" will receive may be gleaned from the fact the following commodites merchandised on a national scale, will figure in the tie-ups: Gowns, Perfumes, Hosiery, Candies, Beauty Products, Shoes, Jewelry, Music, Novels, Parasols, Flowers, Millinery and Records.

EXHIBITORS TRADE REVIEW hasn't overlooked a thing and next week's tie-up section will have its full bag of tricks from which you may make your pick. Don't miss next week's National Tie-Ups on "The Perfect Flapper."

## CLIP COUPON FOR FREE 'BRUMMEL' PUBLICITY

### *Seven National Advertisers to Back Showmen with Window Displays*

SHOWMEN playing the Warner Brothers' screen classic, "Beau Brummel" are reminded that the sparkling array of national window displays tie-ups as ecected by EXHIBITORS TRADE REVIEW, are their for the asking, without any trouble or expense.

One look at the list of nationally advertised products should convince even the most skeptical what profits there are in store for those who take the initiative in falling in line. For example, in the Glove Industries, seventy-five per cent of the industry selling gloves is a partner to the widely campaign advertising the Warner feature.

The lure of neckwear is eloquently established in the fact that more people buy ties through being attracted to them by appealing window displays than really need them. A human re-action by which the exhibitor naturally profits, when in the same window with a Fashionknit tie, his film is exploited.

"Beau Brummel" attained supreme heights of popularity by reason of the manner in which he wore his clothes. Many years of trade prestige and national advertising stand behind Personality Clothes, a concern whose window displays will feature your program in your community if you will but say the word. Sta-Shape Hats is a trade name that is really a household term in homes where the men don't go actually bareheaded. Cash in on the fact that the people stopping off to admire the Berg product will see announcement of presentation of "Beau Brummel."

Sampson's Dress Jewelry, in a neat artistic display, will help mightily to turn window shoppers into movie patrons. All yours for the asking. Mineralava Clay, as well known in the lady's beauty parlor as it is in the gent's barber shop will add impetus to the interest in "Beau Brummel."

Vivadou Products, known the country over through advertising in national magazines, window placards, and sign poster, is another great bet for you, in giving you the value of its immense good-will, human interest and selling appeal.

A variety of stills showing scenes from "Beau Brumel" will figure in the different displays. These are of a nature that will so vividly arouse the cupidity of the onloker that nothing but a showing of the film will satisfy him.

### 'BEAU BRUMMEL' TIE-UP COUPON

| Check Tie-Ups Wanted | NAME OF TIE-UP | Am't. o Displays Wanted |
|---|---|---|
| | Glove Industries | |
| | Fashionknit Ties | |
| | Personality Clothes | |
| | Sampson's Jewelry | |
| | Mineralava | |
| | Vivadou | |
| | Sta--Shape Hats | |

Theatre .....

Manager .....

City .....

State .....

Play Dates .....

# Get this!! Windows! Complete Displays for same! Thousands of 'em! Free! For Showmen!!

*On the Great First National Hit*

# "The PERFECT FLAPPER"

with

# COLLEEN MOORE

"The Flaming Youth Girl" in her Greatest Role.
Adapted from the story by JESSIE HENDERSON
Presented by First National Pictures Inc.
Directed by John Francis Dillon

**The Biggest ready made - Ready to use - Tie-ups with nationally known products ever made in the industry**

*For Complete details and full particulars read the*

# NATIONAL TIE-UP SECTION

in next week's issue (Dated May 24th.) of

# EXHIBITORS TRADE REVIEW

**A great opportunity to stampede your box office! A big ticket selling FIRST NATIONAL hit - and lots of free advertising space in your town —**

FIRST NATIONAL PICTURES

**Look for it! Read it! Clip the coupons early**

NATIONAL Tie-Up SECTION

# The Gold Rush of 1924 Is On!

## *Exhibitors Everywhere Give Three Cheers for Trade Review's National Tie-Up and Dig Oodles of Dollars From Window Displays*

DID you ever seize upon an idea having such big possibilities that it scared you? Well, that was the way EXHIBITORS TRADE REVIEW felt while preparing to launch the National Tie-Up Window display idea which it conceived months ago. EXHIBITORS TRADE REVIEW does not go off half-cocked, and the more we delved into the thought the more stupendous it revealed itself. We were almost afraid to tell you in cold type of the astounding things exhibitors can accomplish through this revolutionary development in showmanship.

### A Great Discovery

But like all really great discoveries, the National Tie-Up has proved itself more tremendous than even its originators dared tell. Now, glancing back over two shorts weeks to our inaugural announcement of the plan *"Through Many Windows,"* we smile at our own naive modesty. We just barely outlined the Idea, and left it to your imagination and showmanship instinct to fill in the mass of color.

And you did! Our editorial hat is off to you exhibitors everywhere for the manner in which you have taken hold of the plan and shot it across with overwhelming enthusiasm.

### A Succession of Thrills

To the staff of your business paper, EXHIBITORS TRADE REVIEW, it has been one continuous succession of thrills. Telegrams, 'phone calls, letters, personal visits—from owners of chain theatres and from the modest neighborhood houses.

And it has only commenced! Like the gold rush of '49, or the Alaskan gold fever pictured in this week's National Tie-Up, "The Chechahcos," the plan gathers impetus each day. It grows and grows. It's a stampede. Nothing ever attempted in exploitation or exhibitor service has kindled such an unquenchable flame of interest as this marshaling of national windows to blazon forth the attractions of your theatre.

### Thanks. Same to You

It is impossible to write thanking each exhibitor who has expressed his well wishes. We are too darned busy lining things up for you to take time out for hand-shaking. We're swamped—smothered—gasping for breath. But we're taking this breathing spell to say to every one of you doggone good boosting partners: 'Thank you—thank you!"

### Looking Backward—and Forward

Let's look back and survey results to date. National Tie-Up Section was born in May 3rd issue with Warner Brothers' "Beau Brummel." Next morning Jack Goldstein, Clinton Theatre, New York was buzzing the 'phone for quick action. He likes speed, and hadn't even waited to read all about it.

"Let's have all the Tie-ups. How much do they cost?" was his message. When we assured him they cost exactly zero—nothing but his desire to have them—Jack was a happy showman. In a few hours EXHIBITORS TRADE REVIEW had arranged for sixteen windows in eleven shops for his "Beau Brummel" booking—and the Clinton extended the run of the Warner Brothers' classic.

Let Mr. Goldstein tell you.

Exhibitors Trade Review,
45 West 45th Street,
New York City.

Gentlemen:

When I first read your new National Tie-Up Section in my May 3rd EXHIBITORS TRADE REVIEW, it seemed almost too good to be true.

Now here are the cold facts. I clipped my coupons and forwarded them to you, and with the co-operation of the manufacturers and yourselves. I was able to get eleven window displays in my district. This practically means eleven more lobbies for my theatre and all I did was ask for them. I don't mind adding that on the strength of these windows I am extending my run of "Beau Brummel."

This is the first time any trade publication has gone out of its way to actually help the exhibitor, and as for me, put me down a booster. More power to you!

Yours very truly,
(Signed) Jack Goldstein.

While we're at it, let's pick another letter from the pile before us. Here's one from Harris Brothers Capitol Theatre—"The Theatre That Is the Pride of Passaic." Read it.

Exhibitors Trade Review,
45 West 45th St.,
N. Y. C.

Gentlemen:

Your exploitation co-operation for "Beau Brummel" the best ever. By far the most sensible aid yet rendered by any trade journal. The best good will move you have yet undertaken. Good luck to you!

Capitol Theatre, Inc.,
M. D. Harris.

And here's a wire from Milwaukee:

NA27 54 NL 3 Extra
Exploitation Editor,
Exhibitors Trade Review,
45 W. 45th St., New York, N. Y.

Beau Brummel opens here for two weeks May tenth. Anything you can do regarding tie-ups as outlined in May third issue appreciated. Realize time short and wish to take advantage of your novel offer. Think it wonderful plan and in keeping with TRADE REVIEW'S policy of exhibitor help. Advise progress collect.

Yours,
Stan Brown, Strand Theatre, Milwaukee.

### The Rush Is on

That's the way it started—and the 1924 gold rush was on!

The local and long distance wires have been hot ever since. And telegrams, whew!

Letters? Looks like we'll have to work the file clerks in three eight hour shifts.

### A Proud Pageant

The second week "Recoil," the Goldwyn-Cosmopolitan pictured rhapsody of beauty, magnificence, thrills and heart throbs. And again the national advertisers swung into line with thousands of dealers' windows to spread the message of your theatre's eventual attraction.

Now, "The Chechahcos," Associated Exhibitors novelty sensation depicting fiery passions flaming forth in a setting of an arctic wilderness of gigantic glaciers, rushing rapids and stupendous snowfields, is given you as the third National Tie-up. We can say with profound conviction that it is worthy to take its place in this proud pageant of premier productions that has begun its epoch making march across the pages of motion picture history.

### A Bonanza of Untold Wealth

We speak of this new era of showmanship is resounding tones. No longer are we timid over an untried idea. The National Tie-Up has been weighed in the balance and found—heavy with golden potentialities. So we talk with the assurance, confidence and enthusiasm of one who has unearthed a bonanza of untold wealth, and is proud to tell about it to his friend—his business partner—you.

### All Pull Together

EXHIBITORS TRADE REVIEW is doing its best for you—as usual. Distributors, national advertisers, dealers are all doing their share in making the National Tie-Up Idea the biggest in the world—in two worlds.

And now you, Mr. Showman—you for whom all this is being achieved—what can you do to intensify and augment the tremendous rewards headed straight for the final goal—your box-office?

Simply this: *Read every word of the National Tie-Up Section every week.*

# ADVERTISING AIDS

COMBINING an idea used by the manager of the Hippodrome, Baltimore, and one which has come to us from the Prince of Wales Theatre, London, there may be evolved a good throwaway for a racing crowd.

An envelope identical with those containing the "tips" sold at the track may be distributed. The throwaway itself may call attention to "the one best bet" appearing at your theatre, or make its appeal in some other racing parlance. The English one advised its reader to "put your shirt on" the picture appearing at the playhouse.

* * *

IN a three cornered tie-up in which the Sun Theatre, the Omaha Daily News, and some enterprising local merchants occupied the respective angles, Jackie Coogan and "Long Live the King" were advertised to the Queen's taste.

Twenty-six prizes of Jackie Coogan suits and various other minor articles of wearing apparel, drawing sets, and passes admitting one child to the Sun, were distributed to those children in Omaha, South Omaha or Council Bluffs who obtained the greatest number of three month subscriptions to the newspaper.

Naturally, the News saw to it that the contest was publicized plenty, and the theatre, as well as the merchants offering the prizes, received columns and pages of publicity. The outcome of the contest was highly satisfactory to all interested—including the kids.

* * *

ANY possible tie-up with your city and its interests will most certainly prove beneficial to your theatre. Lon Ramsdell, of Baltimore, tied up his Hippodrome with a local "Better Homes and Building Exposition." He had a booth at the exposition and co-operated with various merchants so that his theatre received some great advertising. One stunt was the issuance of half-price tickets for the occasion.

When the Principal Picture played the Trianon Theatre, Birmingham, Ala., this striking lobby helped get big business on "When a Man's a Man."

JOE WHALEN is a captain of waiters in the dining room of a New York club. He is also an exploitation man. He proved it by designing a contraption which he calls an "adverplane" which at present is ballyhooing D. W. Griffith's "America."

The "adverplane" is a motor-car dressed up to look just like a baby 'plane. It complies with traffic requirements, and as may be imagined, it attracts lots of notice wherever it appears.

LEN BROWN, manager of the New Astor Theatre, put over "Pleasure Mad" in St. Paul, Minn. This is how:

Three weeks in advance teaser ads appeared in the programs, house organ and all printing. A trailer was put on the screen announcing, "You'll Go 'Pleasure Mad' Soon." Art cards, cut-outs and stills were liberally dispiayed in the lobby.

A week later, ten twenty-four sheets, ten sixes and ten threes were posted in prominent down-town locations, and two hundred window cards were placed throughout the city. Ten days in advance teasers were inserted in all newspapers. For instance: "Warning: The whole city is going 'Pleasure Mad'"; "Beware: A brand seared for all time on the trim ankles of the 'Pleasure Mad'"; "Mother: The devil is your daughter's dancing partner at the ball of the 'Pleasure Mad.'"

One week in advance displays were exhibited in front of cafe orchestras: "Don't go 'Pleasure Mad' here—you'll have your opportunity at the Astor next week." A twenty-four sheet was cut out and mounted on beaver board atop the marquee. A sixty foot banner was built up, teaser fashion, in sections on the roof. It was visible for blocks. The first day it read: "Watch for——," and a hand pointed to the right. Next day the word "Pleasure" was added; then "Mad," and on the fourth day "Starts Saturday Astor."

The night before the opening the entire lobby was changed with a specially built front, the roof banner moved to the top of the marquee, the color scheme of the lobby changed to purple, and baby spots flashed on cut-outs of the players. The entire run of the picture was to capacity business.

* * *

GOLDWYN-Cosmopolitan has put out a press book on Elinor Glynn's "Three Weeks," which will make the exhibitor believe in Santa Claus—and also in the G-C slogan "It pays to play Goldwyn-Cosmopolitan."

The book is captioned "Tips"—and among this "info" handed to exhibitors there are certainly some sure winners. There are suggestions and tie-ups galore, and if there was the slightest doubt as to the picture being a box-office hit, the exploitation ideas set forth would remove it.

However, the title, the author, the cast, the director, the press-book and the story itself all assure the showman that this film is one that w[illegible] and in very many cases lead to advertising beginning: "Held Over by Popular Demand."

* * *

JOE FRANKLIN, Franklin Theatre, Ottawa, Ont., attracted all eyes to "Only a Shop Girl," with a thorough advance advertising campaign which included distribution of thousands of celluloid memorandum cards and aluminum thimbles bearing the name of the picture, as well as many special heralds.

Mr. Franklin also staged a teaser stunt in the local newspapers by advertising for a missing person, as follows:

"Personal—Information is desired concerning Josie Jerome, age 21 years, brown eyes, brown hair.

"According to information just received, the missing girl is working as 'Only a Shop Girl' in this city. All replies confidential. Address Mrs. Jerome, 206 Queen Street."

The New York "Music Box Revue" song hit has been tied up with the Hodkinson picture "What Shall I Do?" to the great advantage of both song and photoplay.

The address was the theatre but no mention was made of that. The semi-final of the advertising series was the publication of an announcement to theatre patrons describing the special merits of the picture and pointing out that it was the screen version of a well-known stage success.

* * *

CAPTAIN Frank W. Goodale, Loew's Theatre, Ottawa, is breaking into "news" with habitual regularity. Recently he secured real publicity in newspapers on five days of the six. One item was a report of his attendance at the opening banquet of a new boys' clubhouse where he offered tickets to each of the needy boys for a performance next night. Their attendance at the theatre was reported along with incidents.

Captain Goodale also attended a special dance at the Homestead Inn when one of the theatre artists took part in the programme. This resulted in more publicity.

He conducted a Jackie Coogan Similarity Contest in conjunction with the presentation of "A Boy of Flanders." The winners and other details were reported.

Then, Manager Goodale directed the program at the Kiwanis Club luncheon in the Chateau Laurier and led the club singing.

LOVE

Simple, human interest romance, springing deep from the heart is the most fascinating of all dramatic material. This picture abounds in it.

NOW SELLING

Distinctive Pictures Corporation presents

George Arliss in "$20.00 A WEEK"

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

BUY IT from SELZNICK

# "The Humming Bird" is Flying High!

## The Real News on "The Humming Bird"

—Gloria Swanson can act! See this one if you don't believe it. This is by far her best picture. It struck our organist this way. She says, said she, "If I hadn't been playing for the picture. I would have cried." If she had, I'd have wept with her, which would have startled the natives and maybe emptied the house. This picture was worth the price. My hopes are that every exhibitor will do as well as we did.—William H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

* * *

One of the best pictures of the season. Well acted and well produced. Shows Swanson in a new role. Pleased most everyone. You can't go wrong in playing this one, as it is real entertainment from start to finish. Eight reels.—A. F. Edwards, Edwards theatre, Reedsport, Ore.—Rural patronage.

* * *

Gloria can act. This is real entertainment. Business good and many favorable comments.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

* * *

We had more favorable reports on this picture than any Swanson picture we have run in a long time. In fact, from a business standpoint and comments from patrons, we judge this as her best offering to date. Ran two days to good business; second day held up good. Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad patronage.

* * *

A very good picture that drew a good attendance and one that will please anywhere. It is the best we have run of this star and we have run all of them that were released during the last year. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

*(Comments from Exhibitors' Herald and M. P. World.)*

Adolph Zukor and Jesse L. Lasky Present

# GLORIA SWANSON

IN

# "THE HUMMING BIRD"

*A Paramount Picture*

**SIDNEY OLCOTT Production**

*Screen Play by FORREST HALSEY*

*From the Play by MAUDE FULTON*

# Other Big Spring and Summer Paramounts:

"West of the Water Tower" "Heritage of the Desert" "Flaming Barriers"

*Paramount Pictures*

# Tried and Proved Pictures

## Ready Made Audiences Without A Picture

By E. A. ESCHMANN

*General Sales Manager for First National*

THE day of a hundred per cent distribution of a picture, or at least as wide a distribution as is possible considering the obstacle of competing houses, will be brought nearer by the education of exhibitors in the matter of Tried and Proved Pictures. First National believes that this education can be brought about largely by showing the results accomplished by some recognized exhibitor. And perhaps no instance of a motion picture returning to duplicate its first success is more striking than the recent run of "Passion" at the Capitol Theatre, New York. Under Mr. Rothafel it was at the Capitol that this famous picture set new records at its world's premiere in 1920. Last year at the Capitol, despite the number of pictures available, Rothafle showed "Passion" again to large business. Other exhibitors followed suit and "Passion" had a second vogue more than three years after its first release.

"Passion" was, of course, an exceptional picture, but the point of it is, that the thing can be done. Let me point out further that many of those pictures which brought First National such prestige during the past season were screen adaptations of famous novels. Moreover, these novels are still popular, and will be for some time.

It was only last month, according to the list compiled and published by the Bookman magazine, that Gertrude Atherton's "Black Oxen" was displaced from the top of the list of novels most in demand. It is now the second most popular novel with the American public, according to the Bookman statistics. This means that with every new reader there is created a potential theatregoer—one who is anxious to see the picture. He knows the story has been filmed, for last January, before he had read the novel, he saw it advertised. And yet, unless an exhibitor has the foresight to understand that "Black Oxen" is a tried and proved picture which he cannot neglect, our novelreader cannot find the picture he is seeking.

The same is true of "Flaming Youth" and "Ponjola." Every day new audiences are being made. Additional readers of these novels since the release of the pictures several months ago would alone make an audience that would more than satisfy the box office. I think that this is a point which might well be more carefully considered by exhibitors. It seems to be a powerful argument for the tried and proved picture.

Another thought on the matter of tried and proved pictures lies in the fact that only a limited number of certain types of pictures are offered during the year. If, for instance, an exhibitor finds his patrons favor the fantastic and colorful production, he will find it hard to supply this demand. His only recourse is to turn to such a production as "The Isle of Lost Ships," a Maurice Tourneur production which is an outstanding picture of its type.

There is always a scarcity of good rapid fire comedies and an exhibitor has an opportunity to satisfy the craving by playing such a tried and proved picture as "Bellboy 13."

Practically the same condition exists in the case of the Strongheart pictures. "The Love Master," the latest picture starring the famous dog actor, has reawakened the public's interest in this remarkable favorite, and "The Silent Call" and "Brawn of the North" are the only available Strongheart films.

Lastly let me list a few of the First National pictures which experience has proved to be well worth the exhibitor's attention, whether they be six weeks or six months old. "The Dangerous Age," "The Bright Shawl"—one of Richard Barthelmess' most attractive romances, "Within the Law"—a screen adaptation of the most famous American play with Norma Talmadge in the title role, and "Ashes of Vengeance"—Norma Talmadge's elaborate spectacle drama of the sixteenth century.

"Thundergate"—a Chinese melodrama that established itself several months ago as a powerful box office attraction. Owen Moore and Virginia Brown Faire are featured.

A TENSELY dramatic scene from First National's "Ashes of Vengeance" starring Norma Talmadge. The romantic beauty of the film has been constant inspiration to exhibitors who have outdone one another in elaborate and unusual displays and all kinds all of which have established tremendous popularity for the photoplay. The picture below is one of the highlight scenes from First National's "Potash and Perlmutter," a comedy drama the entertainment value of which may be judged by the reception accorded the picture everywhere it has been shown since its initial release.

# In the Tried and Proved Hall of Fame

***Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights***

## Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the oustanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2.410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

## Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

## Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BE CAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

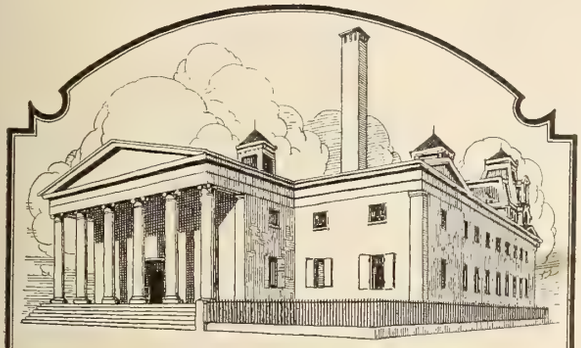
## C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

# *Here Is Where Your Money Comes From*



THE U. S. MINT
Philadelphia, Pa.

The United States Mint at Philadelphia during the year, 1923, coined a total of $91,858,760. This was coined in the various denominations of gold and silver for distribution throughout the country. A force of 366 employees is required to operate this one branch of the mint. During the year 1923, a total of over $303,891,983 was stored in the mint against future needs.

**WHEN you want money it's mighty fine to know just where you can get it; to know that there is such a thing as sure-money! Listed below are a group of pictures that have played in thousands of theatres all over the country—they are pictures that have made money for thousands of exhibitors! When you play these pictures you can be just as sure of getting your money as if you walked into the U. S. Mint with a bona-fide order for cold cash! Book them now for sure profits during Spring and Summer!**

## MERRY GO ROUND

The Year's Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian

## DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

## THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typnoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford, Directed by Clarence Brown.

## The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY of QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

## SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast of popular favorites. From Byron Morgan's dazzling story of the younger set, directed by Harry Pollard.

## FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The picture that has stamped Mary Philbin as a great actress and a popular favorite. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

## The STORM DAUGHTER

The whine of the gale, the roar of giant waves battering a staunch vessel form the tumultuous background for dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast includes Tom Santschi, Bert Roach, J. Farrell MacDonald and others.

## The LAW FORBIDS

A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

## ANNOUNCEMENT EXTRAORDINARY

**The long-awaited statement of Universal's plans for the coming year; the most remarkable list of big feature productions ever offered exhibitors; Carl Laemmle's crowning achievement! All in complete detail and in brilliant colors—in the Motion Picture News and the Universal Weekly—out next week—issues dated May 24th. Get your copies!**

# UNIVERSAL JEWELS

Presented by

# CARL LAEMMLE

# It's Got Everything!

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# "Lend Me Your Husband"

**is chock-full of all the essentials that constitute a BOX-OFFICE SENSATION.**

**Gripping Story**
**A Million Dollar Title**
**Crackerjack Exploitation**
**and**
**A Smashing All-Star Cast**
**including**

**DORIS KENYON**
**DAVID POWELL**
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**J. BARNEY SHERRY**
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**BURR McINTOSH**
**and others**

**IT'S ONE OF BURR'S NATIONALLY ADVERTISED BIG 4. BOOK THIS WONDER SERIES NOW BEFORE THE OTHER FELLOW GETS IT.**

## "Restless Wives"

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## "Lend Me Your Husband"

## "Youth to Sell"

***Have You Played the Burr Specials?***

***"Three O'Clock in the Morning"***

***"The New School Teacher"***

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133-35-37 West 44th Street,
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***Burr Pictures Are Released by the Best Independent Exchanges Everywhere.***


## *TRIED AND PROVED PICTURES*

### 'The Silent Partner'

*Financial Drama* *Released by Paramount*

BRIEF: A young wife who has seen the folly of living on all that her husband earns when he is in Wall Street determines to prepare unknown to him against any coming disaster. The husband's employee is infatuated with the young wife and plans to ruin the husband and get her. His plans succeed, but he fails to win the wife, who goes to the husband who has left her in anger and haste and wins him back by convincing him of the truth of her story.

THIS story of matrimonial complications following financial disaster has in it so many of the elements which go to make an entertaining motion picture that it is not at all to be wondered at that it has been as popular as its record shows it has been, in the many months since its initial release.

The combination of a domestic tussel and a financial entanglement is one which is sure to please because of the great diversity of elements among which can be found one that will please every different taste. For this reason the exhibitor running the picture should feature as many different angles of the story as possible.

The best way to get this idea across is via the lobby, by means of posters and stills. Use all the attractive posters you can get showing the three stars, Leatrice Joy, Owen Moore and Robert Edeson, selecting the more decorative ones to make the effect more appealing. You might even arrange for a rather elaborate displays, buldng a facsimile of an ocean liner in the lobby, and employing cut-out figures of the characters to appear on the ship.

You have a splendid tie-up with the local banks since the wife of the financier, as the silent partner, saves up a bank account against possible disaster. Banks are always soliciting savings accounts, and you could get your bank to base their campaign on the case of "The Silent Partner." Stills supplied by you for use in their windows and in their campaign material will give you publicity in the best place you could hope for. Another tie-up that is suggested by a scene in the picture is with the real estate men. Liza makes use of a small savings bank in the shape of a little cottage and on it are the words, "Own Your Own Home." A real estate man couldn't hope for anything more concrete or logical on which to base a drive which would be particularly in season at this time of the year.

The variety of different style clothes worn by Leatrice Joy is a good cue for a clothing display by a specialty shop or department store. At first she is seen in the simple clothes of the woman of very modest circumstances. Later she wears the gowns and wraps affected by the wealthy. Still later in the picture she appears in the traveling clothes which she wears when she goes to the steamer on which she is to sail to Europe. These could be used to advantage.

* * *

### 'The Chicken In The Case'

*Matrimonial Comedy* *Released by Selznick*

BRIEF: In order to secure a legacy which he cannot have until he is married, Steve Perkins decides to borrow his chum's wife and advertise her to "Aunt Sarah" as his. Auntie meets Winifred and is much impressed. So much so, in fact, that she decides she is more capable of handling the estate than her husband so she signs it over to "Mrs. Perkins." Innumerable complictions arise, but it is finally cleared by Steve's findng a girl for himself and marrying her.

WHEN "Aunt Sarah" comes face to face with the real husband of Winifred and sees that her nephew has been deceiving her all the time things look pretty dark for the young hero. Incidentally the climax of a continuous series of side splitting situations is here reached and here is, therefore, where you should lay the emphasis when you are using the text of the story for exploitation purposes.

Do not fail to make the most of Owen Moore's name and the fact that the picture is a genuine comedy. This is a big idea. Put it over big.

For a very different lobby display you might dress the walls and ceiling in yellow and white crepe paper and on stands around the entrance have a number of small wooden boxes each with a real chicken in it. On each one have tacked a poster announcing the name of the production. We can almost guarantee that this will stop the passerby and urge many whose curiosity is piqued to come in and see the picture.

You might use the same idea putting the chicken coops on street corners in the vicinity of your theatre and having arrows with the name of the showing pointing in the direction of your house.

A more conservative idea is to tie-up with apparel shops on displays on women's clothes, since the stills from the picture furnish fine posters for this sort of display.

There are also posters which provide excellent material to hook up a display of luggage with the picture since the numerous honeymoon and week-end trips in the film make use of much traveling paraphernalia.


# A Great News Story

## *ANOTHER INTERNATIONAL BEAT!*

**New York famous sky-line wiped out!**

**Exclusive pictures of the first attempt ever made to cover New York with an aerial curtain are appearing in INTERNATIONAL NEWS NO. 39—**

## Book International

**—and give your patrons the advantage of its many exclusive news features.**

Released by Universal



# BRAY WINNERS

**COL. HEEZA LIAR CARTOON COMEDIES**

**BRAY MAGAZINES**

**BRAY NATURE PICTURES**

**PROVED AND TRIED**

## 'Drifting'

*Drug Drama* *Released by Universal*

BRIEF: Cassie Cook engaged in the sale of opium becomes remorseful, and wishing to save her chum from the habit, decides to leave China. She wins the confidence of a white man in Hang Chow and he tells her that he is there to fight the evil. Cassie feels like a cheat and decides to betray her former comrades. A fight ensues between the two factions from which Cassie emerges with a clean and honorable love.

IN playing this picture, which has been pulling so well for so many months, at this time, it would be wise to play up some new stunts that are in keeping with the newer fads and thus give the picture a brand new, and entirely different impression.

One such suggestion would be to arrange a Mah-Jongg tie-up. This Chinese game has taken on tremendously with the American public and now that the sets are being offered for sale at nominal prices a great many more people are in the market for them. You should arrange with a dealer for a tie-up which would help boost this market for him.

One of the stills from the picture shows the interior of a Chinese set and a group of people are seated around a table playing Mah Jongg. This is a ready made tie-up and every merchant handling the sets should jump at the opportunity of placing one of these pictures in his window. You should see that a sign is placed in the window with it. It should carry a message to the effect that Priscilla Dean, who will appear at your theatre on a stated date in "Drifiting" is a devotee of the game and that after seeing the reader, too, will want to play the game.

As this is renting season you might easily arrange a profitable tie-up with the landlord with a vacant store. Arrange to have printed on his window in large letters some such message as this: "250,000 people go 'Drifting' by this window daily. Think what a splendid spot this would be for a drug, cigar, shoe or clothing store.

"And speaking of good tips, have you seen Priscilla Dean in 'Drifting?' Don't miss it. It is playing all this week at the..... Theatre."

Here is a fine opportunity to get together with the Chinese restaurant and pull a publicity stunt that will prove valuable to both of you. He can get chop sticks at a very small cost. Arrange to have him buy several hundred pairs and have them stamped on one side with the name of his restaurant, and on the other side with the name of the picture and the name of your theatre. Then allow him to distribute some, and plan to have the rest distributed by some local grocer, or butcher who will give you window space for pictures and posters for the attention that he will get by giving these away with every purchase.

* * *

## 'Experimental Marriage'

*Farce Comedy* *Released by Selznick*

BRIEF: A young widow is being desperately wooed by a young lawyer who is pleading for an immediate marriage. She doesn't believe in marriage, however, because it will entail the sacrifice of her personal liberty. She finally strikes on a compromise whereby she will live with him week ends and by herself during the week. On this basis they are married. Unforseen complications arise and both the husband and wife begin to suspect each other of being unfaithful. In the end, however, everything is smoothed out and the two agree to live together every day of the week.

SHAKESPEARE said opportunity knocks but once, yet here it is knocking again at the door of the enterprising exhibitor and knocking perhaps even a bit more persistently than before. Do you remember when this picture, starring Constance Talmadge first appeared. It hit the bullseye right smack in the center, and the echo resounded through the box office of every theatre whose manager had the good sense to book the picture.

What "Experimental Marriage" did once it will do again. It is the sort of comedy that never grows old. If you concentrate some real effort on its exploitation and play it up in the same style that you do a new picture, you can get the S. R. O. sign working overtime. It's certainly worth a try because it is the sort of thing you can't go wrong on. Especially if you really get behind it.

In the first place you should feature the name of Constance Talmadge. Especially in sections where she is a particular favorite you will find this a real drawing card. This can be done by a wise and careful selection of stills and posters. You can make your lobby really talk by means of this by giving them just a little different treatment.

For instance, you might get a large trunk and place it in the very center of the lobby. Then cut out figures of Constance Talmadge and Harrison Ford, who plays opposite her, and arrange them so that they appear to be sitting together on the trunk. You might also have a compo board house made to supply background for the trunk. On the house could be signs reading: "For sale. Owners must vacate! 'Experimental Marriage' proved a failure and owners will let house go cheap." You should get an immediate response from the public.

You might also try a street bally of this character. Get a very attractive young woman and dress her up like a young widow. Instruct her to walk through the streets attempting to flirt with every one. Then you should run ads, or post signs, warning the public to beware of the pretty young widow who has just come to town. She is looking for a husband on the "Experimental Marriage" plan. This sort of thing will be taken up immediately by the public, especially the more gossipy members.

* * *

## 'The Acquittal'

*Mystery Play* *Released by Universal*

BRIEF: Kenneth Winthrop is on trial for the murder of his foster father. His young wife succeeds in getting the evidence which is responsble for his acquittal. Later she dscovers that he has deceived her. He confesses, then commits suicide. She finally finds happiness with Winthrop's foster brother who has always loved her.

A FINE teaser herald has been prepared for the exploitation of this picture. It is in the form of a legal injunction and summons the recipient to appear at the court of entertainment at the.....Theatre. These can be secured from the Universal exchanges and we would recommend their use as a clever means of arousing interest.

If there happens at the time of your showing, to be a murder trial going on in your vicinity, you can make use of a mail campaign soliciting the opinion as to whether the reader is or is not in favor of "Acquittal."

The evidence which finally decides the case is a butcher's scale which has been mistaken for a clock. This permits of tie-ups with the local jewelers and the retailer of scales if there happens to be one in your locality.

If you can get special permission to do it, an effective stunt would be to dress the ticket seller in the official black judge's robe and have him wear a white wig. Stand two men attired in policemen's outfit in the front of the lobby. You might also get your ushers up the same way. This will accentuate the theme of the play and at the same time will set people wondering at the appearance of police at your theatre. These are sufficiently different and uncommo to cause much atten to be centered on your theatre.

Working along the same line it might be suggested that you use cut-out figures as they appear in the court scenes and mount them in front of the lobby with court scene posters as background. You might, at the same time, have a large butchers scale on either side of this dsplay to make it even more marked.

Get as many posters as you can in every available loual wnidow. Their rather sensational slant will arouse interest even in the last curious, and you will find you are getting a great deal of publicity through them.

Educational Pictures
"THE SPICE OF THE PROGRAM"
For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

IT'S A WOW!
'DEFYING DESTINY'
*Starring*
IRENE RICH
*and*
MONTE BLUE
*PUT IT OVER WITH A BANG*
*You Can Do It*
IT'S A SELZNICK TRIED and PROVED
SELZNICK DISTRIBUTING CORPORATION
"The prints are in FINE CONDITION"

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Drivin' Fool | Wally Van | | Hodkinson | 5,779 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |
| Silent Partner, The | Moore-Joy | Maigne | Paramount | 5,000 |
| Spoilers, The | Special Cast | | Gold.-Cos. | 8,028 |
| Three Wise Fools | Eleanor Boardman | | Gold.-Cos. | 6,946 |
| To The Last Man | Special Cast | | Paramount | 6,000 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Country Kid | Wesley Barry | | Warner | 6,200 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg. Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| In the Palace of the King | B. Sweet | | Gold.-Cos. | 7,453 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rendezvous, The | Conrad Nagel | | Gold.-Cos. | 7,415 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J De Grasse | First Nat'l | 7,000 |
| Times Have Changed | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Independent | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Director | Distributor | Length | Reviewed |
|---|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | | Metro | 6,000 | |
| Huntress | C. Moore | | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | | Fox | 6,000 | |
| Leavenworth Case | Special Cast | | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | | Metro | 6,000 | |
| Tipped Off | Special Cast | | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Director | Distributor | Length | Reviewed |
|---|---|---|---|---|---|
| Anna Christie | Blanche Sweet | | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | | Universal | 6,523 | Nov. 3 |
| Around the World in Speejacks | Special Cast | | Paramount | 6,338 | |
| Beaten | Jack Livingston | | Ind. Pict. | 4,800 | |
| Big Brother | Thomas Meighan | | Paramount | 7,080 | Jan. 5 |
| Big Dan | Jones-Nixon | | Fox | 5,934 | Dec. 8 |
| Bill | | | Red Seal | 5,000 | |
| Country Kid | Barry | | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | | Asso. Ex. | 6,282 | Nov. 24 |
| Defying Destiny | All Star | | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | | Inde. Pict. | 4,900 | |
| Don't Call It Love | Special Cast | | Paramount | 6,457 | Jan. 19 |
| Eternal City | LaMarr-Barrymore | | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | | Fox | | |
| Fashion Row | Murray | | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | | Metro | 5,700 | Dec. 22 |
| In Search of a Thrill | Viola Dana | | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | | Sunset | 5,000 | |
| Loyal Lives | Special Cast | | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | | Vitagraph | 6,900 | |
| Maytime | Ford-Shannon | | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | | Vitagraph | 6,900 | Dec. 30 |
| Old, Fool, The | Special Cast | | Hodkinson | 6,147 | |
| Our Hospitality | Keaton | | Metro | 6,220 | Dec. 1 |
| Ponjola | Nilsson | | First Nat. | 6,500 | Dec. 1 |
| Printer'r Devil, The | Wesley Barry | | Warner | 5,000 | Feb. 9 |
| Pure Grit | Roy Stewart | | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | | Universal | 4,795 | Dec. 22 |
| Reno | All Star | | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | | Fox | 6,000 | Nov. 10 |
| Tiger Rose | Lenore Ulrich | | Warner | 7,400 | Dec. 15 |
| Shattered Faith | Special Cast | | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | | Fox | 7,000 | Jan. 12 |
| Temple of Venus | All Star | | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | | First Nat'l | 6,665 | Dec. 29 |
| To The Ladies | Special Cast | | Paramount | 6,268 | Dec. 8 |
| Twenty-One | Barthelmess | | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | | Preferred | 8,010 | Dec. 1 |
| Whipping Boss | All Star | | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | | Paramount | 6,893 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Ind. Pict. | 5,120 | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,021 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,800 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Second Youth | Special Cast | Gold.-Cos. | 6,673 | |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 5,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | Mar. 23 |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Ind. Pict. | 4,500 | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Ernest Torrence | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | 4,560 | April 12 |
| Galloping Gallagher | Fred Thomson | F. B. O. | 4,819 | April 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | 6,000 | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| His Darker Self | Lloyd Hamilton | Hodkinson | 5,000 | Apr. 5 |
| Icebound | Dix-Wilson | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | 5,041 | Mar. 16 |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | 4,590 | April 5 |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | Fox | 5,812 | Mar. 30 |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont. | Metro | 6,318 | April 19 |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | Apr. 5 |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | 5,770 | April 19 |
| Two Fisted Tenderfoot. | Franklyn Farnum | Ind. Pict. | 4,800 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | Mar. 9 |
| What 3 Men Wanted | Miss DuPont | Inde. Pic. | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | 5,091 | April 12 |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | Feb. 17 |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | 4,680 | April 12 |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beau Brummel | John Barrymore | Warner | | April 12 |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | 7,018 | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | 6,010 | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Excitement | Laura La Plante | Univesal | 4,913 | April 19 |
| Girl Shy | Harold Lloyd | Pathe | 7,600 | April 12 |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| His Forgotten Wife | Madge Bellamy | F. B. O. | 6,500 | April 19 |
| King of Wild Horses | Special Cast | Pathe | 4,611 | April 5 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Miami | Betty Compson | Hodkinson | 5,000 | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |
| Second Youth | Special Cast | Gold.-Cos. | 6,169 | April 19 |
| Silent Stranger | Fred Thomson | F. B. O. | | |
| Son of the Sahara | All Star | First Nat'l | | |

## Current Production Chart

| | | | | |
|---|---|---|---|---|
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| True As Steel | Aileen Pringle | Goldwyn | | April 20 |
| Wandering Husbands | Lee-Kirkwood | Hodkinson | 5,000 | |
| Woman on the Jury | Special Cast | First Nat'l | | |
| Women Who Give | Special Cast | Metro | | |
| $20 a Week | George Arliss | Selznick | 5,990 | |

### MAY

| | | | | |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| B'way After Dark | Special Cast | Warner | | |
| Cytherea | Stone-Rubens | Universal | | |
| Clay of C'lina | Rawlinson | Ind. Pic. | | |
| Desperate Advenure | Franklyn Farnum | First National | | |
| For Sale | Corrine Griffith | Hodkinson | | |
| Hold Your Breath | Special Cast | Hodkinson | 6,000 | |
| How to Educate a Wife | Special Cast | Warner | | |
| Lightning Rider, The | Harry Carey | Hodkinson | 5,000 | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Lightening Rider, The | Harry Carey | Hodkinson | | |
| Moral Sinners | Dorothy Dalton | Paramount | 5,437 | April 19 |
| Men | Pola Negri | Paramount | | |
| Rejected Woman, The | Rubens-Nagel | Gold.-Cos. | | April 19 |
| Right of the Strongest | E. K. Lincoln | Selznick | 6,240 | |
| Riders Up | | Universal | 5,000 | |
| Storm Daughter, The | Special Cast | Universal | 5,303 | April 19 |
| Untamed Youth | | F. B. O. | | |
| What Shall I Do? | Dorothy Mackaill | Hodkinson | | |
| Virtuous Liars | M. Costello | Vitagraph | 5,800 | April 19 |
| What Shall I Do? | Dorothy Mackaill | Hodkinson | 5000 | |
| White Moth | LaMarr-Tearle | First Nat'l | | |
| Woman Who Sinned | | F. B. O. | | |

### JUNE

| | | | | |
|---|---|---|---|---|
| Another Scandal | Lois Wilson | Hodkinson | | |
| Babbit | Special Cast | | | |
| Calibre Forty-Five | Franklyn Farnum | Inde. Pict. | | Special Cast |
| Fools in the Dark | George O'Hara | F. B. O. | | |
| Her Own Free Will | Helene Chadwick | Hodkinson | | |
| Helen's Babies | Baby Peggy | Principal | | |
| Mist in the Valley | Ames-Dennes | Hepworth | | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Not One to Spare | | Hodkinson | 4,500 | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ragged Messenger | | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Tiger Thompson | Harry Carey | Hodkinson | | |
| Those Who Dance | Special Cast | First National | | |
| Which Shall It Be? | Ethel Wales | Hodkinson | | April 19 |

## Short Subject Releases

### PATHE

| Title | Series | | Release Date |
|---|---|---|---|
| An Ideal Farm | Aesop Fable | 2,500 | April 27 |
| April Fool | Roach | 2,000 | April 20 |
| A Trip to the Pole | Aesop Fable | 1,500 | May 18 |
| Big Moments from Little Pic. | Will Rogers | 2,000 | Mar. 30 |
| Birds of Passage | | 3,000 | |
| Black Oxfords | Mack Sennett | 2,000 | May 18 |
| Bottle Babies | Spat Family | 2,000 | May 18 |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| Commencement Day | Our Gang | 2,000 | May 4 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Flickering Youth | Mack Sennett | 2,000 | April 27 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Fishin' Fever | Sportlight | 1,000 | May 18 |
| Friend Husband | Pollard | 2,000 | April 5 |
| Gateway to the West | Chronicles | 3,000 | April 20 |
| Get Busy | Roach | 1,000 | April 27 |
| Hard Knocks | Charles Chase | 1,000 | April 6 |
| High Brow Stuff | Will Rogers | 2,000 | April 27 |
| Hit The High Spots | Spat Family | 2,000 | April 20 |
| Homeless Pups | Aesop Fables | 2,500 | May 4 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Love's Detour | Charles Chase | 2,000 | Mar. 23 |
| Near Dublin | Roach | 2,000 | May 11 |
| North of Fifty-Fifty | Dippy Do Dad | 1,000 | May 11 |
| One At a Time | Roach | 1,000 | April 20 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| Out of the Storm | Leatherstocking | 2,000 | May 11 |
| Paleface Law | Leatherstocking | 2,000 | April 13 |
| Publicity's Pays | Roach | 1,000 | May 4 |
| Ransom | Leatherstocking | 2,000 | April 20 |
| Rivenoak's Revenge | Leatherstocking | 2,000 | May 4 |
| Running Wild | | 1,000 | April 5 |
| Seeing Things | | 2,000 | April 5 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Sporting Speed | Sportlight | 1,000 | May 4 |
| Sun and Snow | Sportlight | 1,000 | April 20 |
| The Betrayal | Leatherstocking | 2,000 | April 27 |
| The Champion | Terry Cartoon | 1,000 | Mar. 29 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Guest | Nigh Smith | 1,000 | April 27 |
| The Hollywood Kid | Mack Sennett | 2,000 | April 20 |
| The Jealous Fisherman | Aesop Fable | 2,500 | May 18 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |
| The Panther | Leatherstocking | 2,000 | May 18 |
| The Pilgrims | Chronicles | 3,000 | May 18 |
| The Swift and Strong | | 1,000 | April 5 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |

## Short Subject Releases

| | | | |
|---|---|---|---|
| When Winter Comes | Aesop Fables | 2,500 | May 11 |
| Wolfe and Montcalm | The Last Stand of Red Man | | Mar. 22 |

### EDUCATIONAL

| | | | |
|---|---|---|---|
| A Tiny Tour of U. S. A. | Hodge-Podge | 1,000 | May 18 |
| Air Pockets | Mermaid Comedy | 2,000 | May 25 |
| Cornfed | Christie Comedy | 2,000 | May 4 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Flowers of Hate | Wilderness Tales | 1,000 | May 11 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| Fun Shop | Fun Shop | 1,000 | May 4 |
| Going Fast | Hamilton Comedy | 2,000 | May 11 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Junior Partner | Juvenile Comedy | 2,000 | May 25 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Killing Time | Lloyd Hamilton | 2,000 | Mar. 27 |
| Lady Bird, The | Secrets of Life | 1,000 | May 11 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Lost Chords | Sing Them Again | 1,000 | May 18 |
| Lon Some | Lloyd Hamilton | 2,000 | Mar. 27 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| Nerve Tonic | Christie Comedy | 2,000 | May 18 |
| Out Bound | Cameo Comedy | 1,000 | May 11 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |
| Powder Marks | Cameo Comedy | 1,000 | May 25 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| The Fly | | 1,000 | Mar. 25 |
| The Bonehead | Tuxedo Comedy | 2,000 | May 18 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Bandit Raiders | Chap. 7 "Fast Express" | 2,000 | April 21 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Green Grocers | Slim Summerville | 1,000 | April 21 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Marry When Young | Neely Edwards | 2,000 | |
| Miscarried Plan | | 2,000 | Feb. 2 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Politics | Slim Summerville | 1,000 | April 28 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Society Sensation | | 2,000 | Mar. 1 |
| Sons-in-Law | Jack Earle-McCoy | 2,000 | Mar. 5 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| Swing Bad the Sailor | Billy Sullivan | 2,000 | Mar. 8 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Tough Tenderfoot | | 2,000 | Feb. 22 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Western Skies | Jack Mower | 2,000 | |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |

### FOX

| | | | |
|---|---|---|---|
| A New England Farm | Educational | 1,000 | Mar. 30 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Feathered Fisherman | Educational | 1,000 | Mar. 16 |
| He's My Pal | Imperial | 2,000 | April 6 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Slippery Decks | Educational | 1,000 | April 13 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| The Weakling | Sunshine | 2,000 | Feb. 10 |

### CENTURY

| | | | |
|---|---|---|---|
| A Lofty Marriage | Earle-Murdock | 2,000 | April 15 |
| Checking Out | "Pal" | 1,000 | April 12 |
| Hit Him Hard | Earle-McCoy | 1,000 | April 12 |
| Preety Plungers | Cent. Follies Girls | 1,000 | April 12 |
| The Racing Kid | Buddy Messenger | 2,000 | April 12 |

### STANDARD CINEMA

| | | | |
|---|---|---|---|
| A Fishy Tale | Jimmy Aubrey | 2,000 | Feb. 1 |
| A Scarey Night | Jimmy Aubrey | 1,000 | May 1 |
| Ancestors | Colonel Heeza Liar | 1,000 | Mar. 1 |
| Colonel Heez Liar's Knighthood | Bray | 1,000 | April 1 |
| Hollywood Comedies | Chester Conklin | 2,000 | Feb. 15 |
| Just a Litte Late Club | Bruce Barton | 1,000 | Mar. 15 |
| Mayserious Case, The | Colonel Heeza Liar | 1,000 | Feb. 1 |
| One Day in Hollywood | Chester Conklin | 2 000 | April 15 |
| The Mechanic | Jimmy Aubrey | 1,000 | April 1 |
| The Sky Pilot | Bray | 1,000 | May 1 |
| The Bishop of Hollywood | Chester Conklin | 2,000 | April 15 |
| The Lunatic | Jimmy Aubrey | 2,000 | Mar. 1 |
| Unhappy Husbands | Bruce Barton | 1,000 | Feb. 15 |

### VITAGRAPH

| | | | |
|---|---|---|---|
| Horseshoes | Larry Semon | 2,000 | Dec. 22 |
| Lightning Love | Larry Semon | 2,000 | Nov. 17 |
| Modern Banking | Urban Classic | 1,000 | Dec. 22 |
| Newsprint Paper | Urban Classic | 1,000 | Dec. 22 |
| The Gown Shop | Larry Semon | 2,000 | Nov. 17 |
| 3,000 | Urban Classic | 1,000 | Dec. 29 |

# Projection Hints

—By WESLEY TROUT—

### Installation of the Projection Room Equipment

THE matter of the correct installation of projection room equipment and the electrical devices is of paramount importance. This apparatus must be properly installed to secure perfect projection, and remember that it requires up-to-date equipment in order to secure perfect results. It is of much importance that any auxiliary apparatus, such as spot lights, rewind benches, etc., should be given ample room for perfect ease in operation.

Re-winding equipment and also a room for the motor generator set should be taken care of when planning an up-to-date projection department. The housing of the projection machines should be so arranged that a minimum amount of effort is expended in changing from one machine to another, the operation of spot lights, etc. Remember that the projectionist can do his work much better if he has plenty of working room.

The walls of the projection room should be constructed of hard plaster or tile. The floor may be covered with a heavy linoleum or rubber, as it is necessary to have some form of good insulation on the projection room floor. The color of the walls of a projection room is also of paramount importance, as there should be no reflection of any light that may cause a strain on the projectionist's eyes.

A battleship grey or a moderately dark green finish should be employed, as neither of these colors is too dark for physical comfort and yet they will not give any degree of reflection of stray light.

The correct placing of the projection screen is very important to secure perfect results. In a small theatre where there is no stage, this should be placed between four and five feet from the floor and of proper size for the length of the theatre.

Great care should be taken in placing the screen in order to avoid causing discomfort to the people in the front row of seats that are looking up at the picture projected. It is a very good idea to keep the projection screen as low as consistent with good sight lines.

In a relatively narrow theatre with straight projection, it is well for the exhibitor to consider the installation of the reflector type screen for his projection, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle. The disadvantage of a reflector type screen in a wide theatre is that some of the seats will be favored with an extremely bright picture and others with a dimly illuminated picture.

Be sure and select the correct size screen and type for your theatre in order to secure the very best in projection results. Remember that it does not cost any more to have the corect type and size than it does the improper kind.

### Connecting Transformer or Compensarc to Line

The projectionist should be very careful when he is connecting up a transformer or compensarc to make sure that the voltage and the cycles marked on the transformer correspond with the supply voltage and cycles. This is a very important matter. Don't connect same if voltage or cycles is higher or lower unless you want a lot of trouble.

If you happen to have sheet iron walls, place the transformer at least 12 inches away from same or you will have a humming noise from your transformer. Thirty ampere fuses for the line are large enough for 110 volts and 15 ampere fuses for a 220 volt line.

Don't freeze your carbons if you want a good light. Be sure and use proper size fuses and carbons to secure the best results. Always use cored carbons for alternating current. Use correct size wire for the amperes you are drawing.

A test lamp should be kept in every projection room.

One drop of oil is plenty for any bearing on a projection machine. Sixty drops of oil is the correct amount for the oil well on any standard make of projection machine.

* * *

## REMODELING OF TWO KANSAS CITY THEATRES

Frank L. Newman's Royal and Newman theatres at Kansas City are to undergo extensive improvements. Within the next few weeks the interior of the Newman Theatre will be improved so that a stage, twenty feet deep and thirty-two feet wide, can be erected. At present the space in front of the screen is eighteen feet wide and only fifty inches deep. The remodeling will involve changes in the orchestra pit. The ornamental shell above the proscenium arch and above the orchestra pit will be redecorated.

The entrance to the main floor of the theatre will be moved forward so that the main floor and the stairways to the balcony will be reached through the same entrances. This will cause the present "island" type box office to be moved forward to the sidewalk. The work of remodeling will be accomplished at night in order to prevent interrupting the regular schedule of shows. The alterations will cost about $25,000, according to H. Alexander Drake, architect.

On the other hand, the Royal Theatre will be a refuge from downtown Kansas City's scorching winds this summer, an excellent coolng system having been constructed in the Newman at the time it was built. Construction of a new type of cooling system has begun, the contract having been let to the Hosch Cooling System of Dallas, Tex. It will be completed within six weeks, according to Mr. Newman. The new system will draw in air and chill it with special machinery installed upon the roof. The cold air will be dropped into the auditorium through ceiling ventilators.

* * *

## AMERICAN THEATRE COMPANY ORGANIZED

The American Theatre Company has been organized to operate the well known American Theatre of South Main Street, Salt Lake City, and to "buy, sell, operate and manage motion pictures and other theatres, dance halls and places of amusement," according to its articles. The capital stock is listed at $400,000. The president is Weir Casady, president; W. J. O'Conner, vice-president; Ralph Kreutzberger, secretary, and Carsten Dahnken, treasurer and general manager. The American Theatre was a Swanson property and was for years regarded as the leading motion picture house in Salt Lake City. Today it is one of the two leading houses in the city, often being regarded as taking second place to the Paramount-Empress.

* * *

## SYMBOL OF SWITCH STRENGTH

The Mutual Electric and Machine Company, of Detroit, use the bull dog as a trademark, with the slogan: "the switch with powerful jaws." Their catalogue incorporates prices and data in simple form, eliminating details which might be confusing. There are numerous photographs and line drawings, with a view to facilitate matters in thus graphically describing information which you will frequently require. Also to save mistakes, and time otherwise required to read descriptions, were illustrations of the switch in use.

# About Theatres— New and Old

WHEN all the remodeling is done on the old Bonita Theatre at Tampa, Fla., the house will be re-opened under the new name of Franklin. The latest in theatre equipment is now being installed. The Franklin will be under the capable management of J. B. Carroll.

* * *

Quite a few new motion picture theatres are being erected in Oklahoma and Kansas. They are mostly all installing the very latest in motion picture equipment. Business is reported to be very pleasing in the various cities and small towns.

* * *

The new Metropolitan Theatre, Morgantown, W. Va., is very rapidly nearing completion. It will be modern in every respect. The very finest in projection room equipment will soon be installed.

* * *

C. Johnson, owner and manager of the Family Theatre, Millford, Ohio, is now operating his picture theatre five days a week, and reports dandy business here.

* * *

The Stewart Theatre, Puyallup, Wash., has been rented to Jonson & Horberg, owners of a chain of motion pictures on the West Coast.

* * *

J. C. Patrick, Crescent, Okla., has recently enlarged his projection room and installed a new machine.

* * *

The new Palace Theatre at Thomasville, N. C., recently opened to a very pleasing business.

* * *

F. E. Perryman will open a new picture theatre at Erwin, Tenn., in the very near future.

* * *

Roy Cook is managing the Attica Opera House at Attica, Ohio. Pictures is the new policy of the house.

* * *

Hill and Frary have recently opened their new 200 seat picture theatre at Charleston, Ark.

* * *

E. G. Spoomenbarger has opened his new theatre at Arkansas City, Kan., to a very encouraging business.

* * *

D. J. Casey has recently taken over the management of the Empire Theatre at Fall River, Mass.

* * *

Work is almost completed on the film building being erected by the Morton Investment Company, at Dallas, Texas.

* * *

O. Waston is the new manager of the Electric Theatre at Caldwell, Okla.

* * *

R. S. Cannifax has recently opened his new cinema theatre at Brownville, Tex.

* * *

Wewoka, Okla., is soon to have a new modern picture theatre.

* * *

The Rialto Theatre at Toledo, Ohio, has been closed recently

* * *

L. W. Brophy has leased the Grand Theatre at Vinita, Okla.

* * *

Work has just recently started on enlarging the Ideal Theatre at Auburn, Neb.

# Theatre Accessories---Who's Selling It

### Dixie Cups

WITH the coming of warmer weather one might naturally expect a greater frequency on the part of audiences for a trip to the water cooler. The modern manager, actuated by a resolve to give his patrons a sanitary drinking service can consider Dixie Cups as a product that will pertinently fill the bill. The Individual Drinking Cup Company, of Easton, Pa., and New York City merchandise these cups, together with a penny vending machine, which maintains itself without cost and yields a revenue to the house. Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups.

* * *

### Ventilating and Cooling

"Why pay drug store prices for ventilating and cooling?" asks James M. Seymore, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymore gives a variety of service on installing fans and motors. His announcements says: "Thirty-six years experience in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. Send your plans and I will send you specifications for your requirements. Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work."

* * *

### Lamp Coloring

The Austin Brand Lamp Coloring of New York have perfected a type of lamp coloring which has stood all the tests and is in many ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write in for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue, yellow, green, amber, orange, canary, sunset glow, milk white and golden glow.

* * *

### 'Haftone' Screens

The Raven Screen Corporation of New York City announces its peculiar type of "Stay Put" screen which has won distinction in being used by Famous Players for "The Covered Wagon," "Ten Commandments" and other super productions. Theatre owners and house managers are invited to write in to the Raven concern for further information and particulars.

* * *

### Typhoon Fans

A cooling system which is easily installed and when in commission works noislessly and unobtrusively is that announced by the Typhoon Fan Company of New York, with branch offices in Philadelphia, Jacksonville, New Orleans, Dallas and Los Angeles. Prospects are advised by this firm to write for booklet 32.

* * *

### Roll Tickets

The Keystone Ticket Company makes a specialty of manufacturing roll tickets with the special wording as designated by the theatre owner or manager. The standard rolls contain 2,000 tickets. The concern has its plant in Shamokin, Pa.

* * *

### Roll or Folded Tickets

What purports to be the world's largest exclusive amusement ticket plant is run by the Arcus Ticket Company of Chicago. This firm has been engaged in the manufacture of theatre and other amusement ticket for twenty-eight years and offers the full weight of its experience and knowledge of the showman's requirements in rendering service to clients.

* * *

## FISCHER OPENS NEW THEATRE AT WEST ALLIS, WIS.

George Fischer, manager of the New Milwaukee Theatre, in Milwaukee, opened the $200,000 Capitol Theatre and Recreation Building in West Allis, Wis., a few nights ago and made the occasion of the formal dedication a gala one. He opened the show with Associated Exhibitors' "Going Up."

To mark the event a special eight page newspaper, describing the theatre and its policy was issued several days in advance. The business men of the town gave splendid support to the enterprise, filling six of the eight pages with advertisements. This announcement of the new house and the management's plans was published:

"The handsome new theatre will serve not only the large and prosperous section of West Allis, a comunity of homes, populated by families whose members like to take their pleasure together, old and young, but will also make its appeal to the residents of adjoining communities. The new Capitol has been established to fill the needs of up-to-date movie patrons, and the men whose vision has created it have seen to it that in every element, both great and small, it measures up to the best theatres of the country."

A $25,000 organ has a prominent place in the equipment of the house, and a special musical program was given on the opening night. The theatre is said to have one of the most complete ventilating systems in the Northwest, 30,000 cubic feet of pure air keeping the atmosphere as it should be.


**CLASSIFIED AD DEPARTMENT**

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Menicus or Bi-Convex, any focus, any make, each ..... $2.10

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**10% & 15% From Regular List Price on Parts**

15 per cent discount on POWERS and Edison Parts and 10 per cent discount on Simplex and Motiograph PARTS. Every part is regular factory made parts and guaranteed for one year. Everything is sent postage PAID to any part of the United States or Canada. TERMS ARE STRICTLY CASH WITH ORDER or C. O. D.

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WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

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Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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ROCHESTER, N. Y.

*Pictures may come, and pictures may go, but the*

# PATHE NEWS

goes on and on, bigger and bigger, better and better, in the hearts of the great American public.

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Pathépicture

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The Business Paper of the Motion Picture Industry

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"THE BEDROOM WINDOW"

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# Standard Film Laboratories

*John M. Nickolaus* *S. M. Tompkins*
*Seward and Romaine Streets*
*Holly 4366*
*Hollywood, California*

Service Standard Standard Prints

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*The* Selznick Distributing Corporation wishes to state that it is voluntarily changing the title of the picture recently announced as "White Shadows" to "The White Shadow" in order not to conflict with the title of a motion picture shortly to be produced and released by another organization

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"'The Lone Wolf' will clean up wherever he goes"
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Trade paper critics commend

# The Lone Wolf

1. For its thrilling airplane fight
2. Its baffling mystery plot
3. Continued suspense
4. Glimpses of crooks' haunts
5. Marvelous cast

presented by John McKeon

An S. E. V. Taylor
Production

Encore Pictures

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*Moving Picture World*

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## JACK HOLT

"Exciting enough for any afternoon or evening: well worth a trip to the Rivoli." --- *Evening World*

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*It's getting the money!*

# THREE MILES OUT

## Madge Kennedy

*Comedy Romance Drama*

**In hilarity intoxicating—in thrills staggering**

**By John Emerson and Anita Loos**

**An Irvan Willat Production**

Encore Pictures

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## At GRAUMAN'S RIALTO LOS ANGELES

GRACE KINGSLEY in the LOS ANGELES TIMES ~ ~

"POISONED PARADISE is a peach of a title. Brilliant touches introduced by Waldemar Young and Gasnier seem truly inspired. Clara Bow, that marvelous child, is a joy every minute. Carmel Myers' siren is endlessly alluring."

TED TAYLOR in the LOS ANGELES RECORD ~ ~

"Here is a romantic kaleidoscope. Many characters, quaint, crafty and sympathetic, falling into new patterns. Interesting, at moments fascinating. An array of actors that could hardly be bettered."

GUY PRICE in the LOS ANGELES HERALD ~ ~

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*The* Forbidden Story of Paris and Monte Carlo

CHARLES GOSS in the LOS ANGELES EXPRESS ~ ~

"POISONED PARADISE is interesting. The cast is composed of well known players and they give a good account of themselves. Clara Bow is an excellent choice. Kenneth Harlan plays with a nice distinction of light and shade."

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**GASNIER'S** *Newest Production ~ Presented by* **B.P. SCHULBERG**

*From the novel by Robert W. Service ~ Adapted by Waldemar Young*

*with CLARA BOW ~ KENNETH HARLAN ~ CARMEL MYERS ~ RAYMOND GRIFFITH*

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# 'MISSING DAUGHTERS'

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**SELCO PICTURES**

*offers just this combination*

*SEE THE*

## NATIONAL TIE-UP SECTION

*IN THE*

## EXHIBITORS TRADE REVIEW

NEXT WEEK, Dated May 31

# "'CYTHEREA' big in Detroit"

Capitol — "Cytherea." Big attraction. Except for bad weather no doubt would have been up with the record-breakers.

From Variety, May 14th

# "Cytherea"

## George Fitzmaurice's greatest achievement

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES
*presents*

*'Goddess of Love'*

from the vivid widely read novel by
JOSEPH HERGESHEIMER

Adapted for the screen by FRANCES MARION
With a stellar cast including LEWIS STONE,
ALMA RUBENS, NORMAN KERRY
IRENE RICH and CONSTANCE BENNETT

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

**FIRST NATIONAL hits are hitting big everywhere**

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MAY 23 1924



# EXHIBITORS Trade REVIEW

*The Business Paper of the Motion Picture Industry*

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*May 24, 1924*

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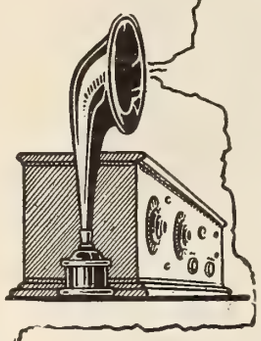
# WHAT'S IN THE AIR



STATION E. T. R. broadcasts its Independent Section. In its pages you will find evidence that the independent division of the industry is turning its heaviest batteries on the exhibitor. While they are shooting directly at him and not over his head, at the same time their intention is entirely beneficent. They are making a regular noise so that the theatre owner may know what there is that is good on the shelves of independent producers and distributors.

You will find much interesting matter in that section, in the opening pages especially—those devoted to the speeches of Sydney S. Cohen, president of the M. P. T. O. of America; Joseph Dannenberg, editor of the Film Daily, and I. E. Chadwick, president of the Independent Motion Picture Producers and Distributors' Association. All of the trio have much to say that will grip the attention.

ON pages 9 and 10 in the main section you will find something new under the distribution sun. It is the story of Imperial Pictures Corporation, which announces its intention to release twelve pictures a year in 100 jurisdictions. The company plans to deal with an exhibitor-distributor in each zone at a flat purchase price, even if the picture prove to be of unusual quality.

In this issue Exhibitors Trade Review presents its fourth National Tie-Up. It commends it to your serious attention. You will agree with us that it is the most comprehensive that has been published. A dozen prominent National advertisers offer co-operation to the exhibitor. Do not miss any of the twenty-two pages which you will find devoted to the National Tie-Up of First National's "The Perfect Flapper," starring Colleen Moore.

Next week we shall try and provide some warm weather suggestions for the exhibitor who finds the summer his hardest period.

*NOT a small portion of the fun of this picture is provided by a burlesque on Romeo and Juliet. To say the least, Colleen Moore makes a very modern Juliet for all her Elizabethan robes, yet she does it with such charm one wonders which he prefers—the original or the new burlesque edition*

*THOUGH lively and uncommonly vivacious, the characters never overstep the bounds, which is one reason why scenes like the above, with Colleen Moore and like the one below in which Phyllis Haver reclines on her couch, are so pleasing.*

# Colleen Moore Sets Rapid Pace In 'The Perfect Flapper'

***First National Has Once Again Intrusted This Flapper of Flappers With a Part That Will Delight the Younger Set and Amuse Their Elders***

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

# THE NEWS AT A GLANCE

## Ohio Supreme Court bans Sunday films of all kinds. Law may not be rigidly enforced in large cities.

**A referendum will be held to decide whether or not Dryden, Mich., will have free shows this summer, the expense to be met by taxation.**

Alexander Aronson has been chosen European representative for Metro and will sail in a few weeks for London to establish headquarters.

George Melford ends long association with Famous. He is at present in New York directing Barbara Le Marr for First National.

H. J. Yates of Consolidated Film Industries, Inc., has been elected a director of the Longacre Bank.

Max Graf, well known director and producer, is confined in the French Hospital, San Francisco, suffering from an attack of pneumonia.

M. C. Levee, president of United Studios, says there will be a serious shortage of talented actors in Hollywood this summer unless the stars now working in New York return to the Coast.

H. A. Cole has been elected president of the Texas M. P. T. O.

D. W. Griffith on his return from Italy, says that country does not have the studio facilities for staging a big production.

Exhibitors Herald announces that it will discontinue the printing of reviews of motion pictures, substituting synopses and comment.

Eddie Bonns, of Goldwyn-Cosmopolitan, says small town exhibitors want big pictures with lots of exploitation.

Sydney Samson has been elected president of the Buffalo Film Board of Trade.

Norwich, N. Y., has voted in favor of Sunday movies.

Warner Brothers will retain distributing rights for their pictures in New York and Northern New Jersey.

Rex Ingram has returned to New York from Miami where he was recuperating after a severe illness.

British producers fear a rush of inferior films to England with the removal of the import tax.

Victor Fleming, well known director, has signed a long term contract with Paramount.

# Exhibitor and Advertiser Extraordinary—Harry Watts

*By* GUY P. LEAVITT

HARRY WATTS

BEING president of the largest Advertising and Selling League in the world would naturally qualify a man as an authority on advertising, and when he happens to be a moving picture exhibitor, he becomes a figure of marked interest in the theatre industry. Such a man should have some decidedly helpful ideas on moving picture advertising. It was with this thought in mind that I called this evening on Harry Watts, manager of A. H. Blank's big Rialto theatre in Omaha.

I was not disappointed. Mr. Watts has some ideas and suggestions which, if followed by the exhibitors who advertise in newspapers—and this makes it about unanimous—will put new blood into the box office arteries.

First, however, just a word about Harry Watts. In stature, he's one of nature's noblemen who have to cultivate a beaming disposition because they can't gallop. In other words, he's short and, er—a—a, stout, if you know what I mean. He was a newspaper advertising solicitor years ago, and made a niche for himself by being one of the first of his clan in Omaha to combine solicitation with the modern element of service. He had the knack of advertising, and he gave freely of that talent in helping his customers, several of whom were exhibitors. This trait, together with the amiable judgment which had won for him a wide popularity, brought him into his present field as manager of the Strand theatre in Omaha. Here, he had his hands and his head full.

When Watts left there as manager less than a year ago, to go to Mr. Blank's newer and larger Omaha house, the Rialto, he could honestly point to the Strand as one of the best money making houses, and the house held in as high regard as any in Omaha.

So much for a career that, if told in detail, should fill pages of interesting and helpful reading. Let's turn and look a bit at Watt's message on advertising; a message befitting, as I said, the president of the world's largest Advertising Selling club.

Sorry, but there's no magic formula to this message, although it is one undeniably capable of producing highly gratifying results. The prescription is work; that's all—just plain, every-day, unglorified, unromantic work. The grinding work of writing nineteen newspaper ads a week, where one-third of that number is usually the quota of the average theatre.

Mr. Watts selected to talk on newspaper advertising. He could have discoursed on posters, lobby displays, stunt exploitation, prologues, ushers' uniforms and atmospheric stuff, or he could have talked on the Rialto's big bill-board reservations. But it is a subject of more actual dollars-and-cents application when he talks of newspaper space, its possibilities and its benfits as he has found them.

The usual method of newspaper advertising, for the Rialto, taking any given picture, is as follows: an advance campaign during the week preceding that of the engagement; this consisting of a fair sized advertisement on Sunday, a week in advance, and ads in all papers on Wednesday, Thursday and Friday. Then the campaign on the current picture, beginning with a large ad on Sunday, small current ads in all papers every day during the week, with alternating ads of a larger size, varied from paper to paper during the week.

Omaha has three large dailies: the World-Herald, the Bee and the News. Manager Watts uses equal space in all of them. For a typical week, in which he used his normal quota of nineteen original ads, let us take the Rialto's recent showing of "Flaming Youth," with "Ponjola" coming on. He has a schedule all his own, prepared to fit his needs. The diagram at the bottom of the page reveals what the schedule would show on "Flaming Youth."

INSTEAD of his customary nineteen ads, the foregoing schedule shows that there were twenty original advertisements. The original ads, written specially for the space which they occupied, are indicated by the asterisk * just preceding the figure showing the number of column inches used.

The average exhibitor, confronting a schedule of advertisements such as this, would see the following original advertisements necessary: Advance ads—36; current ads 3, or possibly 4, with a strong possibility that one or more of the advance ads could be whittled over a little and remade into a current ad.

Take, for example, the three advance ads for Sunday, November 18, one week preceding the showing. The old-fashioned plan is for the exhibitor to get up one ad for all three papers. One paper will set the ad, submitting a proof for revisions. When the proof

(*Continued on page* 11)

**RIALTO THEATRE**

Attraction FLAMING YOUTH Date 11-25-23

Billboards Heralds Printing

ADVANCE ENGAGEMENT

| DATE | 18 | 20 | 21 | 22 | 23 | | |
|---|---|---|---|---|---|---|---|
| World Herald | *18 | | *17 | * 3½ | * 3½ | | |
| Bee ..... | 18 | | * 3½ | * 3½ | *17 | | |
| News ..... | 18 | | * 3½ | *17 | * 3½ | | |
| | 25 | 26 | 27 | 28 | 29 | 30 | 1 |
| World Herald | *42 | *3 | 3 | *18 | 3 | * 8½ | 3 |
| Bee ..... | *40 | *3 | *18 | 3 | 3 | 3 | 3 |
| News ..... | *40 | *3 | 3 | 3 | *18 | 3 | 3 |

WORLD-HERALD
Advance $.....
Current $.....

BEE
Advance $.....
Current $.....

NEWS
Advance $.....
Current $.....

TOTAL
Advance $.....
Current $.....

GRAND TOTAL
$.....

# Establishing Contact with Residents of Smaller Communities

*By* ELI WHITNEY COLLINS
*President M.P.T.O., Arkansas*

SINCE the Editor has asked me to discuss the above subject, I shall accept it as the title of this discussion, but the contents are aimed more to advise how to capitalize this contact than to establish it. Establishing such contact is not difficult in a small community where every man knows every other one, but it requires real tact, diplomacy and thought to secure profitable results from such contact. There are a lot of old sayings that are accepted as true because they are old, but they do not always pan out.

For instance, there is the old saw "Familiarity breeds contempt." That is decidedly untrue with the small city theatre owner. He should bend every effort to acquainting his public with his problems and getting their aid in solving them.

One thing that is absolutely essential to capitalizing your contact with the public is a real and genuine love for humanity—a keen desire to make this old world a better place to live in. Adopt the Rotary Slogan, "Service Above Self," and you've made a dandy start.

The great "floating population" from which city theatres derive so great a percentage of their patronage is a negligible quantity in a small city.

### Be Unselfish

Your success depends upon interesting, amusing and satisfying your friends, neighbors and acquaintances. This calls for a clean character, a high quality of personal service and at least the average amount of public spirit.

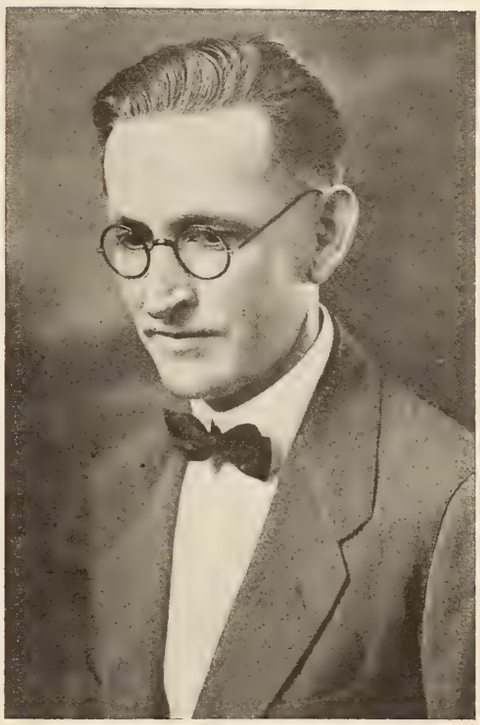
The wise small-town showman will belong to his local Lions, Rotary, Optimist, Civitan or other Luncheon Club. He will take an active part in the work of his Chamber of Commerce and cooperate to the fullest extent with his local schools, churches and other similar institutions.

He will not confine his activities to mere giving; he also will contribute in personal labor.

But to do these things successfully he must feel an honest desire to do them for the sake of humanity—not to increase his business. If selfishness rules you, your efforts will fail.

The small town theatre should be a Public Institution. The business men of the city should value it because it keeps the town alive at night. The schools and churches should value it as an aid in teaching the young. This necessitates scrupulous inspection of all films shown and the elimination of the objectionable, but it is the only way to gain and hold the confidence of those institutions.

Showmanship, as the term is so often applied, is likely to prove more of a liability than an asset in a small city.



ELI WHITNEY COLLINS
The "small town" exhibitor of Jonesboro, Ark., who by the delegates to the convention last year was chosen to fill a vice presidency in the national body.

Eighteen years of experience in the legitimate has taught the writer most of the timeworn "stunts" and crowd-getters, but they have little value in the operation of a small town theatre.

### Be Wary of "Stunts"

There is too often a "kick-back." The exploitation of a risque subject, a notorious character and similar things so productive of results in a large city, will quickly destroy the confidence of your patrons in the smaller city.

Such things bring the public in once, out of idle curiosity, but they cause so much adverse criticism elsewhere that the result is disastrous.

There are many things a small town manager must bear with fortitude that do not enter into the business problems of his big town brother. There is, for instance, the Chautauqua. The most vexatious competition known in the small city is this annual event, yet it must be borne with a grin because the guarantors are your friends and you cannot afford to antagonize them by vigorous competition. Big church revivals, public meetings, civic events, all of these distract from your patronage, but you cannot fight them. On the contrary, you must aid them by publicity on your screens and in other wise. If I were going into a strange community to establish contact with the residents and make customers of them, I would follow this plan:

### Cultivate Memory

Join the leading civic clubs and organizations. Attend what social functions I could spare the time for and *remember* those I met there. I would be on or near my front door every moment possible during the hours that my theatre was open.

I would work so hard on every committee upon which I was appointed that I would be regarded as a valuable member of any organization to which I belonged.

I would instruct my employes that the customer was always right and that unfailing courtesy must prevail at all times toward every man, woman and child who entered my theatre.

I would sell myself on the town and boost it at every opportunity. I would maintain perfect order in my theatre, eliminating all rowdyism, and emphasizing the fact that mine was a family theatre.

I would own my own home, if possible; pay my debts promptly, pay my taxes, vote, serve on juries and, if asked to, accept one of the unremunerative offices, such as a member of the School Board or the Board of Aldermen, and strive to convince every one with whom I came in contact that I wished to serve first and profit afterward.

### Back Up Advertising

I would always be found smiling, and would speak cheerfully to everyone I met, especially the children, and call them by their first names.

I would be absolutely honest in my advertising and back up every promise I made, no matter what the cost. I would contrive a live mailing list, using it not more than once a month and then

(*Continued on page* 13)

# Old Lady Astor Says

WILLARD LOUIS, through the unusual work he has done recently, has earned a long term contract with Warner Brothers. Two late characterizations have been those in "Daddies" and as the Prince of Wales in "Beau Brummel." In "Babbitt," which is yet to come, he will have the title role. Mr. Louis has appeared to strong advantage in "Madame X," "Going Some," "Robin Hood," "Vanity Fair," "Great Accident," and "The Road to Destiny." The Warners are to be congratulated on securing the services of this sterling player.

FRANK BORZAGE, recently signed for a series of productions for Metro, is one of the persons in favor of original stories for the screen. As he has never made any attempt to conceal his conviction his mail brought what is described as a perfect avalanche of manuscripts following his joining Metro. It is said the author of the first story to be produced under his new contract may prove to be a surprise.

MAURICE TOURNEUR has just celebrated the tenth anniversary of his arrival in the United States. When he left the steamer at Hoboken his first visit was to the opening ceremonies of the New York Strand, which has just been celebrating completion of its first decade. Ten years later Mr. Tourneur visited Loew's State Theatre in Los Angeles to attend the world premiere of "The White Moth." This is the director's fifty-second motion picture to be made in the United States. That means he has an average of one picture for every ten weeks, which is a remarkable showing.

MR. TOURNEUR says he has made a lot of money on poor pictures, lost a lot on fine pictures, made some more on ordinary pictures and kept some. Also he says the country has been good to him and that he is now a citizen. He adds that the making and selling of pictures is exasperating, trying and heart breaking, but he does not know of anything else he would rather do.

AL CHRISTIE'S feature comedy, "Hold Your Breath," has been given two tryouts in Los Angeles theatres. Lesley Mason, the Hodkinson west coast representative, says the production went over "with a bang." Vice President Paul M. Mooney of the Hodkinson Company wires to New York that the production had been tried out before two extreme types of audiences with the result in each case of a great volume of laughter. The picture will be released by Hodkinson May 25.

CARL LAEMMLE and Al Lichtman were accompanied on their trip to Chicago for the Universal's mid-western sales conventon by Julius Stern, president of Century Films. During the sessions Mr. Stern addressed the salesmen and told of Century's plans for the coming season. The meetings were attended by sales managers, salesmen from the entire mid-west, the district manager for the south and the Canadian general manager.

NEIL HAMILTON, the new Griffith star in "America," has been asked by Henry H. Kitson to pose for a statue which is to be a memorial for Washington's Headquarters at Newburgh, N. Y. Mr. Kitson is the sculptor of the statue of the Minute Man on Lexington Common. The sculptor came from his Massachusetts studio to New York to see "America" in the hopes of getting inspiration. He found it when he saw Hamilton in the role of the hero and selected him as the ideal type of young American manhood. The result should be truly a heroic statue.

THE Theatre Owners Chamber of Commerce of New York has set Saturday, May 24, for its Fifth Annual Installation Dinner and Dance at the Ritz Carlton Hotel. If the occasion bears resemblance to any of its four predecessors it will a most enjoyable affair.

J. STUART BLACKTON, who a few months ago went to Los Angeles to produce pictures for Vitagraph, has decided to make his home on the west coast. This means that another of the producers is deserting the east and taking Horace Greeley's well known advice. Mr. Blackton has purchased a home in Beverly Hills and will dispose of his house in Brooklyn and his Long Island estate.

HOUSE PETERS has been signed by Universal and will appear in six Jewel pictures during the next two years. The first will be "The Tornado," a Lincoln J. Carter story. Mr. Peters is one of the screen's veterans. He was one of the earliest to appear under the banner of the Famous Players and for a considerable period was a member of the first stock company. Incidentally he was the star of "The Storm" which has been played by more than 8,500 theatres.

ALBERT E. SMITH, Vitagraph's president has engaged J. Warren Kerrigan to play the title role in "Captain Blood, Buccaneer", the Sabatini romantic novel. Mr. Kerrigan's selection was made as a result of a canvass of motion picture editors of newspapers, by exhibitors and others. Mr. Kerrigan is one of the veterans of the screen. There will hardly be a denial of the suggestion that his best work was in "The Covered Wagon." His performance in that stirring drama will keep his name fresh in the minds of the American public for many years to come. His admirers will await with keen interest the distribution of the picture containing his latest work. David Smith will direct and will begin photographing June 1.

PRESIDENT COOLIDGE and his guests on the Mayflower on Saturday evening, May 10, saw "Dorothy Vernon of Haddon Hall." On the following evening at the National Theatre the picture opened for a limited engagement to a representative audience of official and social Washington.

WILFRED BUCKLAND, supervising artist of William De Mille's Paramount production, is in New York to confer with William De Mille, producer-director, and Clara Beranger, scenarist, on the production of "Spring Cleaning." Mr. De Mille and Mrs. Beranger are in New York engaged in editing and titling "The Bedroom Window," the mystery drama by Mrs. Beranger which was filmed at the Lasky studio.

REFERRING to the recent United States court decision that George Eastman of Rochester must not make so large a share of raw film material, the editor of the Evening Journal remarks that the decision will meet heartfelt approval in Europe. The writer goes on to suggest that Mr. Eastman may be violating the anti-trust law, but adds that is for the courts to decide. "Just at present he is making and selling moving picture material for less than European competitors can sell it," says the editor. "Eastman has cut rates as Ford has cut rates, making his money by producing more cheaply than his competitors and keeping the business in the United States instead of letting it go to Europe. The average man feels that he is a useful citizen."

P. N. BRINCH, general representative of the foreign department of Famous Players-Lasky Corporation, accompanied by Mrs. Brinch, sailed on the Berengaria on May 14 for Europe to resume his duties at Vienna. While in this country Mr. Brinch conferred with E. E. Shauer, director of the foreign department, regarding future distribution plans for Paramount pictures. He also attended the New York and Chicago sales conventions held under the direction of Sidney R. Kent, general distribution manager.

# Imperial Pictures to Release on Novel Distribution Lines

ANNOUNCEMENT is made by Imperial Pictures Corporation, of which Paul N. Lazarus is president, of a novel plant of distribution The company will not lean on exchanges as they are now known, but has divided its territory into 10 jurisdictions, in other words, 1 per cent territories.

The company plans to supply each of its customers, which it aims to make exhibitors if possible, with twelve productions on its first contract issued at the rate of one a month. It has established a nearly arbitrary figure for production cost and also a stated sum to be paid by each exchange on the delivery of a print. The company plans to begin production not later than September 1 and expects to have its first release ready by the first of November.

RAOUL A. WALSH
Successful producer who will be director in chief of the productions to be made by Imperial Pictures.

The officers of the company besides Mr. Lazarus are Raoul A. Walsh, the man who directed "The Thief of Bagdad," director-in-chief; A. C. Berman and Eugene H. Roth, vice-presidents; Arthur S. Friend, secretary and general counsel; Kenneth Hodkinson, treasurer and general manager; Cresson E. Smith, general sales manager; George W. Stout, general manager of productions, and Charles H. Hickman, assistant production manager. All of these constitute the Board of Directors.

In the announcement by the company is the following statement as to its method of operations:

"Instead of dealing with exhibitors through a distributor and through a chain of exchanges, Imperial will deal direct with the exhibitors of the country, selecting approximately 100 theatre centers as its points of contact.

"Each of the hundred theatre centers is surrounded by a territory in which hundreds of theatres operate. These theatres naturally follow the lead of the first run houses of the theatre center. All of the hundred territories have been so arranged, geographically, that they are of equal theatre population; that is to say, each of the hundred first run centers is surrounded by a territory practically equal in theatre going population to every other territory.

"Instead of selling only one run of a picture Imperial will sell to its exhibitor-purchasers the entire exhibition rights for their territory for a period of years. The picture will in turn be rented, by the exhibitors themselves, to other exhibitors throughout the territory. Imperial does not participate, in any manner whatsoever, beyond the original flat-price purchase of the exhibition rights.

"The picture becomes exhibitor property for exhibition throughout the territory, thus leaving in the hands of the exhibitors themselves the full rewards and profits for showmanship, exploitation and investment.

"It will be seen at once that under this plan of selling the heavy toll now paid by exhibitors for distribution disappears. There is no frightful waste for selling cost to be covered. A picture costing $150,000 to produce does not have to be sold to exhibitors on an exhibition value of $500,000 in order that the producer and distributor may make a profit, regardless of what happens to the exhibitor.

## Price Standardized

"Because of the equality of the territories in theatre population the price for each picture has been nationally standardized.

"The production cost has been fixed in advance for the pictures. If the cost of any picture exceeds the fixed production cost, the selling price to the exhibitor will not be changed. Imperial will bear the extra production cost, and not the exhibitors.

"If, however, the actual production cost of any picture is less than the fixed production cost the territorial purchasers will each be rebated their pro rata share of the saving, and all users of the production will naturally save accordingly.

"Twelve productions, of uniform price, to be delivered one a month, are provided for in our first contract.

"We shall not ask exhibitors to buy stock in our company. We shall not ask exhibitors to pay us any advance deposits. We shall not ask exhibitors to make percentage arrangements with us. Our productions will be sold outright on a flat price basis for each territory.

"Film rentals can and must be limited, and to this end Imperial plan will prove to be a mighty influence.

"Pictures are not essentially better today than they were two or three years ago, but film rentals are vastly higher. Under the Imperial plan, with all its economies and directness, rentals can and will be brought down to a reasonable level. Exhibitor-purchasers will have an earning power in each production that will enable them to share their savings with all exhibitors throughout their territory. Surely the exhibitors are not going to find in their own ranks those who would profiteer against them.

"Under the Imperial plan, with production cost and selling cost fixed, the exhibitor, like every good merchant, will know what his business is going to cost him to run. He must know, his bank wants to know. If he knew today, he would not be in the grave danger that he is of being forced out of his business by the endless upward flight of rentals.

"Under the Imperial plan he cannot be made to pay a tremendous rental because an inexpensive picture, by chance, becomes a big box-office success. Selling price is based on production cost, not on box-office opportunism.

"Under the Imperial plan, the rewards for invested capital, for brains, for showmanship are sure and quick. Today the exhibitor, by his presentation and exploitation creates the market and good-will for a picture in his territory. After his single run, with all its risks and with all his investment, the distributor takes the picture from him and gathers the profits and benefits of the exhibitor's exploitation. Under the Imperial plan the exhibitors themselves earn the rewards that are due them.

PAUL N. LAZARUS
President of new company, who has just resigned as United Artists Corporation general sales manager.

"By the elimination of the larger evils of present day distribution it follows naturally that all that train of petty annoyances, unfair practices and disappointments to which the theatre owner has been subjected must disappear.

"Imperial is already in full operation. Its main offices are in the Guaranty Trust Company Building, 522 Fifth Avenue, New York."

The personnel of the new organization is noteworthy for many reasons. Its executives, all young men, have had extended experience in the motion picture field. They are all men who have earned for themselves a high standing in the business.

All of the directors are so well known throughout the motion picture field that their combination in one undertaking brings to the exhibitors an organization that should inspire the utmost confidence.

During the last eight years Mr. Lazarus has directed the national sales and advertising of two of the most important distributing companies. For three years he was in charge of Vitagraph's advertising. He re-

**ARTHUR S. FRIEND**
Former Famous Players treasurer and Distinctive President who will be Imperial's secretary and counsel.

**KENNETH HODKINSON**
Former general manager of United Artists who will be treasurer and general manager of new Imperial.

**A. C. BERMAN**
A vice president of Imperial who has had wide experience in the distribution of motion pictures.

signed that connection on the formation of United Artists Corporation to take over the direction of the Big Four's advertising and publicity. He was soon made sales promotion manager, and for the last two and a half years has been general sales manager for United Artists.

For many years prior to his entrance into the motion picture field Mr. Lazarus was in the publishing business, five years having been spent with the Hearst organization, where he was circulation manager of Good Housekeeping Magazine, and handled circulation problems for Cosmopolitan Magazine, Hearst's Magazine and the other Hearst publications.

Raoul Walsh's association as chief director with Imperial brings to the company the utmost in picture creating ability and genius.

Mr. Berman, came into the motion picture business five years ago, giving up a splendid law practice in Boston in order to enter the new field. When United Artists Corporation was organized Mr. Berman was made manager of Canadian exchanges, and he established and directed all the Dominion offices for the Big Four.

He was later brought to the home office, and as assistant general sales manager covered many sections of the United States. When the United Artists entered the foreign field he went to England and established the first foreign offices for the company. After many months abroad, he returned to New York, and from there has been directing the entire foreign department.

### Roth a Foremost Exhibitor

Imperial has drawn from the exhibitor ranks in selecting its second vice-president. Eugene H. Roth is one of the foremost theatre men in the country. Some years ago he organized the Popular Amusement Company of San Francisco, operating the Portola Theatre. From a hundred thousand dollar enterprise Mr. Roth guided the growth of the organization until, at the time of his resignation, it had become a five-million-dollar organization, operated as Herbert L. Rothchild Entertainment, San Francisco, and running the Granada, California, Imperial and Portola Theatres of that city.

Mr. Roth has long been recognized as a leader in progressive and modern theatre operation. He will make his headquarters in Los Angeles, in immediate contact with Imperial's production undertakings. The selection of Mr. Roth to maintain the company's contact with its production sources proves a most progressive move and will be looked on by exhibitors as an indication that Imperial will have the box office of the country in view at all times.

Arthur S. Friend, secretary and general counsel, first appeared in the motion picture business as the general counsel and secretary of the Lasky Company, in October, 1913. He continued with that organization until 1916, it was merged with Famous Players. Mr. Friend became the treasurer and a director of the larger company.

In 1921, after severing his connection with Famous Players, Mr. Friend organized Distinctive Pictures Corporation, with which he continued until the end of last year.

### Hodkinson Skilled Salesman

The selection of Kenneth Hodkinson as treasurer and general manager brings him still further along in the field in which he has made so marked a success. Kenneth Hodkinson was general manager of Paramount for an extended period. He resigned that connection to become general manager of United Artists Corporation, and has been with that organization in that capacity since its formation. For years he has been actively in the selling field.

Cresson E. Smith, general sales manager, has been in the motion picture business for ten years—five years with Metro and five years with United Artists Corporation. Mr. Smith joined United Artists when the company was organized and took charge of the Chicago territory. He spent the year of 1923 abroad for United Artists, and took over the supervision of its Australian offices. On his return he was made assistant general sales manager, with particular supervision over the middle western territory.

George W. Stout takes the post of general manager of production. His many years of experience in the production field have earned for him the reputation as a specialist in modern picture studio operation and management. In addition to Mr. Stout's service with Universal and Thomas H. Ince, and his five years with Mack Sennett, he has been active in the independent production field, and among other undertakings of note was production manager for Sol Lesser Enterprises in the making of several of the Jackie Coogan pictures. Associated with Mr. Stout in his duties will be Charles H. Hickman, assistant production manager.

The California office of the company is in the Stock Exchange Building, Los Angeles.

**CRESSON E. SMITH**
With ten years' experience in Metro and United Artists he becomes Imperial general sales manager.

* * *

## M.P.T.O.A OFFICIALS CONTINUE MUSIC TAX FIGHT

That the control of American music production by a select group was a menace, which in a short time would become destructive in discouraging genius and creative ability, was claimed to the members of the House Committee on Patents on May 6 and 7, by representatives of the Motion Picture Theatre Owners of America, Radio Broadcasters and others.

A leading member of the Committee said at the conclusion of the hearing, which was held in the caucus room of the House Office Building, in Washington, that more genuine information on copyrights and the public policies associated with them came to himself and others on the committee at these sessions than was comprehended in the rest of the Congressional career.

President Sydney S. Cohen, M. J. O'Toole, Chairman of the National Public Service Department; National Secretary Goerge Aarons, Col. H. B. Varner of North Carolina and others represented the Theatre Owners. The Broadcasters were represented by Attorney C. H. Tuttle and Attorney Sol Spring represented the First National Pictures, Inc. The American Society of Composers, Authors and Publishers was represented by Attorney Nathan Burkan, E. C. Mills and J. C. Rosenthal.

# Famous Enters Suit Against Artclass Pictures

ACTION was started May 11 in the Supreme Court, New York County, by the Famous Players-Lasky Corporation to restrain the Artclass Pictures Corporation from using the words "Moses and the Ten Commandments" in advertising a Biblical motion picture entitled "After Six Days." In its suit Famous Players maintains that the featuring of "Moses and the Ten Commandments" in the advertising of "After Six Days" is unfair and works injury to the plaintiff's picture, "The Ten Commandments," produced by Cecil B. DeMille.

It appears from the papers filed in the action that, joined with the Artclass Pictures Corporation as defendants, are all the stateright buyers of the film, "After Six Days."

Additional defendants named in the papers are Louis Weiss, Adolph Weiss, Max Weiss, Edward Grossman, Standard Film Attraction, Supreme Photoplay Company, Kerman Films, Inc., B. & W. Booking Office, and Charles Lalumiere.

In petition for the injunction it is set forth that the Weiss Brothers and the Artclass Pictures Corporation purchased in 1922 a fifty-three reel picture produced in Italy and bearing the title, "The Holy Bible in Motion Pictures," and through an agreement with the National Non-Theatrical Motion Pictures, Inc., distributed the picture to churches and schools in serial form, one reel being issued each week, and that Weiss Brothers and Artclass, in co-operation with the National Non-Theatrical Motion Pictures, Inc., continued to distribute and advertise the picture under its original title as a serial and without reference to either Moses or the Ten Commandments for several months, until it was announced by the Famous Players-Lasky Corporation that Cecil B. DeMille was producing "The Ten Commandments" as the greatest picture of his career.

Then, it is charged, the Weiss Brothers determined to make a theatrical production of their picture and, after re-editing and cutting down the film to about twelve reels, advertised it as "After Six Days."

Following the success of Cecil B. De Mille's "Ten Commandments" at its first presentations in Hollywood and the George M. Cohan Theatre, New York, it is charged the Weiss Brothers changed their advertising to "'After Six Days,' Featuring Moses and the Ten Commandments," with the last phrase even more prominently displayed than the title of the picture.

It is further charged that the Weiss Brothers, to confuse the public and capitalize the publicity for Cecil B. DeMille's picture, arranged for special showings of "After Six Days" in Boston and Chicago, while DeMille's "Ten Commandments" was playing in those cities. At the same time, the papers assert, the Weiss Brothers embarked on an advertising campaign in the film trade papers calculated to invite theatre owners to confuse and defraud the public by booking "After Six Days" immediately and advertising it as "featuring Moses and the Ten Commandments."

In addition to a large number of exhibits of the Weiss Brothers' advertising, the plaintiff also submitted to the court a bulletin issued by the National Vigilance Committee of the Associated Advertising Clubs of the World, in which the committee states that "the recent advertising of 'After Six Days' prominently featuring Moses and the Ten Commandments is, in the opinion of the National Vigilance Committee an attempt by Weiss Brothers to capitalize the present popularity of the Famous Players-Lasky Corporation production. The National Vigilance Committee, after a thorough investigation, requested that Weiss Brothers immediately discontinue their prominent display in advertising as a sub-title or descriptive phrase, 'The Ten Commandments.' This Louis Weiss refused to do, contending that such a course would 'kill the present success of "After Six Days."'"

"There has been so much controversy over the Weiss Brothers' Artclass production 'After Six Days,' featuring Moses and the Ten Commandments, and the Famous Players-Lasky, Cecil De Mille production, 'The Ten Commandments,' that we welcome this action.

"It will be the means of throwing the entire controversy into open court for a decision. Heretofore, Famous Players-Lasky has attempted to thwart the activities of Weiss Brothers' Artclass Pictures Corporation in the distribution of its picture by indirect attack, using the Associated Advertising Clubs and endeavoring to have the newspapers and motion picture trade papers refrain from publishing Weiss Brothers' advertising and publicity notices."

## KANSAS AND MISSOURI MAY CONSOLIDATE

### *Organizations May Follow Lead of Other State Exhibitors*

FOLLOWING the merger of Eastern Missouri and Southern Illinois exhibitors, whispers are being passed up and down Kansas City's movie row relative to the merger of the M.P.T.O. Western Missouri, the Kansas City, Mo. Exhibitors Association and the M.P.T.O. Kansas. A prominent exhibitor said:

"Conditions are becoming such that exhibitors in Western Missouri and Kansas soon are going to realize fully the need of consolidated organization. A merger of these two organizations, including the Kansas City body, would mean that the combined force of such an association could raise $30,000 a year easily. I am a strong believer that there should be no boundary lines of organization in a territory served by the same exchanges.

"The only problem with which Kansas is confronted, which is different from Western Missouri, is legislation. Such a matter could be dealt with strictly individual, as far as Kansas is concerned, but it is in national and district affairs that we are confronted with the real tasks. I regret that many of the larger exhibitors of Western Missouri are showing such a lack of co-operation in becoming affiliated with the exhibitors' organization. However, we have about forty of the strongest suburban houses in Kansas City and we are hopeful of obtaining more members from out in the territory, about twenty of them already having come within the fold."

At a recent re-organization meeting of the M.P.T.O. Western Missouri a proposed merger with Kansas was discussed but no official action taken.

# Charles Ray's New Series Will Be Distributed By Pathe

CHARLES Ray has again donned the baggy trousers, the battered, sun-bleached straw hat, and the rough-shod boots of the country "boob" and will engage under the Pathe banner in a series of rural characterizations such as made his name the foremost box-office attraction in the days of the Triangle program.

HER BEST FOOT FORWARD

Laura La Plant, Universal star, puts her best foot forward and wins our vote for any beauty contest.

The news of Ray's return to the type of role for which he became famous a few years ago is disclosed in a statement received this week from the Pathe home office, in which announcement is made that Pathe Exchanges, Inc., will distribute a series of four Charles Ray Productions.

C. Gardner Sullivan, the celebrated screen writer, is the author of the first story in which Ray will resume his country-boy role. "Smith," a name peculiarly expressive of a plain, substantial type of citizen in the community life of America, is the significant title of Mr. Sullivan's original screen story for the new Pathe star. The story is described as admirably suited to Ray's type of rural comedy drama and is expected to advance to even greater heights of popularity and box-office prestige the success he has enjoyed in such pictures as "The Coward," "The Clodhopper," "The Egg-Crate Wallop," and "Scrap Iron."

Ralph Ince, who stands in the foremost ranks of his profession and has over a score of screen successes to his credit, will direct Mr. Ray in his first production for Pathe. An unusually strong supporting cast is being assembled to surround the star in "Smith." Bessie Love has been engaged to play the feminine lead, and Wallace Beery has been signed for the "heavy" role. Other important additions to the supporting cast will be announced in the near future.

It is expected that camera work on Ray's first picture, "Smith," will be completed about the middle of July and that the production will be made available by Pathe.

## CEREMONY MARKS BIG STUDIO TRANSFER

### *Taking Over of Goldwyn Studios by Metro-Goldwyn Is Elaborate*

ONE of the most elaborate and important events in the history of motion pictures took place on the coast last week when the Culver City studios of Goldwyn were officially taken over by the recently merged Metro-Goldwyn-Mayer company.

Ceremonies that were very elaborate were participated in by many California city officials, representatives of the Army and Navy, film magnates, stars and noted writers. Several thousand people were gathered together in front of the stage erected on the lot. Will Rogers was there with his wad of gum, Fred Niblo, noted director, acted as master of ceremonies and speeches were made by Louis B. Mayer, Joseph Schenck, Rupert Hughes, Abraham Lehr, Admiral R. E. Countz, of the United States Navy, Admiral Robinson, Commander of the Pacific fleet, Judge Summerfield, of the Domestic Relations Court, Captain Hill, assistant Police Chief of Los Angeles, Major Ruhland, Commander of Port McArthur, Asa Keyes, Los Angeles District Attorney, and several others.

Noting a huge drawing of Marcus Loew displayed at the front of the stage, Will Rogers remarked that if the new boss saw it he would probably call the whole deal off but that it was the best they could do as they only had Larry Semon as a cartoonist. Will also kidded the bigger and better pictures idea and registered strongly with one of his usual witty talks. When Abraham Lehr turned over the massive key to Louis B. Mayer he in turn presented smaller keys to his chief assistants Irving Thalberg and Harry Rapf.

Navy aeroplanes dropped floral greetings from Governor Richardson of California, Mayor Rolfe of San Francisco and many exhibitor organizations. Telegrams of good wishes were received from President Coolidge, Herbert Hoover, Marcus Loew, Will Hays, and F. J. Zehandelar, president of the Merchants and Manufacturers Association of Los Angeles.

Mr. Mayer announced the day after the celebration that production had already started under Metro-Goldwyn-Mayer at the studio and that it would be kept up at a high pace for some time.

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## FARASH THEATRE, INC. CONTROL SCHENECTADY MOVIES

Albany, N. Y.—The theatrical situation in Schenectady, N. Y., is now in the control of Farash Theatre, Inc., through the recent acquisition of the Barcli Theatre. The company has been operating the State Theatre, the Strand and the Albany theatres, with a combined seating capacity of about 3,600. For some time past the company has been trying to secure the lease of the Barcli, the only competing downtown house. This was accomplished last week.

William W. Farley, head of the company, in discussing the future policy, stated that one or two of the houses would probably be closed during the summer. It is also said that the huge State Theatre, may be put up at auction in August. This house was built a year or so ago, and was involved in the financial difficulties of Max Spiegel.

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## COMERFORD PLACED IN FIELD FOR M.P.T.O. PRESIDENCY

In recognition of his unselfish work as head of the M.P.T.O. of Western Pennsylvania, that organization has passed a set of resolutions indorsing M. E. Comerford as candidate for the presidency of the national organization. The following resolutions were passed:

WHEREAS, M. E. Comerford, of Scranton, Pa., a leading theatre owner and a member of the Board of Directors of the Motion Picture Theatre Owners of America, has been for years prominent in exhibitors organization circles, and absolutely loyal to our cause at all times, giving of his time, influence and money, freely, to advance the welfare of the Theatre Owners,

*Resolved*, that we, the Motion Picture Theatre Owners of Western Pennsylvania, in session assembled at the Fort Pitt Hotel, Pittsburgh, Pa., on Wednesday, April 30, 1924, do request and urge M. E. Comerford to become a candidate for the Presidency of our National Organization—The Motion Picture Theatre Owners of America—at the Boston Convention, to succeed our present President, Sydney S. Cohen, who, after four years of unremitting service and sacrifice, has announced his determination to retire from the place he so long honored.

*Resolved*, that we pledge the votes and support of the delegates from Western Pennsylvania to the Boston Convention of our National Organization, to Mr. Comerford in this relation.

*Resolved*, that a copy of this resolution be sent to Mr. Comerford and furnished the Press for Publication.

* * *

## 'SO BIG' FOR FIRST NATIONAL

Colleen Moore will be starred in "So Big," Edna Ferber's daring analysis of a woman's life which is now sweeping the country as the best seller among novels.

This announcement, as important to the literary world as it is to the motion picture industry and the public, was made recently by First National Pictures, which owns the screen rights to the best seller.

Reflecting an astute business policy, production will not start until fall because it is desired to take advantage of the accumulative value of the book sale which is now leading every contemporary novel.

## FIRST NATIONAL STARTS TWO-MAN CONVENTIONS

### *Detroit and Dallas Delegates Inaugurate New System*

F. E. NORTH, of Detroit, and Leslie Wilkes of Dallas, last week inaugurated the recently announced plan of E. A. Eschmann of bringing the entire managerial sales force of First National Pictures to the New York office in pairs for a week's stay. The two branch managers arrived in New York on May 6, which, peculiarly enough, was the birthday of both of the men as well as the inaugural day of Mr. Eschmann's new coordination scheme, by means of which all First National sales managers will be brought into direct contact with home office officials and given an opportunity to study the system and organization of every department.

The weekly visits have been termed a "two man convention" and are to be continued throughout the year in lieu of national sales conventions. Wilkes and North were introduced to the entire New York office and saw the workings of the sales department and the method of handling exchange contracts; the publicity department and the preparation of advertising accessories; the scenario department; and the foreign department. Consierable time was given over to conferences with Mr. Eschmann and home office sales executives, and distribution problems in general as well as the problems in each branch manager's territory were threshed out.

The Dallas and Detroit managers were succeeded on May 12 by R. H. Haines of Cincinnati and B. D. Murphy of Toronto. These exchangemen will remain in New York until May 17 and will be followed by F. G. Sleiter of Seattle and S. J. Coffman of Vancouver, B. C.

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## START 'SIREN OF SEVILLE'

Production work on "The Siren of Seville," starring Priscilla Dean, was started this week at the Thomas H. Ince studio with the filming of the big bull fight sequence that has been troubling the producers ever since the selection of the story.

It was expected that the company would have to be taken to Spain for these scenes but through securing the services of several Spanish bull fighters at present filling engagements in Mexico and by fortunately securing the necessary legal permission it was possible to stage the scenes on the Ince lot.

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## TROY THEATRE CLOSES

Albany, N. Y.—The Astor Theatre, in Troy, N. Y., operated by the Gilmore Amusement Company, of Syracuse, closed suddenly last week, after being opened for a month or so. A $300 unpaid rental bill was the cause of the trouble.

FORMAL TRANSFER OF GOLDWYN STUDIO

Amid great ceremony and in the presence of film notables, the Goldwyn studios at Culver City were transferred to Metro in accordance with the merger terms. Some of the biggest men in the motion pictures were on the speakers list and Will Rogers, famous comedian, acted as master of ceremonies.

# LARGE CROWD EXPECTED AT CONVENTION

### *Theatre Owners Look for Important Business Developments*

THEATRE OWNERS all over the United States and Canada are exhibiting an interest in the coming Boston convention of the Motion Picture Theatre Owners of America which supersedes that evinced in any previous national gathering.

With membership in the national body direct in a large number of states it is fair to assume that every state in the Union will be represented as the inquiries at the New York headquarters indicate that theatre owners consider this meeting of the highest consequence to them because of the many important moves now being made within the industry.

The Theatre Owner occupies a higher and more dignified position now with the public than ever before. Good will is a powerful and most essential business asset. Good will has been built up for the theatre owner in unending volume through the public service activities of the national organization. This means freedom from national censorship, the elimination of unfair taxation, and eventually the setting aside of improper state and city levies and the general freeing of the theatre owner from every kind of unnecessary embargoes. This wonderful transformation in the status of the theatre owner could not be brought about in any other way and this has been and is worth more than figures could tell to the exhibitor and business generally.

The trip to Boston and attendance at the convention is one of the best business moves an exhibitor can make. It familiarizes him with conditions he would otherwise know nothing about. It gives him the personal touch with exhibitors from other states and sections and increases his general knowledge of the business. It is worth one hundred times what it costs to go to Boston in real business success.

The convention sessions will open Tuesday, May 27, at the Copley Plaza Hotel in Boston and continue over Wednesday and Thursday. The convention dinner will be Wednesday evening at the Copley Plaza.

It is essential that all who desire to attend secure reservations in the hotels and make transportation arrangements. A railroad rate of fare and one half has been secured. Every ticket agent in every city and town in the country has been empowered to grant this rate.

Every element of business, pleasure, convenience, hospitality and comfort has been cared for to make the coming convention of the Motion Picture Theatre Owners of America there on May 27-28-29 a success.

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# EXHIBITOR AND ADVERTISER EXTRAORDINARY

(*Continued from page* 4)

is o. k.'d, matrices will be ordered for each of the other two papers. Thus, one ad will serve for three different mediums, offering the same message in each medium.

There are two possible advantages from this plan when the additional leisure allowed the exhibitors is not considered. First, there is the possibility of economy—that it doesn't cost as much to set one ad and get two matrices as it would to set three original ads, and that the art, or illustrations, will not cost as much. Second, there is the benefit of the repeated message, driving the picture home into the minds of the public.

Exhibitors with experience realize the fallacy of the first possible advantage, for there is no saving in cost. A newspaper charges just as much per inch when it accepts a matrix for an ad as when it accepts original copy and must set up its own advertisement. This is due to union rules which insist, even though a matrix is accepted, that the ad must be set up in type in the shop. Neither is there any great saving in art under the old six-ad plan as contrasted by Manager Watts and twenty-ad method. True, where there is an advertising artist on the staff, as at the Rialto, he must draw three big Sunday ads instead of one, and three cuts must be made. This means more money, to be sure, but very little when compared with the total advertising expenditure for the week. The illustrations in the week-day ads, both during the advance and during the current campaigns, are mostly taken from the press book ads. This was true in the "Flaming Youth" campaign.

SPRING IS HERE
Flora Le Breton, pretty little English screen star who is appearing in Hodkinson's "Another Scandal."

### Press Book Art

Just a word about press book art and its possibilities. Modern newspaper shops will take the press book matrices and from them make castings which can be cut up, yielding any little scene or part of the illustration as a whole, without injuring the original matrix at all. For example, there is a dancing girl in one corner of a big scene in a press book advertisement illustration. The printer takes the matrix, casts a sterotype from it, then cuts the dancing girl from the sterotype and you have your little illustration. In one of the illustrations offered in the "Flaming Youth" press book is a lively picture of the star, leaning far back, with her hand in the air holding a cigarette, from which a wisp of smoke floats upward. In another scene, on another page, is a bunch of balloons. Manager Watts took the cigarette smoking girl, joined the string from the balloons to the wisp of smoke. and had her holding a buoyant flock of balloons instead of a smoking cigarette! Thus, with no additional expenditure, a great variety of illustrations can be gained.

As for the value of the repeated message, reiterated in the same advertisement throughout several mediums—well, Manager Watts says there is no value. He says much of the effort and the expenditure is a loss; a lost opportunity to approach the reader from a different angle. The theatre manager's public is a many sided personage, Mr. Watts believes, and what may appeal to one class about a certain picture will not appeal to another class of readers. For that reason his original advertisements are original, in every sense of the word. The illustrations are different, and so is the copy. The head-lines differ; the signature of the picture's title differs. Of course, the theatre's signature cut is always the same, but the title of the picture, hand-lettered in about every case, is different.

The task is not one for a lazy man. One's brain must be utilized. Illustrations must be reversed in this picture, silhouetted in that, reduced in a third and enlarged in a fourth. New descriptive terms for the picture must be thought out, and hackneyed phrases must be avoided like poison. With so much to do the temptation to turn to the "Word cannery" is strong.

### Does It Pay

Then, when the task is complete, there is the checking to be done. The exhibitor who has seen the picture, may take something for granted in his copy. The thought may not be complete to the outsider. Or, as is sometimes the case, a perfectly decorous scene in the picture, when illustrated and pictured in an ad, may convey a cheapening impression to the reader. To avoid these pitfalls, Manager Watts utilizes the advertising solicitors from the various dailies in his city. They are frankly honest with him, giving their unbiased opinion of this or that head-line, illustration or phrase. They are a valuable help.

Does this additional work pay? Mr. Watts declares that his records show it does. His secretary tells of frequent letters from brother exhibitors asking for a matrix of this or that ad He is held in high regard in advertising circles in his city—his position as president of the Advertising-Selling League indicates that—and such regard does not have a habit of coming unmerited. Then, finally there is that good, old honest feeling of a hard job well done, when the opportunity is worked and worked to a brown turn, and not a possible avenue has been left unexplored in the never ending effort to appeal to the many sided public. Mr. Watts has found that it pays to capitalize variety.

# MARTIN SMITH INDORSED BY OHIO M.P.T.O.

### *State President Will Be Candidate for M.P.T.O. Presidency*

THE following resolution was unanimously adopted at a meeting of the Executive Committee of the Motion Picture Theatre Owners of Ohio held in the offices of the James Theatre, Columbus, Ohio.

*Whereas,* Sydney S. Cohen has repeatedly and definitely announced his determination to retire from the Presidency of the Motion Picture Theatre Owners of America at the National Convention to be held at Boston in May, 1924, thereby creating a vacancy exceedingly difficult to fill, and

*Whereas,* the Members of the Executive Committee of the Motion Picture Theatre Owners of Ohio, with due appreciation of the present strength numerically of our State Organization, and with a proper regard for our standing as a factor in national organization affairs, fully realize the prodigious amount of labor, thought and time necessary to bring our State Organization to its present standing is due to the initiative and energy of our State President, Martin G. Smith,

THEREFORE *Be It Resolved,* that we, having the utmost confidence in the ability and intergrity of Martin G. Smith, do hereby indorse him for the Presidency of the Motion Picture Theatre Owners of America.

## SEMON SIGNS CONTRACT WITH CHADWICK

### *Well Known Comedian to Make Five Reel Comedy Features*

AN announcement made at the executive offices of Chadwick Pictures Corporation to the effect that Larry Semon, movie comedian, was last week signed to head one of their four producing units for release during the season of 1924-5. The prancing comic will be starred for the first time in a series of five reel de luxe comedies. This will be the fulfillment of Larry Semon's long delayed ambition.

Simultaneous with the announcement of the signing of Larry Semon, came a statement from the Chadwick offices that, Leon Lee, a well known producer, has been engaged to supervise the production of the Larry Semon Comedies. Production will be on the West Coast and starts within the next ten days. The vehicle for Semon's initial five reel comedy will be adapted from a famous stage play and will be announced within the next week.

Before coming into the Chadwick fold, Larry Semon, has for several years starred in one and two reel comedies for Vitagraph. Later it was reported that he had signed a contract with the Truart Film Corporation. However, he did not make any pictures for them. Larry Semon is now permanently settled under the Chadwick banner, and Larry and his new management are now very busy laying plans for what looks like a glorious future.

The engagement of Larry Semon is in accord with the intentions of I. E. Chadwick, President of the Chadwick Pictures Corporation, to expand his production activities on a larger scale. Besides the acquisition of Larry Semon, Chadwick Pictures boast of another distinguished star in the personality of Lionel Barrymore, who has just completed his first vehicle, "Meddling Women," for this company. Mr. Barrymore will start on his second production, "I Am the Man," on May 15, which will be made at the Tech-Art Studios, New York City.

* * *

## 'LONE WOLF' ON U. B. O.

"The Lone Wolf," the Associated Exhibitors release starring Dorothy Dalton and Jack Holt, had such a successful run at the Rivoli Theatre, New York, last week that it has been booked for the entire circuit of United Booking Offices in Greater New York. This means a round of all the Keith, Proctor and Moss theatres in the city, twenty in all. The start will be made May 19 and the picture will show from four days to a week in each house.

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## LEONARD PICTURE PROGRESSES

The Reputable Pictures Corporation has announced that the first of the twelve two-reelers starring Benny Leonard, lightweight champion boxer of the world, will be ready for release on June 1.

These pictures are being filmed under the title of "Flying Fists" and were written by Sam Hellman, famous sports writer and humorist.

The producers declare that there is a "knockout punch" in every picture.

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## HODKINSON CLOSES DEAL

W. F. Seymour, eastern division manager, of the Hodkinson Corporation, closed a big booking deal this week with Famous Players for the showing in forty towns in the Southern states, of "Miami" starring Betty Compson, "Wandering Husbands" starring James Kirkwood and Lila Lee, and the Bryant Washburn-Billie Dove picture "Try and Get It."

**HATTON AS A GENERAL**

In Universal's "The Fighting American" Raymond Hatton appears as a general in the Chinese army. The picture is the prize winning story written by William Oliver, a University of California student.

## 'CHECHAHCOS' LINES 'EM UP AT NEW YORK CAMEO

For weeks Associated Exhibitors has been asserting, declaring, alleging and in short swearing that by the beard of its father "The Chechahcos" was a real box-office bet, and that with the right kind of exploitation behind it that it would prove a real clean-up. Last week the production was given the acid test when it was booked into the beautiful B. S. Moss' Cameo Theatre for a Broadway run.

There was a box-office line for more than two hours Sunday afternoon and for about three hours Sunday night. Business slowed down a bit Monday, but with the publication of glowing criticisms by New York newspapers it started off with a rush Tuesday.

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## HODKINSON PROTECTED

Prompted by a report published in one of the trade journals to the effect that "Barbara Frietchie" was not protected by copyright, the Hodkinson Corporation upon behalf of the producers has issued a statement declaring that the production is fully protected under copyrights held by the Clyde Fitch estate.

The motion picture production of "Barbara Frietchie" in which Florence Vidor will be starred, will be an adaptation of the famous Clyde Fitch play, produced under rights purchased from the Clyde Fitch estate, and any attempt to infringe these rights will meet with prompt legal action.

## MOVIE STARS TO BUILD HOTEL IN HOLLYWOOD

Within a short time Hollywood, the motion picture Mecca, will boast another luxurious hotel costing in excess of $1,500,000.

According to announcement just made by Frank Case, manager of the Algonquin hotel, New York City, for the last twenty years, he has associated himself with Mary Pickford and Douglas Fairbanks, famous film stars, in the erection of a height-limit hotel on the northeast corner of Hollywood Boulevard and La Brea Street that will appeal to the tourist, the traveler and members of the ever-increasing motion picture colony.

Final papers for the purchase of the site were signed last week in the offices of A. C. Blumenthal and Company, Realty agents in the transaction, by a syndicate composed of Frank Case, Douglas Fairbanks, Jesse Lasky and others. Consummation of the deal is the fruition of efforts lasting over a period of five years in which Mr. Fairbanks and associates have been most active in seeking to induce Mr. Case to build a hotel at Hollywood.

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## H. J. ALDOUS DIES

H. J. Aldous, for nearly twelve years an officer in Rothacker Enterprises, died May 7 at his home in Los Angeles, after an illness of several months.

He was treasurer of the Rothacker Film Manufacturing Company, of Chicago for a period of ten years.

**LAUGHS**

Natural fun leaping from the basic situations makes this one of the season's most brilliant comedy-dramas.

**NOW SELLING**

*Distinctive Pictures Corporation presents*

**George Arliss in "$20.00 A WEEK"**

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

**BUY IT from SELZNICK**

# RICHARD BARTHELMESS SETTLES DIFFERENCES

### *Controversy With Inspiration Is Settled Amicably*

W. L. MALEVINSKY, of O'Brien, Malevinsky and Malevinsky, attorneys for Richard Barthelmess, has issued the following statement in respect to the controversy between Mr. Barthelmess and Inspiration Pictures, Inc.:

"Negotiations leading to a settlement of the differences that have existed are about to be brought to a happy conclusion.

"Many stories have been told, and varying constructions have been placed upon those stories.

"The time has come when Mr. Barthelmess and his counsel feel perfectly free to say that the differences were wholly in respect to matters of policy and constructive ideas that Mr. Barthelmess has had and holds in respect to the production of pictures and the conditions under which productions should be made.

"Through the initiative of Mr. William H. Hays, exhibiting an insight and understanding of life in a constructive sense, a quality that makes for statesmanship, these differences have about been wiped out.

"Mr. Barthelmess' new contract with Inspiration will cover a period of two years, and eight pictures to be released by First National Pictures, Inc. The conditions under which he will make pictures will be entirely to his personal satisfaction, and in line with his thought and endeavor."

* * *

## ESTABLISHING CONTACT WITH RESIDENTS

(*Continued from page* 5)

only on an attraction that I was absolutely certain of.

I would maintain cordial relations with my newspapers, serving them whenever possible. I would meet the officials of the county, especially the Representative and Senator, and invite them to my house occasionally.

I would take advantage of this opportunity to explain some of my problems to them so that they might make an intelligent fight for me when unjust taxation threatened. I would accept any invitations to discuss my business problems before the Civic Clubs, giving them some idea of the problems that confronted me.

I would maintain a programme or house organ with at least one page for intimate discussion. I would invite the criticism of my patrons and I would heed that criticism. I would show all pictures at the smallest prices commensurate with a just profit.

I would augment my features with good short subjects. I would avoid "stunt" and sensational advertising, except on very, very rare occasions when some particular attraction offered unusual opportunity for effective work of this nature and when I was sure the picture would make good on the campaign.

### Projection and Music

I would provide flawless projection at any cost and the best music that my limitations would permit. (Personally, I prefer a good organ with a clever operator, even to the finest of orchestras.) I would keep my house clean and well ventilated and cool in the Summer, I would scrupulously avoid mistakes in change, and when a slip did occur I would satisfy the customer, whether right or wrong.

I would have a smiling ticket seller, smiling ushers and smiling ticket takers. Wholesome, cheery, cleanly comfort would be the aim in my theatre. I would pay fair prices, charge fair prices and run pictures fairly close upon the heels of the "key city" engagements so as to cash in on their publicity campaigns.

And, whisper: If I had a competitor I would cultivate his friendship and arrive at that arrangement which the distributors so utterly detest and condemn, viz.: select my service, let him select his and avoid the ruinous, cut-throat competition that has never accomplished anything except raise film rentals. Above all else, I would see that my screen reflected nothing but wholesome matter and strive continually to deserve the good will of the community in which I resided.

THE DAILY DOZEN

Eleanor Boardman, Goldwyn star, and Teddy Hayes, who keeps Jack Dempsey in condition, are shown going through the daily dozen on the lawn of the Goldwyn studios. Teddy seems to like his job.

* * *

## FAMOUS 'FORTY' GOES TO POLI FOR MILLION DOLLARS

The biggest booking deal that New England has ever seen was put finally across at the end of the week, when contracts were signed between the S. Z. Poli Enterprises and Famous Players-Lasky for the forty productions just announced by that distributing corporation, and at a figure not a little in excess of a million and a quarter of dollars.

More than a month of selection and elimination preceded the actual session which resulted in the signing of the contract. The acting principals in the deal made extensive study of what would best appeal to the public, and based the selection accordingly. This is right in line with an announcement already made by the Poli general offices to all their theatre managers as well as their public, that no expense would be spared in seeing to it that they would get the best there was for the coming season.

The deal was finally consummated in a 10 hour session behind closed doors, with A. J. Vanni representing the Poli interests, while George J. Schaefer, New England general manager for Famous, with John J. Powers, the New Haven representative, looked after the Paramount side of the question. S. Z. Poli has been steadily building for himself a reputation for astuteness and progressive policy. This latest, since word of the contract has got out over the circuit, does not seem to have hurt his reputation one little bit. The actual figure is said to be $1,269,000.

* * *

## RUSSELL WITH PARAMOUNT

John Russell, well-known short story writer and author of "Where the Pavement Ends," has been signed to write for Paramount pictures and has been added to the scenario staff at the Famous Players Long Island studio.

# 'PETER PAN' NOT FOR MARY PICKFORD

### *Hiram Abrams Says Famous Star Will Not Work for Another Company*

HIRAM ABRAMS, president of United Artists Corporation, has issued the following statement:

"In view of the many recent erroneous reports concerning the plans of Mary Pickford and her future film productions, it is timely to say that Miss Pickford has no intention of making pictures for distribution through any organization other than United Artists Corporation; nor has she any intention of producing 'Peter Pan' for any other distributing company.

"All reports that Miss Pickford will produce 'Peter Pan' for any other organization are erroneous, and there is no doubt in my mind but that the many recent rumors concerning Miss Pickford's future production activities have been set afloat for purposes of propaganda in behalf of other persons. I am speaking for Miss Pickford, and I know she has no intention of producing pictures for distribution through any organization other than United Artists Corporation.

"This type of malicious gossip concerning the activities of the stars comprising United Artists Corporation has sprung up so often in recent months that it has become not only aggravating in the general ranks of the motion picture industry, but especially so to the owners and stockholders of United Artists. Those seeking the actual truth about Miss Pickford's future film productions need only remember that a few weeks ago she renewed her United Artists contract for a period of three years."

* * *

## NEW KANSAS CENSORS

Dell Keizer and Mrs. George P. Whyte of Kansas City will be the members of the new motion picture censorship board as soon as present incumbents can be removed, George E. Kimball, city comptroller, announced last week. L. G. Buford and Eugene Flynn, censor and assistant censor, respectively, have said they would not resign, asserting they were civil service employees. Buford was appointed in December by Frank Cromwell, ex-mayor. Mr. Kimball, investigating the appointment, found that because of an ordinance passed May 1, 1923, Mr. Cromwell's appointments to the board were illegal. The ordinance removed the positions from the power of the mayor and gave the appointments to the comptroller.

## 'BAGDAD' SWEEPS BOSTON OFF ITS FEET

### *Picture Received by Critics and Public as Masterpiece*

BOSTON has witnessed many an auspicious picture opening, but never in the history of motion pictures has there been anything here that could match the start to which "The Thief of Bagdad" got away to at the Colonial on May 5, look at it from any angle you may choose.

When you can get one of the real leaders of Boston society going around the city with a huge roll of one-sheets under her arm, descending on all the leading hotels and clubs and demanding that they hang them conspicuously in their lobbies, knowing they dare not refuse, why, then my son, something is happening.

When, moreover, J. Clarence Hyde, who is business manager for the run of the picture here, is welcomed with open arms by the director of the Boston Public Library, even as the suggestion that originals of the art work done in connection with the picture and its advertising would make an appropriate display in the library's art department, why then the Hub is yours. Pack it up and take it away if you will, there is no more possible; as you will realize if you know your Boston.

There are so many things to talk about on Fairbanks' lovely fairy tale that it's hard to pick things that Boston never before dreamed of. For instance the Colonial, finest legitimate theatre in the city, has been under the stigma of being somewhat unsuited for pictures. It has never played a Sunday night show regularly. Success of the picture of "Bagdad" removes the stigma, Colonel Foote, commissioner of public safety, failed to see anything that under the law he would have to delete for Sunday. Result: Tom Lothian, jovial manager of the Colonial, loses his week end auto trips for the rest of the year, and Mr. Hyde is happy because he has a place to go every Sunday night.

The house for the opening night was bought solid by a committee from the patronesses of the Boston Lying-In Hospital, for the benefit of which the first night was given over. Mrs. Oliver Ames, Jr., was chairman, and, incidentally, was the woman who lugged around the posters, using a 100 and then coming back for another. She was assisted by Mrs. Walter Hunnewell, and Mrs. T. J. Coolidge. While the price for the run is $1.50 top in the evening, and $1.00 matinees, the society ladies sold the house out completely for their benefit night at $3 a ticket. It was the social register come to life. The list of patronesses, all of whom were present, started with Mrs. Channing H. Cox, wife of the Governor, and Mrs. Alvan T. Fuller, wife of the Lieutenant Governor.

As for the theatre itself, while all this was going on, it was draped with about $10,000 of oriental rugs from Pray and Son, chiefly about the balcony and the boxes, the same firm also erecting an oriental canopy over the box office, and lanterns in the same style under the marquee. The ushers are dressed in Turkish costume, and between acts, for those who desire to partake, an honest to goodness Arab in his native dress serves Bagdad coffee.

* * *

## KANE TO HAVE NEW MODERN PICTURE THEATRE

The Temple Theatre recently destroyed by fire is to be replaced by a new theatre costing $150,000. H. E. Brown and Arthur Nelson of the Star Theatre Company, owner of the Grand Theatre have already begun work and have announced that they expect to open Thanksgiving Day with a high-class New York attraction.

The seating capacity will be 1,350 and the stage will be so constructed as to accommodate the best and largest attractions on the road. An organ of the very latest design will be installed, also three of the very latest moving picture machines, in fact, nothing will be left undone to assure Kane and nearby towns of one of the best show houses.

* * *

## C. B. C. GETS FILM RIGHTS

C. B. C. Film Sales has just completed negotiations for the purchase of four big stories by prominent authors: "The Price She Paid," by David Graham Phillips; "Foolish Virgin," by Thomas Dixon; "Who Cares," by Cosmo Hamilton; "A Fool and His Money," by George Barr McCutcheon.

**WHY MEN LEAVE HOME**

**The above scene shows four of the reasons. It is from First National's "Why Men Leave Home." Seated at the table are director John M. Stahl, Hedda Hopper, Helene Chadwick and Lila Leslie.**

## MAY 23 FOR VITAGRAPH SALES CONVENTION

### *Chicago Meeting Will Be Attended by All Branch Managers*

PRESIDENT ALBERT E. SMITH of Vitagraph has set May 23 and 24 as the dates for the general sales convention which will be held in Chicago. The convention will be attended by all division managers, branch managers and executive heads. John B. Rock, who went to the Coast two weeks ago on his third trip of inspection of Vitagraph branches, joined Mr. Smith in Los Angeles last week for a conference prior to the convention.

Mr. Smith and Mr. Rock will leave Los Angeles for Chicago on May 20. A. Victor Smith, A. J. Nelson, assistant general manager, and W. Wallace Ham, publicity director, will go to Chicago from New York. This is the first general meeting Vitagraph has held for several years and is the result of Mr. Rock's efforts to bring the various heads of the sales force into closer co-operation and to give them a more direct understanding of the production plans which Mr. Smith personally is supervising in the West.

Those who will attend are, George A. Balsdon, special representative; J. M. Duncan, of Chicago; H. Bradley Fish of Los Angeles and Thomas G. Guinan of Atlanta, division managers; S. N. Burns, Albany; Ira P. Stone, Atlanta; C. W. Sawin, Boston; C. W. Anthony, Buffalo; J. A. Steinson, Chicago; C. L. Kendall, Cincinnati; J. E. Beck, Cleveland; J. E. Huey, Dallas; Frank E. Hickey, Denver; J. H. Young, Detroit; C. A. Schultz, Kansas City; C. N. Hill, Los Angeles; Fred H. Knispel, Minneapolis; B. A. Gibbons, Montreal; M. W. Osborne, New Orleans; C. P. Nedley, Omaha; Robert S. Horsley, Philadelphia and F. W. Redfield, Pittsburgh.

* * *

## FIRST RUN THEATRES SIGN FOR LLOYD'S 'GIRL SHY'

First-run bookings on "Girl Shy," Harold Lloyd's new feature comedy for Pathe, continue to mount steadily as prominent theatres in all sections join the already extensive array of representative houses that have engaged the production for early showing.

Among the important circuits that have closed for "Girl Shy" during the past week are the A. H. Blank Circuit of Iowa, which includes the Capitol Theatre of Des Moines; the Jensen and Von Herberg Circuit at Seattle and Portland, and the A. H. Fabian Circuit of New Jersey.

The Harold Lloyd comedy will be given extended runs at the Adams Theatre in Detroit, and at Jones, Linick and Shaeffer's Orpheum in Chicago. Other important engagements closed during the week include the Royal Theatre, Kansas City; the Mark Strand, Brooklyn; and the Sun Theatre of Omaha.

* * *

## GOVERNMENT 'EXAM'

The examination will be held throughout the country on June 18. It is to fill vacancies in the Department of Agriculture at an entrance salary of $900 a year. Advancement in pay may be made without change in assignment to $1,260 a year.

The duties of the position, consist of the assembling, splicing, and repairing of motion picture films, and may involve the straining of positives, the printing of positive film, and the operation of projecting machines.

Applicants must attain an earned rating of at least 60 per cent in the practical questions, otherwise the remaining subject of their examination will not be rated.

# LEADERS ALL

## Jesse J. Goldburg, Independent Pioneer

JESSE J. GOLDBURG, president of Independent Pictures Corporation and a prominent member of the Independent Motion Picture Producers and Distributors' Association, has been affiliated with the independent division of the motion picture industry for twelve years.

In the face of many obstacles and discouragements he has adhered to his determination, with the result that in 1923 following the organization of his present company he scored a marked success and plans to do even a larger business for the coming year of 1924-5.

Mr. Goldburg was born in New York forty years ago. His early education, after his graduation from the New York public schools, embraced a four years' course in the Dwight Preparatory School, established by Professor Dwight, formerly of Yale University.

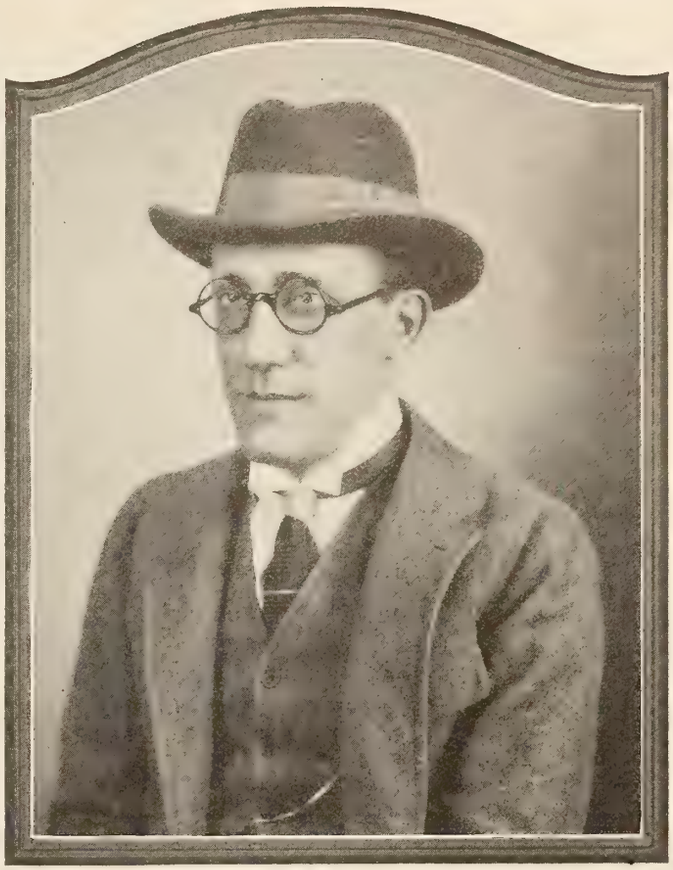
Afterward he took a three-year and post-graduate courses in the New York Law School, being graduated at the head of his class, which numbered over seventy men.

At the age of nineteen years Mr. Goldburg was selected by the National Committee of the Republican Party as one of the comparatively few speakers on its paid list. For ten years he was an accredited speaker for the National Committee, touring the country from coast to coast.

HE was also a speaker on the roster of the National Security League, making addresses throughout the United States prior to the World War on patriotism and preparedness, talking in many cities under the auspices of the Y. M. C. A., the Y. M. H. A., the Red Cross and other patriotic bodies.

During the war Mr. Goldburg was one of the four-minute men, speaking under the auspices of the national government. At the request of Harold Edel, the well-remembered manager of the New York Strand, the film man was assigned by the Department of Public Information as the only speaker at that house during the various Liberty Loan campaigns.

Mr. Goldburg is credited with having made the record duration speech of that drive. On the final night of the campaign he spoke, without stopping, from 8:55 until 12:10, or three hours and 15 minutes, and accomplished the record of $185,000 Liberty Bonds disposed of in that period.



LEADERS ALL—JESSE J. GOLDBURG

BECAUSE not alone is he one of the pioneers in independent production and distribution but he has given intensive study to systematizing methods of state rights circulation of product; because he was among if not the first to devise territorial divisions based upon percentages and upon all the factors of seating, population, railroad facilities and time; because he is a believer in continued service.

The achievement gave the blue star to the Strand, which at the time was in competition with the Rivoli and Rialto theatres.

As a speaker Mr. Goldburg's services have been in demand for a good many years by public and charitable enterprises.

IT was about twelve years ago he became interested in the Commercial Motion Pictures Corporation, engaged in the manufacture or making of positive motion picture prints for Universal and other independent producers who were then allied against and fighting the General Film Company and the owners of what was known as the Latham patent, which for a time controlled the motion picture projection machines of the country.

Mr. Goldburg saw the opportunity to produce independent pictures and to distribute them among independent exchanges. He organized the Life Photo Film Corporation and purchased the screen rights for what now would be considered a nominal sum such popular stage plays and novels as "The Greyhound," "Captain Swift," "Northern Lights," "The Banker's Daughter," "Springtime" and "The Avalanche."

This was the beginning of a series of monthly feature releases and which has been credited as being the creative force for the present method of independent production and distribution.

Mr. Goldburg's experience in the early days of his film activity were replete with dramatic incidents. He has met all kind of obstacles, but has pursued his determination to manifacture independent motion pictures.

Among the stars engaged by him were Lionel Barrymore, Mary Nash, Florence Nash and Lillian Gish

In the coming year the producer has contracted to make and distribute twenty-four five-reelers, eight six-reel features and fifty-two single-reel subjects, the latter to be known as the Screen Book of Knowledge.

The producer points out that while he intends to increase his output he has no intention of competing with the larger or old-line concerns "within whose province there lies the right, the privilege and the market to make what are commonly termed 'Specials.'"

HE believes there are two distinct classes of productions—those made by companies controlling their own first changes and oftentimes their own first runs and those made by the producers who confine their activities to making popular priced pictures.

Mr. Goldburg maintains that the forte of the independent producer as he sees it is in the making of lower priced subjects—that these the old line companies cannot afford to touch, as it costs as much to distribute a picture costing $20,000 as it does one that entails an expenditure of $200,000.

Mr. Goldburg is a believer, too, in assisting his distributor-customers after his product is sold; in a policy of service, and that the only permanence of an institution lies in the permanence of service.

# The Editorial Page

## Go To The Convention

WE hold it to be a duty on the part of the individual exhibitor of motion pictures to attend the convention which is to be held in Boston on May 27, 28 and 29. We are not referring to those who by reason of distance or expense or other similarly contributing cause are debarred from considering the journey.

We are referring to those who have the time and the means. The convention is in the interest of the theatre owners, and from all we hear it will be well worth their while to be present.

Entirely apart from questions of organization—and just for the moment we are minimizing these—it gives the man who exhibits motion pictures an opportunity to rub elbows with his fellows, with men from other parts of the country, with many men he hardly can have a chance to meet again for a year at least.

It affords an opportunity for the interchange of ideas, to learn what your brother theatre owner does in emergencies with which you sometimes are brought face to face.

* * *

LETTERS from exhibitor leaders in various sections of the country contain the strongest evidence that when Exhibitors Trade Review in its preceding issues made a plea for one national organization it struck a responsive chord.

In but one instance was there disagreement and then the writer conceded the articles were timely.

Letters came from Indiana, from North Carolina, from Pennsylvania, from Arkansas, from Ohio, from Massachusetts, from Missouri and from the District of Columbia.

Ernest Horstmann, writing from the Bay State, declares he feels sure it is the "wish of every exhibitor in the State of Massachusetts that every state and every unit of the various exhibitor bodies and associations be represented in Boston, and that the result may be one strong organization developed on a plan which will be agreeable to all."

There is real cordiality in that—and those who know the Old Bay State know there is hospitality behind it, too.

* * *

## Novel Distributions

THE announcement of the distribution plans of the Imperial Pictures Corporation, the details of which will be found on another page, will arouse marked attention throughout the motion picture industry. They will command attention for two principal reasons:

In the first place they are a radical departure from the methods that have been employed since the inception of feature production.

Secondly they will command respect on account of the character of the men composing the directorate of the company.

Roughly the principle of operation is a combination or a welding of First National and of state rights distribution.

The company aims to sell to a territorial purchaser, preferably an exhibitor it is announced, for a stated number of years at a flat and predetermined price a series of pictures each of which shall have cost a stipulated amount and in each of which following sale to its buyers the Imperial shall have continuing interest within the life of the contract regardless of any extraordinary box-office power the subject may possess or develop.

As we read the announcement of Imperial it plans to bring to the motion picture industry the same methods of merchandising and jobbing that obtain in other lines of commercial activity. By that we mean it will attempt to standardize the cost of pictures over a period of time.

* * *

ONE phase of the announcement that will create comment is that if the cost of a subject be less than the allotted and standard budget a pro rata rebate will be made to the buyers, while on the other hand if the cost be greater there will be no advance in price.

The significance of this feature is that, by reason of the restricted return from the buyers, the company almost automatically will be prohibited from accepting pictures that have cost measurably in excess of the $150,000 established as the basic price.

The company does not seek to compete with the producers of expensive "specials," according to President Paul N. Lazarus. It does aim to provide and sell worthy production that may be distributed to exhibitors at a fair and reasonable rental.

Among the highlights of the proposition is that exhibitor or other purchasers are not asked to buy stock in the company, to pay any advance deposits, or to expend a dollar until the delivery of the print. The financial risks are assumed by Imperial.

On paper the plan is almost altruistic, and yet if sincerely carried out should prove to be soundly businesslike.

The acid test will be the ability of the company to adhere to its established maximum negative cost, its refusal to withdraw from its clientele a subject that is known to be a "whale," and the disposition of the territorial buyer to pass on fair rental values to his exhibitor customers.

# SPECIAL SECTION

*of the*

"STATE RIGHT
EXCHANGES
HAVE ALL THE
BOX-OFFICE
ATTRACTIONS
YOU MAY EVER NEED"
—I.M.P.P.D.A.

"STATE RIGHT EXCHANGES HAVE ALL THE BOX-OFFICE ATTRACTIONS YOU MAY EVER NEED"—I. M. P. P. D. A.

# 1924 Product of Independent Producers and Distributors

## Attracts with Excellence of Casts and Diversity of Themes

IN presenting its list of present and forthcoming productions available to exhibitors during the whole of the 1924-1925 season the Independent Producers and Distributors make it plain that it has not proceeded with false illusions to actuate its members.

The Independent organization realizes that this is a far-flung nation, that audiences do not all come from institutions of learning and that every picture listed in the announcement is not suited for every theatre. The cosmopolitan nature of the American population has been remembered and in the announcement here will be found pictures suited to every class of audience. The REVIEW, in bringing these pictures to the attention of its readers, places them in classifications which simplifies the problem of knowing at once the category to which each picture belongs.

### *Special Feature Productions*

AFTER SIX DAYS
*Chadwick Pictures Corporation*
I AM THE MAN
*Chadwick Pictures Corporation*
LOVER OF BAGDAD
*Lee-Bradford Corporation*
MEDDLING WOMEN
*Chadwick Pictures Corporation*
ROMANCE OF AN ACTRESS
*Chadwick Pictures Corporation*
SUNSHINE OF PARADISE ALLEY
*Chadwick Pictures Corporation*
THE FIRE PATROL
*Chadwick Pictures Corporation*
THE PAINTED FLAPPER
*Chadwick Pictures Corporation*
THE STREET SINGER
*Chadwick Pictures Corporation*
THE TOM BOY
*Chadwick Pictures Corporation*

### *Dramas and Comedies*

A FOOL AND HIS MONEY
*C. B. C. Film Sales Corp.*
AFTER BUSINESS HOURS
*C. B. C. Film Sales Corp.*
FIGHTING THE FLAMES
*C. B. C. Film Sales Corp.*
IN THE SPIDER'S WEB
*Independent Pictures Corp.*
LEND ME YOUR HUSBAND
*Burr Pictures, Inc.*

**Independents Offer a Wide Variety of Films**

ONE reason why the Independents have become a sound, vigorous organization is seen in the schedule of pictures listed on this page. Live, vigorous pictures is the keynote. They offer a variety of products aimed to entertain and interest every type of audience known to the exhibitor. The quality of the production, the stars and other players used in them, give adequate testimony to high value of the pictures, viewed from the box-office and any other angle by which films are judged. In making up his booking schedule the showman will profit by giving due consideration to the films listed herewith.

LUCK
*Burr Pictures, Inc.*
ONE GLORIOUS NIGHT
*C. B. C Film Sales Corp.*
RESTLESS WIVES
*Burr Pictures, Inc.*
THE AVERAGE WOMAN
*Burr Pictures, Inc.*
THE FOOLISH VIRGIN
*C. B. C. Film Sales Corp.*
THE MIDNIGHT EXPRESS
*C. B. C. Film Sales Corp.*
THE NEW SCHOOL TEACHER
*Burr Pictures, Inc.*
THE PRICE SHE PAID
*C B. C. Film Sales Corp.*
THE WILDCAT
*Independent Pictures Corp.*
THREE O'CLOCK IN THE MORNING
*Burr Pictures, Inc.*
WHO CARES
*C. B. C. Film Sales Corp.*

### *Westerns and Outdoor Pictures*

THE BORDER INTRIGUE
*Independent Pictures Corp.*
A DESPERATE ADVENTURE
*Independent Pictures Corp.*
A TWO FISTED TENDERFOOT
*Independent Pictures Corp.*
BUFFALO BILL, JR.
*Artclass Pictures Corp.*
CALIBER 45
*Independent Pictures Corp.*
COURAGE
*Independent Pictures Corp.*
CROSSED TRAILS
*Independent Pictures Corp.*
LURE OF THE YUKON
*Lee-Bradford Corp.*
ROUGH RIDIN'
*Artclass Pictures Corp.*

### *Stunt and Thrill Pictures*

HELEN HOLMES SERIES
*Independent Pictures Corp.*

### *Big Little Features*

ALICE COMEDIES
*M. J. Winkler*
FELIX THE CAT SERIES
*M. J. Winkler*
SCREEN SNAPSHOTS
*C. B. C. Film Sales Corp.*

BUSINESS, if profitable, must be built on stronger lines than friendship. It must be based upon exploited good pictures, aided by the finest advertising—Sydney S. Cohen, to Independents.

THE INDEPENDENT
# REVIEW
PUBLISHED AS A SECTIONAL PART OF
EXHIBITORS TRADE REVIEW

UNLESS the independents work together there are not going to be any independents. What I mean is there will be so few in comparison.—Joseph Dannenberg, to Independents.

*No. 1.* *MAY 24, 1924* *I. M. P. P. D. A.*

# COHEN CALLS UPON INDEPENDENTS TO EXPLOIT AND ADVERTISE PRODUCTIONS

## Exhibitors' President Tells Why "Independent Month" Failed in 1921—Editor Dannenberg Says Unless the Producers Have What Motion Picture Exhibitors Want the Rest Doesn't Count

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, called upon the members of the Independent Motion Picture Producers and Distributors Association May 13 to give more and more attention to the exploitation of their pictures. Mr. Cohen talked at length upon the problems facing the independent producer and of the ways in which the exhibitor might co-operate with him.

The occasion was the regular monthly luncheon of the association, the final one of the season. There was a large attendance. Prior to the introduction of Mr. Cohen the members were addressed at length by Joseph Dannenberg, editor of the *Film Daily,* who spoke with extreme frankness.

Mr. Dannenberg declared that the members of the association might talk about co-operation until their tongues dried in their mouths, but unless they had the pictures the exhibitors wanted to play the rest would not count.

The editor declared there were at least 20 to 40 per cent less independent producers than there were three years ago, and in the field of short subjects at least 50 per cent less. He also referred to the "combinations and the closing in in this business that is occurring every day."

Mr. Cohen at the close of his prepared speech took up some of the statements of Mr. Dannenberg, expressing the view that the editor was too pessimistic. As to the failure of "independent month" planned at the Minneapolis convention in 1921 Mr. Cohen said it was due to the attempt on the part of many "new" independents to palm off cheap westerns at high prices in the belief that the exhibitors would book them because of its being "independent month" and decreed so by the convention.

President I. E. Chadwick was in the chair. Responding to the invitation extended by President Cohen to attend the convention in Boston the independent executive promised that the association would be represented.

"Our speakers here are eminently qualified to discuss the problems of our industry," said President Chadwick. "I am not going to take long in making introductory remarks because fortunately our two speakers are known in the industry from coast to coast as men who can speak with authority through a wealth of worthwhile experience and from a greater wealth of observation. I take pleasure in presenting the first speaker this afternoon, Mr. Dannenberg."

"Really we need this sort of an organization very much indeed," said Mr. Dannenberg, "but when I hear of the interdependence of the independent producer, independent distributor and independent exhibitor, I wonder just what that means. It occurs to me, and I know Mr. Cohen will back me up, that I heard something about this in Minneapolis several summers ago, where a large number of exhibitors rose on their hind legs and showed enthusiasm and the independent distributor and producer was, next to God Almighty, the finest thing in the world, and the month of September was to be the period in which the independent exhibitor was to prove his loyality.

SYDNEY S. COHEN
President of M. P. T. O. America, who on Tuesday told independents they must exploit their pictures to exhibitors to reap satisfactory results.

"Time rolls on, as the title says it always does; September came and all these exhibitors wended their way into the old line exchanges and bought all the film that was possibly obtainable. It seems to me that one of the outstanding things in this business is that people talk much and do little.

"Just how and where these independents are going to work reminds me somewhat of a Douglas MacLean story.

"Mr. McLean says there comes into Hollywood the finest burlap bag obtainable in all the world. It is stitched with silken threads by the finest type of beautiful woman and richly embroidered on each corner. The bag reaches the people in our business and is passed around, eventually landing in the hands of one individual, the independent producer.

"Mr. McLean is right, and you gentlemen are holding the bag. How long you gentlemen desire to secure the rights as the first and only holders of the bag in the picture business depends entirely upon your patience and the appreciation of the bank with which you are doing business.

### Must Have the Pictures

"You know better than anyone else how much your pictures have grossed and you also know that the average intake on the average independent picture does not exceed $250,000. If you get in the entire gross anticipated with the help of the Independent West Coast Theatres and Mr. Finkelstein and the other good buyers, when all is said and done your complete profit, your net, on your picture of $250,000 gross is actually $15,000. It sounds ridiculously small, $15,000. If you only make something like $15,000 on the average picture how many good average pictures have got to be realized to take care of the two or three very bad boys that get nowhere. We won't argue this point now.

"You can talk of co-operation, you can talk of interdependence until your tongue dries in your mouth, but unless you have

# Hands Up and Be Quick

To say the least it seems a bit unusual to have some one break in on a party and order a guest, at the point of a gun, to put up his hands. Just such things as this heighten the dramatic moments of C. C. Burr's "Lend Me Your Husband" and give the added touch of interest that is so evident in the picture.

In addition to the dramatic features and the handsome sets which mark the production, it numbers among its cast of players such favorites as Doris Kenyon, David Powell and Dolores Cassinelli, each of whom is a genuine artist.

pictures the exhibitors want to play the rest does not count. If there is anything in the world that can prove the lack of co-operative willingness on the part of the independent exhibitor to the independent producer and distributor it is this.

"I refer to the company that started with a most ambitious program this season, and one of the outstanding features in its record is its inability to secure first runs. We all know that unless you get a first run you are in trouble in your respective territories.

### Business Closing In

"This particular concern has been shoved out of many of the leading first runs operated by independent exhibitors and yet that independent exhibitor knows that unless something is done to sustain the independent producer it cannot be many years before he is out of the business. Yet we talk of independence. Anyone but a blind man cannot help but see the manner in which this business is closing in.

"The cumulation of data for The Film Year Book has disclosed a steadily decreasing line as to the number of independent exchanges in this country, and a steadily increasing number of chains of theatres.

"It is certain that there are today in this country at least 20 to 40 per cent less independent producers than there were three years ago. In the short subject field that probably reaches over 50 per cent less than three years ago.

### Bad in England

"I am going to mention names. After going through the middle west Mr. Al Aaronson came back rather disgusted. He stated he could not sell a picture even as good as "The Unknown Purple" because the first run exhibitor said he would not book a picture from a concern that did not have sustained product.

"If that is unusual you gentlemen know. I take it as a fact, with the combinations and closing in in this business that is occuring every day. I was told only last night by Sir William Jury that never in the history of English pictures were conditions so frightfully tragic as they are today with the independent producer and distributor, because of combinations of exhibitors both legal and illegal.

"There was a meeting held a few weeks ago of the sales managers of the larger companies seeking to bring about remedies to offset the evils existing in certain territories.

"A distributor told me only a few days ago that in an effort to meet conditions he is planning to release independent product on an 80-20 basis, until his advance is covered, after which he intends to work on a fifty-fifty basis because of the drive which may develop in his territory within the next six months.

### Must Stick Together

"Unless the independents are going to work with each other there are not going to be any independents. What I mean is that there will be so few in comparison. Your job, and it is the only job I think you really have, is to make the exhibitor realize you have no reason to believe that out of the kindness of his heart the independent exhibitor is going to welcome you with open arms.

"If you had a series of pictures he felt he wanted he would play them. The ratio of exhibitors who are willing to sustain the independent market could be obtained by a postal card vote throughout the country in a period of a month.

"You have no reason to believe other than what I have said because it is so. The independent exhibitor is not going to make it easy either to give you a fair price or a decent playdate unless you have got what he wants."

### Taking Wrong Remedy

"Mr. Dannenberg has pointed out the misguided cure that the independent exhibitor is seeking and using," said Mr. Chadwick. "After all, when the independent exhibitor is going into these price-fixing combinations that resort to threats, thought must be given to this phase of it—that there must be some motive that actuates that course of conduct.

"He has not gone into the incomprehensible line of conduct because it is a matter of pleasure for him, but he has seen the handwriting on the wall, and he is seeing the narrowing lines of the larger distributor, producer, exhibitor, gaining a stronger and stronger hold upon the source of supply and even though that independent exhibitor may be misguided in the cure he seeks to adopt, he sees nevertheless the illness from which he is suffering, though he is taking the wrong remedy.

"There is with us today a gentleman who has devoted four years of sincere effort, four years of earnest leadership, often misunderstood, often purposely misquoted and misrepresented, but through it all a man who has seen the coming of just the problem that is confronting the men whom he has led through these four years of strife and struggle. He has a message for us which must be something we can take home for future guidance. It is a pleasure to present the last public appearance before the termination of his term as president of the national exhibitors, Sydney S. Cohen."

### Future Judged by Present

"I first want to thank your chairman for his very gracious introduction," said Mr. Cohen. "I am very glad to be here.

"The subject I previously selected for my discussion today, 'The Future of the Motion Picture Industry as Revealed by Current Events,' is of such a wide and extensive character that it practically takes in everything connected with our industry. I therefore concluded to be more specific in my statements and have selected as a more appropriate title: 'The Greater Opportunity for the Producers and Distributors of Independent Pictures.'

"Our purpose within the confines of organization is obviously to direct our efforts toward the betterment of the industry. We hope to do this by a union of forces. Producers, distributors and exhibitors, which will be of such a mutual nature that the interests and the rights of all will be so fully conserved as to make the operation of the system advantageous all around.

"I do not mean by this that we should have one organization as that is manifestly impossible and I may say entirely impractical even though we should agree upon that subject. There are so many elements that affect closely the interests of the producers and distributors wherein the other side of the situation cannot be entirely seen that it would be almost out of the question to ask the exhibitor to merge his affairs into such a compact.

"Then, on the other side, there are so many things which the exhibitor fails to see with respect to the producer and distributor where the exhibitor's angle of the situation would not be acceptable to them.

### Seek to Effect Coalition

"Hence it follows that for the purpose of practical business we are obliged to maintain different organizations, and when we meet for any purpose we can co-ordinate and make such concessions as the mutual welfare of all concerned demand.

"Different attempts have been made since the motion picture industry attained its prominence in the business world to effect coali-

termed a monopoly of production. Not only has this situation been attempted along lines of controlling production, but it also has taken upon itself the aspect of centralizing distribution and of late years those instrumental in pressing forward these lines of procedure have sought the monopoly of motion picture theatres as well.

"Any such close combination will have only the effect of destroying initiative and individual enterprise within this industry, producing a sameness of product and a monotony of action so as gradually to work the disintegration of the whole business as there is now entirely too much monotony associated with it from the production viewpoint. A much wide diversified product would be of infinitely greater value to the industry and the public.

"I believe this is in reality one of the high purposes of your organization. You do not seek to injure any other person in the business. Your purpose is to so associate yourself as to protect this individual enterprise, provide for its extension and for the utilization of all of the genius resident in the American people which might find expression or desire expression within the lines of motion picture production.

### No Group Must Control

"As a motion picture, in the essence, is the result of an idea transmitted first to paper and then visualized through dramatic performances and made available for the public on the printed film, it follows that any curtailment of these ideas or the abridgment of any individual initiative must of necessity interfere with the fuller and more complete expression of the same in the motion picture theatre.

"It is therefore very necessary for all of us to take into account the diverging element of this industry and so arrange our affairs that no given group will have any more of a control over it than the actual interests of the business warrant.

"We will always have groups of producers and distributors, also exhibitors. We cannot at any time bring about a complete organization along these lines as the individual initiative constantly asserts itself and it might be well at all times to give this the best possible play within the bounds of practical business. We would not of course desire to flood the market with cheap, non-representative pictures, neither would we agree to have all of the factory made type.

### Independents' Opportunity

"If the independents in the motion picture business get together and stay together and work together, many salutary things could be accomplished.

"Most of the worthwhile picture productions have been made by the independents. We believe that since the formation of the Motion Picture Theatre Owners of America at Cleveland in 1920 and the militant campaign we have waged for the preservation, protection and advancement of all independent forces in the Industry, that the independent producer has been encouraged and inspired to give his creative ability, initiative and effort toward the making of feature films, and with the great advancement in the art of directing pictures and the large number of very capable and efficient directorial minds that have developed since that time, that we will see a greater number of independent productions made of a more superior quality than ever before.

"The important point for all independent forces in the industry is to guard against and prevent the creation of an artificial scarcity of meritorious pictures and then to see that after these pictures are made that through intelligent exploitation and advertisement they are brought to the attention of the motion picture public.

"Art is worldwide, and the fine pictures with superior entertaining qualities from all parts of the world should be brought to America to be shown here to our public in conjunction with American made films.

"A note of warning was sounded at a hearing before the Patents Committee of the United States House of Representatives the other day in Washington by Nathan Burkan, a New York attorney, who called attention to the monopolies and trustification processes existing in the motion picture industry, mentioning particularly the case of a theatre owner in Peekskill, N. Y., from whom film was withheld and who was denied an opportunity of operating his theatre, almost resulting in the virtual destruction of his investment and indirect confiscation of his property.

### Talks of Peekskill

"This attorney explained how it was necessary for him to take the matter to higher courts of the State to secure justice for his client.

The impression created in the minds of some of the Congressmen was one that makes it necessary for all of us to think seriously of the developments in this industry along certain lines, as it may mean, if not corrected, Congressional action which will tend to control our business by legislative processes such as an Interstate Film Commission or some similarly constituted body.

"Such an eventuality would be very disastrous in my opinion, and every effort should be made to prevent it; but it is absolutely essential to call the attention here of those forces bent on control and centralization in this industry, that there are many more Peekskills, many more similar situations in this City, and State and throughout the Country, that are danger signals on the road in which they are seemingly headed, and it behooves them to Stop! Look! and Listen!

"These people through a high-powered sales organization and merchandising methods create a demand for their product, and it is up to the independent producers and distributors to create a selling machine or a distributing organization that will emulate the example set by these interests or even improve on same.

"At the present time the independent producer who is depending on the independent distributors along state rights lines or some of the national distributing organizations has had very little encouragement. He has had his product handled by an undermanned and low-powered sales organization which only partially 'sold' his film to theatre owners. In most cases the film has been 'bought' by the theatre owners without any effort on the part of the distributing machine.

"This must be corrected or otherwise the initiative resident in these independent forces will be destroyed and their efforts given to some other line of endeavor.

### Calls for Exploitation

"Our present sales effort to a great extent lets the film practically die after the first run. This is done not only in the matter of exploitation but also in the matter of advertising in the trade press, as it seems most producers make no further announcements after the initial statements intended for the first run.

"As a matter of fact, the first run theatre owner requires less information from the producer than the subsequent runs, because as a rule he has an organization of aids and assistants gathering information for his purposes and exploiting his picture for him.

"The trade press should be used to bring to the theatre owners honest information about the motion picture. Neither they nor their people are interested in any publicity story as to how many thousands of people 'slept in tents' outside of some Broadway Theatre in New York City to see the picture.

"But they are interested in learning that the picture is entertaining, wholesome, clean and also some of the outstanding facts pertaining to the particular film that their public might become interested in.

### Don't Understand Exploitation

"Some theatre owners do not know how to exploit a film. A large number do it very intelligently and effectively, although there are others unfortunately who will not advertise or exploit a picture unless they have been charged a lot of money for it, as otherwise they feel it cannot be a meritorious picture.

"The public does not care what a picture costs to make. They are only interested in its entertainment features. It is absolutely necessary to intelligently present the real merits of the film offered to them, and eliminate all misleading statements that have been

## A Happy Reunion After A Painful Separation

Little Don Marion shares honors with Mildred Harris and Robert F. Frasier in C. B. C.'s "Traffic in Hearts," a dramatic feature of high calibre.

made about so many films, as to attack the credulity of the industry, and destroy confidence in a real announcement, resulting in a lessening of business.

"The biggest change and advance needed in this industry is along lines of exploitation. Advances are being made in this direction and the industry is developing and progressing, but more intensified effort is required, and in this way many millions of people who do not now attend motion picture theatres will be brought into the theatres, thus creating a more wholesome atmosphere in every way. All values in this industry are predicated on the public's appreciation of our efforts.

### Saner Exploitation Need d

"If some of the money now being spent in salaries of inefficient and inexpert salesmen were spent on intelligent and expert advance exploitation, you gentlemen would be in a very much stronger strategic position.

"There are a large number of very expert and efficient salesmen and some of the others could be made more helpful, if instead of being mere peddlars of celluloid, their home offices would make them into an auxiliary, supplemental exploitation force cooperating with the theatre owner in putting the picture over. Keeping the gates open for independent production is great. We need it. We must have it. But see that the gates are intelligently guarded so that ruin will not follow an over-supply of underexploited and poorly selected pictures.

"A good title is desirable, a good cast and production essential, of course, but these are not enough, even if they are what we offer on our screens. A *demand* must be created —and the burden of creating this demand must not fall so heavily upon the shoulders of the exhibitors. Exhibitors cannot make money with pictures whose worthwhile qualities are kept a secret, or confidential, until they are viewed on the screen.

"As it is, the independent theatres are being asked rental prices by independent distributors without any pressure put behind their pictures, commensurate with those obtained by companies which not only advertise nationally but exert tremendous force in exploitation.

### Can Be Done Better

"What they have done, you can do—for every Independent handles at least some worth while features—specials. But, as I have pointed out, from the exhibitors' viewpoint they have not been merchandised adequately. Either their worth and their existence has been kept confidential, or—and this is a prevalent practice—they are offered to 'Mr. Circuit' to be there buried as a double feature run during the week; not run as a special on Saturdays or Sundays, the exhibitor's *Big* days.

"Your reply to this is that by selling 'Mr Circuit' you get a lot of first run playdates close together, and—if you are lucky you get some money in a lump. This is all very well, as far as it goes, but in many instances this proves a short-sighted policy, for subsequent runs certainly depreciate in value as a result of either 'Mr. Circuit's' pernicious double feature policy, or 'Mr. Other Circuit's' hiding the title of your picture at the foot of a list of unknown vaudeville performers.

"With the absorption of theatres that one circuit has been indulging in in this territory they have added to their purchasing power, and almost all but one or two of the independent distributors in this territory cater to them wholly. If these people extend their activities there will be a closed market for these independent distributors. You people must learn soon that there are other theatre owners who have playdates for you beside 'Mr. Circuit.'

"I feel that your enterprise and your initiative and your zeal to carry forward this great work of preserving the independence of motion picture productions and distribution in the United States, will not only find a most completely responsive echo with all of the Theatre Owners but that it will be appreciated and understood by the American Public.

### Use Bonus for Exploitation

"Mr. Dannenberg in his talk mentioned the bonus money being paid by a number of you producers. It is my thought if you could eliminate this and substitute for it the exploitation and merchandising of your pictures it will lead to far better results.

"Danny also talked about the resolution decided upon in Minneapolis—and the result of it, forgetting that directly after that resolution was passed people became independents that never were before, and we found that certain alleged independents were trying to palm off some $5,000 or $7,500 westerns for the price that would have been asked for the biggest pictures and as an excuse presented the fact that a theatre owners convention had passed a resolution for an independent month.

"I personally had an experience with a state rights exchange in this territory where a price of $2,500 was asked me for a picture that at the most was worth $500, and the answer was given to me that I as the exhibitor president ought to pay this amount. It is very easy to label yourself an independent.

### Must Exploit Pictures

"When a man calls himself independent he is dependent upon friendship for business, and business, if profitable, must be built on stronger lines than friendship. It must be based on good pictures and pictures that are exploited and advertised with the finest of advertisements. It is true that the opportunity road is getting narrower, but right ahead of that road is a big avenue of success, but you have got to do something besides having negative thoughts. You have got to present affirmative thoughts, and you have got to get worthwhile pictures and advertise them.

"In my ten years' experience I have never joined with a combination of theatre owners for the purpose of beating down the price, but I have been told repeatedly at the exchanges where I have been denied the opportunity of getting a good picture that they regret they cannot give it, but they must give it to Mr. Circuit.

"I am concluding my leadership at the national convention at Boston next month. You fellows have got to go in and get some good pictures. You have got to come in and cooperate with us and you will get your money for your picture and you will get your playdates. In the past three years close to 1,500 new theatres have been built. With the right kind of exploitation and worthwhile pictures you will get a response and stay in this business.

### Hold Time Open

"Our public want entertainment. They are a clean, simple public and they want the same kind of pictures, and they want to be told about it. It is up to you to send out a campaign of education in the trade press. Send the message out every week to the theatre owners. Tell the theatre owners you are making big pictures and to hold their time open to consider these pictures.

"You can't expect you are going to hold play dates open with $7,500 westerns. I know as a theatre owner there are thea-

(*Continued on page 29*)

## A Look as Cold as the Climate

It is very apparent that the pretty Eva Novak is not pleased with her would-be companion, Kent Sanderson, by the way she is looking at him. Nor does Arthur Jasmine who stands at her right appear to be kindly disposed toward the gentleman. There is every evidence here of conflict and that is the very element which adds zest to this Lee-Bradford production, "The Lure of the Yukon."

The story is a romance laid against a background of a gold rush on the Yukon River. The picture is said to have been filmed in Alaska and rings true with all the frost and chill of the country. Beautiful scenery and unusual effects of all kinds figure prominently in this Norman Dawn story.

# SIGN DESMOND AND HELEN HOLMES FOR EIGHT SOCIETY STUNT DRAMAS

## Jesse J. Goldburg Engages Well-Known Players—Will Be Directed by J. P. McGowan in Six-Reel Productions

JESSE J. GOLDBURG, President of the Independent Pictures Corporation, returned this week from Hollywood, where he closed a contract with William Sistron, whereby the Independent Pictures Corporation leased three units or stages at the Hollywood Studios, situated on Santa Monica Boulevard, within a short distance from the Pickford and Fairbanks studios.

A separate administration building, located on the studio grounds, will house the producing staff of Mr. Goldburg's organization. This staff, in addition to the three directors' rooms, will also have a publicity and advertising manager, auditor, casting director, technical director, and studio manager, and also the executive offices of Mr. Goldburg himself.

The three units operating on the West Coast will be the William Desmond-Helen Holmes unit, the Bill Cody unit, the Franklyn Farnum Western unit. In addition to that, Mr. Goldburg intends to remove his Eastern production staff, which is now engaged in the making of the "Book of Knowledge" series, to the West Coast.

This enlarged production activity is in keeping with the plans laid down by Mr. Goldburg six months ago. The total output of these four units will consist of twenty-four features and fifty-two single reel subjects known as the "Book of Knowledge Series."

Mr. Goldburg, in his offices, in commenting upon this plan of operation, stated: "In addition to the pictures that are to be produced in series, it is also my intention to produce at least two super special society dramas, the continuities of which have already been completed. The first super-special has as its working title 'The Diary of a Physician', being an adaptation of the book written by Dr. Samuel Warren about eighty years ago. It, to my mind, is the most powerful heart interest story ever penned by a human being. That is covering a large territory, I admit, but I submitted this story in book form, as well as the continuity, to about nine of the most active literary minds in the City of New York, and they pronounced it not alone an unusual tale, but a story that should grip the heart and stir the soul of every human being able to comprehend the meaning of human emotions. Of course the production will have an all-star cast. By that I mean stage or screen celebrities; but paramount to that everyone portraying a part must be built for the part itself, in addition to possessing the proper dramatic talent to delineate the character.

"I intend to produce another subject. I have been in negotiation for the screen rights to a stage play. I have not as yet been successful in securing the signature of the owners of this production to the contract, but the prospect is altogether favorable, and when I am prepared or permitted to make the announcement as to the name of this stage play, it of itself will convince the theatre-going public and the motion picture industry that I have a piece of property second to none screened within the past five years."

Mr. Goldburg returns to his West Coast studios the end of this month. As is his plan and policy, pursued heretofore, he will personally supervise every detail entering into the production activities. His East Coast executive offices will be operated by his assistant, Mr. Jack Lustberg. The East Coast offices also will maintain their corps of advertising and publicity men. Mr. Goldburg intends to broaden out in the matter of publicity, so as to circulate items of interest for publication in the main newspapers of the United States, and not to confine his publicity announcements alone to the trade papers.

## RE ISSUE MONEY MAKERS

The first of June is to witness the release by the Tri-Stone Pictures, of a group of productions to be known as "The 'Five and One' Series," according to the statement of Oscar Price, president of the company.

The films are not new productions but a short series of pictures which have gone over big at the box office and have thus established a reputation which exhibitors and exchangemen feel warrants their reissue. As a matter of fact the plan was finally definitely decided upon because of the repeated requests from various exchanges for just such a group capable of repeating the previous box office records.

The productions comprise five Westerns and one whose locale is the old South previous to the civil war. Each one features a special star about whom centers the action of the story and each of whom has his or her particular following.

## 'The Fire Patrol' Is a Genuine Hit

THE Chadwick Pictures Corporation and Director Hunt Stromberg have produced an epic photoplay in "The Fire Patrol." Simple words are most effective when applied to subjects of genuine merit. Let us leave superlatives to mediocrity and merely say that this Independent production equals any picture of the year as a box-office magnet—and excels most.

The prologue is a masterpiece of combined artistry and directorial genius. From the cultivated viewpoint of the blase critic the remainder of the picture is somewhat of a let down. The tale th is told is melodrama pure and simple—the stuff that used to crowd houses in the "good old days" — still does — and always will. It is melodrama with a capital M, but melodrama de luxe.

A great picture—a great director—a great cast. Your reviewer's hat is off to the Chadwick Pictures Corporation, Independent Producers. H. K. C.

## Just in Time to Save the Day

Just when it seemed to the two youngsters that things were looking pretty bad for them in the battle between the boy and the big brute who had attempted to attack them, there arrived on the spot a very capable champion who made short work of the intruder, not before however, he has inflicted a rather deep gash in the head of the young man.

This scene is but one of a succession, equally thrilling and heart stirring all of which give the hero, Franklyn Farnum and the heroines, Dorothy Woods and Kathleen Calhoun a rare opportunity to exhibit their real dramatic powers. The picture is an Independent Western of unusual merit and sustaining heart interest.

# FOUR FROM

## NOW BOOKING

## NOW BOOKING

Lives there a wife who at some time has not felt the urge to spread her wings a bit? "Modern America has many restless wives —Your audiences are filled with women who will recognize something REAL in this magnificent production."

## NOW BOOKING

# "The Average Woman"

A ROMANCE OF YOUTH TRIUMPHANT. High life—scorn of convention—tinseled pleasures—heart breaks. All woven into fabric that makes "The Average Woman." The cast includes Pauline Garon, Harrison Ford, David Powell, Burr McIntosh, DeSacia Mooers, Russel Griffin. Directed by Wm. Christy Cabanne.

## NOW BOOKING

# Lend me your husband

What a multitude of exploitation possibilities the title suggests. Get the press sheet and read them for yourself.

The story concerns a theme about which many of us ponder. Are most men lured to the rocks of misfortune by "The Vamp" because of a superior wickedness—or because they want to be lured? Someone has suggested that "the victims" of vampires enjoy their medicine. And there you have a superb plot. They'll discuss this picture long after seeing it.

"BURR PICTURES MEAN A GOOD BUSINESS FOR EVERYBODY"

# BURR 1924-25

## Three Johnny Hines pictures—and a Fourth Feature; "The Shame Dance"

**In 1921 we promised the "Big 6" and made 7. In 1923 we promised the "Big 4" and made 6. NOW we promise 4 EXTRA SPECIALS. WE ARE SPENDING MORE MONEY AND MORE TIME and you can stake your last dollar plus our past record that we'll make good!**

Keeping faith in the matter of our announced production schedules has entailed numerous sacrifices. As a sheer business proposition we know that this will build more for us in the long run! Last year we sold numerous independents who took our franchise before the pictures had gone into production. That sort of faith is the one thing, the only thing that means life to us—as independents.

The mark of the independent producer is the manner in which he keeps faith with his exchanges. If independent exchangemen could depend on the production plans annually announced by the independent field, our business would be a smoother running and more dependable machine!

The product this season — 1923-24 — consists of pictures that suggest modern trend of thought—not cheap sentiment nor hashed over themes. But vivid, clever stories that reflect modern America. And modern America likes to see itself as it really is!

**In point of cast and in technical details these productions have every asset needed for excellent film material.** In addition to this, however, it's interesting to note that each plot has a truth that will make them discuss it long after it has played at your theatre.

I've lived up to promises on these productions. Each one is a piece of real motion picture merchandise. Each has been made to contain the elements of a good business proposition . . . for all of us concerned.

I'm going to deliver the goods in the new season's product. You can count on me. What I say . . . I'll do!

It is with well founded pride that C. C. Burr and the companies with which he is associated point to the past two seasons as a clear indication to all concerned, of just where they stand. In 1922 C. C. Burr supervised the production of "Burn 'Em Up Barnes," "Sure Fire Flint," "Luck," "I Am The Law," "Secrets of Paris," "The Last Hour" and "You Are Guilty." The season of 1922 he personally supervised "Three O'Clock In the Morning," "The New School Teacher," "Restless Wives," "The Average Woman" and "Lend Me Your Husband."

Production plans are in full swing for four new pictures . . They will be big. . . . The same old war cry; bigger and better pictures; But if past performances count for anything, our promises must mean something to those we have kept faith with thus far.

**BURR PICTURES, Inc.**
**133-135-137 West 44th St., N. Y. C.**

C. C. Burr

THE BEST EXCHANGES DISTRIBUTE BURR PICTURES, INC. PRODUCT

| | | |
|---|---|---|
| All Star Features Dist., Inc. | 209 Golden Gate Ave. | San Francisco, Calif. |
| American Feature Film Co. | 1335 Vine St. | Philadelphia, Pa. |
| Bond Photoplay Corp. | 265 Franklin St. | Buffalo, N. Y. |
| Columbia Film Service, Inc. | 1010 Forbes St. | Pittsburgh, Pa. |
| Commonwealth Film Corp. | 729 Seventh Ave. | New York City |
| Enterprise Distributing Corp. | 104 Walton St. | Atlanta, Ga. |
| F. & K. Film Co. | Loeb Arcade Bldg. | Minneapolis, Minn. |
| Favorie Film Co., Inc. | 143 E. Elizabeth St. | Detroit, Mich. |
| Greiver Productions | 831 So Wabash Ave. | Chicago, Ill. |
| H. Lieber Co. | 212 Wimmer Bldg | Indianapolis, Ind. |
| Mid-West Distributing Corp. | Toy Building | Milwaukee, Wis. |
| Moscow Films, Inc. | 23 Piedmont St. | Boston, Mass. |
| Skirbolls Brothers | 507 Film Exch. Bldg. | Cleveland, O. |
| True Film Co. | 1911½ Commerce St. | Dallas, Tex. |

Exhibitors Film Exchange, 916 "G" St. N. W., Washington, D. C.
Royal Pictures, 1337 Vine Street, Philadelphia, Pa.
Supreme Film Co., 1022 Forbes Street, Pittsburgh, Pa.

## *Chicago's Greatest Critic Says:—*

# "AFTER SIX DAYS"

# Has the Ten Commandments Licked!

## Read Every Line of Mae Tinee's Review

**Chicago Sunday Tribune**
THE WORLD'S GREATEST NEWSPAPER
APRIL 20, 1924

Good Morning!

"AFTER SIX DAYS" is a cinema version of Old Testament happenings made by an Italian company on the ground where it is reputed they occurred. It's only ten or eleven reels long now—but it was sixty-three when the American company that is distributing it decided to take it over! The cinema surgery necessary to shape it into program lengths has, however, been excellently done.

**To my way of thinking, "After Six Days" has "The Ten Commandments" licked.**

The latter is ornate and effortful. The former is convincing and effortless in that nobody seems striving for effect. It is great and it is simple. The Bible stories we have been taught to believe unfold before our eyes so naturally that while the miracles thrill—they still appear logical.

The picture carries you from the days of Adam and Eve to the time of Solomon in all his glory. You witness the birth of knowledge. There is the tale of Cain and Abel; of Joseph and his coat of many colors; of the tribulations of the chosen people and their final deliverance from the crushing heel of the Pharaohs. A dozen other episodes go to make up the whole.

***Every Inch the Prophet.***

**The Golden Calf episode is better done than it is in "The Ten Commandments."**

Also, it seems to me, the parting of the waters has been more satisfactorily accomplished.

**And though Theodore Roberts makes a splendid Moses, the Moses of "After Six Days" is far more the prophet conjured up by your imagination, than that of America's beloved veteran actor.**

The mob scenes are most impressive. You never for a moment have the sensation of watching the carefully directed efforts of crowds of "extras."

## MAE TINEE'S VERDICT

**IS BORNE OUT BY THE FOLLOWING RECORD RUNS**

**Tremont Temple, Boston**
**6 WEEKS**

**Nixon Theatre, Pittsburgh**
**3 WEEKS**

**English Opera House, Indianapolis**
**2 WEEKS**

**Wood's Theatre, Boardwalk, Atlantic City**
**3 WEEKS**

**Tivoli Theatre, Toronto, Canada**
**2 WEEKS**

**Bijou Theatre, Springfield, Mass.**
**2 WEEKS**

**And Hundreds of Other Big Houses for Extended Engagements**

## *Listen to This:*

**"'After Six Days,' on opening day, held them out at ten A. M. in the rain. Newspaper critics loud in their praise. Congratulate you on this remarkable box-office attraction."**

**C. E. BECK**
**Castle Theatre, Chicago, Ill.**

**"AFTER SIX DAYS" BROKE ALL RECORDS DURING HOLY WEEK AT**

**Wells' Theatre, Norfolk, Va.**

**Just Finished 2 Weeks Record Breaking Engagement**

**Castle Theatre, Chicago**

**Now Repeating Same Performance at**

**Rose Theatre, Chicago**

# A Glance at the Opposite Page Will Convince You

# AFTER SIX DAYS
## *featuring* MOSES *and the* TEN COMMANDMENTS

## *Is a Gold Mine for State Right Buyers And Exhibitors Alike*

## NOTHING CAN STOP "AFTER SIX DAYS"

Special Dispatch to the New York Morning Telegraph.

May 3rd, 1924.

Seldom has any unheralded picture made such a stir in our midst as "After Six Days," the imported version of Moses and his Laws. At this writing it is being considered for a third week at The Castle.

The Orpheum Circuit has booked it for all its combination houses in the key cities, a distinct departure. Hitherto light drama or out and out comedies have obtained at the Orpheum houses.

## *BUYERS WHO KNOW*

AMERICAN FEATURE FILM CO., HARRY ASHER, PRES., 37 PIEDMONT ST., BOSTON, MASS., New England Territory.
KERMAN FILM EXCHANGE, 729 SEVENTH AVE., NEW YORK, N. Y. Greater New York and Northern New Jersey.
STANDARD FILM ATTRACTIONS, 1322 VINE ST., PHILADELPHIA, PA., Eastern Pennsylvania and Southern New Jersey.
EPIC FILM ATTRACTIONS, 808 So. Wabash Ave., Chicago, Ill., Northern Illinois, Indiana and Wisconsin.
SUPREME PHOTOPLAY CO., 1014 Forbes St., Pittsburgh, Pa., Western Pennsylvania and West Virginia.
B. & W. BOOKING OFFICE, Princess Theatre Bldg., Shelby, N. C. North and South Carolina
TRIO PRODUCTIONS, INC., Ben Amsterdam, Pres., 926 New Jersey Ave. and K St., Washington, D. C., Maryland, Washington, Delaware and Virginia.
CHARLES LALUMIERE, 12 Mayor Street, Montreal, Canada. Dominion of Canada.
GLOBE THEATRES, LIMITED, Rangoon, India. Burmah, Ceylon and India.

**FOR REMAINING TERRITORY**

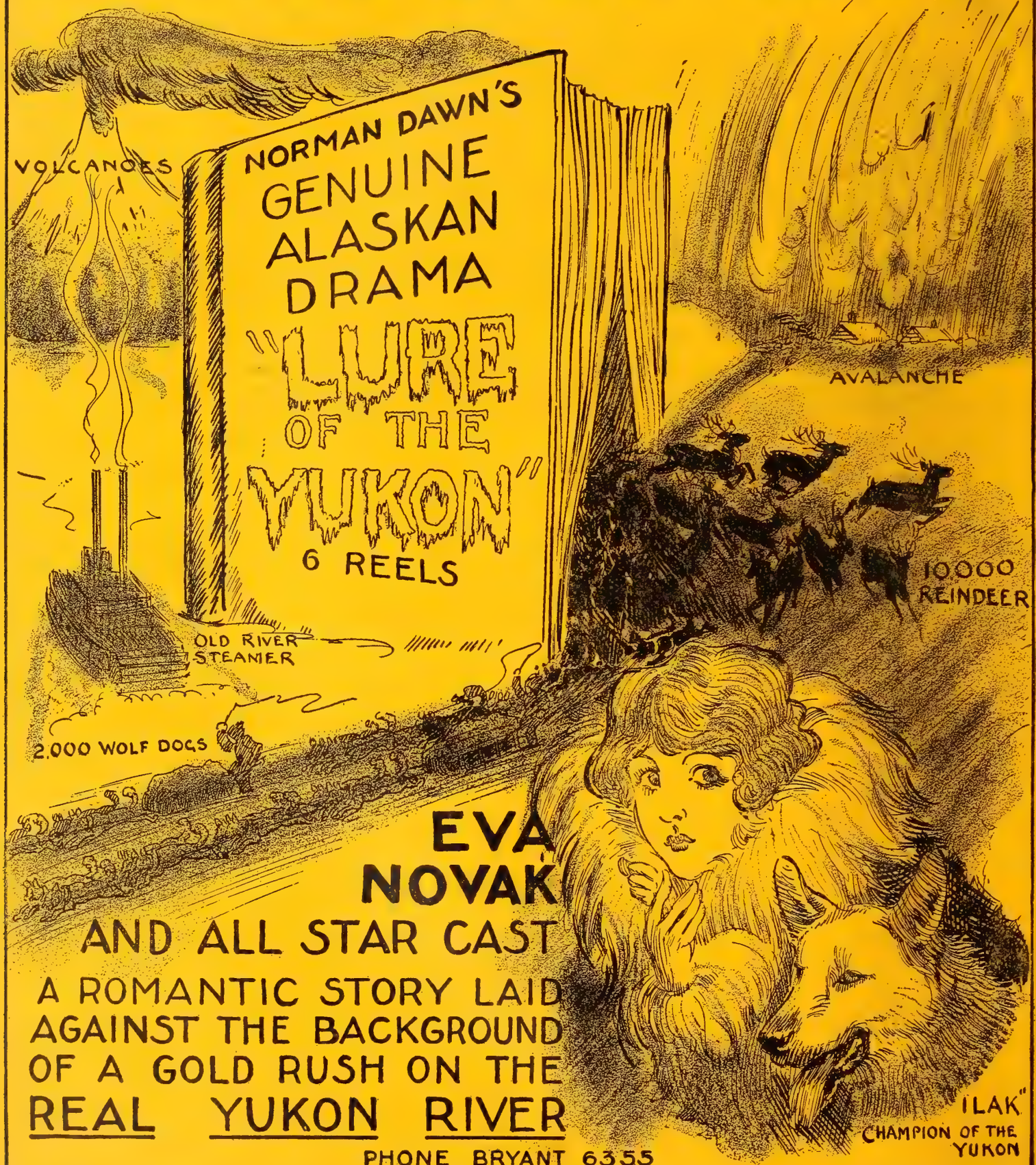
## WEISS BROTHERS ARTCLASS PICTURES CORP.

**1540 BROADWAY, NEW YORK**

**Phone Bryant 3271**

LEE-BRADFORD CORP. *Presents*

# STRANGE·STORY·BOOK!




**EVA NOVAK**

AND ALL STAR CAST

A ROMANTIC STORY LAID AGAINST THE BACKGROUND OF A GOLD RUSH ON THE

REAL YUKON RIVER

PHONE BRYANT 6355

LEE-BRADFORD CORP. 701 SEVENTH AVE. NEW YORK CITY

# CHADWICK PLANS NINE DELUXE PRODUCTIONS FOR COMING YEAR

THE Chadwick Pictures Corporation announces its production program for the season of 1924-5. In making its production program the company is very optimistic, as the corporation looks for a live season in the Independent Market and the film industry as a whole. It feels the independent producer has at last come into his own, and realizes that high class box-office productions must be provided if the independent is to prosper. By this, the independent producer's pictures must stand the same tests as the pictures of the so-called big releasing companies.

Therefore, the Chadwick Corporation will offer to exchanges and exhibitors high-class productions based on popular stories and successful stage plays, produced by well known directors and enacted by successful box-office stars.

Lionel Barrymore, distinguished stage and screen star, will appear in three special productions supported by a well known cast.

Hunt Stromberg, director-producer of numerous successful productions, has completed "The Fire Patrol" with an all-star cast including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Gail Henry, Johnny Harron, Charles Murray, Spottiswoode Aitken, Jack Richardson, Bull Montana, Chester Conklin, Hank Mann, Billy Franey and Frances Ross.

Negotiations are under way for the services of one of the most famous luminaries of the screen for the title role of "Romance of an Actress," by Langden McCormack, author of "The Storm." The third Stromberg production will be "Sunshine of Paradise Alley," by Denman Thompson, who wrote "The Old Homestead."

John Gorman will produce three special productions. The first is "The Painted Flapper," with a cast headed by James Kirkwood. The second production, "The Tom Boy," adapted from a popular story, will be started shortly. The third will be "The Street Singer," adapted from the stage success of the same name.

Nine de luxe special productions will be made by the Chadwick Corporation during the coming season, and each one will stand the third degree when it comes to the test for the box-office value.

With the titles selected for them and the strong casts which interpret the various parts, they should all be winners.

## A DARING RESCUE

Had they known at the time that they were rescuing a villain these brave fire-fighters might perhaps not have endangered their lives to go after him. The film is a melodrama de luxe with all the elements that are necessary to make a good picture. It is handled by an exceptionally capable cast composed of such notable stars as Anna Nilsson, Robert Edeson and Jack Richardson who plays the part of 'Butch' Anderson! The picture, a Chadwick production, reflects the work of its capable director, Hunt Stromberg.

## LEE-BRADFORD LOOKS FOR LIVE 1924-25 SEASON

The program for the 1924-25 season announced by the Lee-Bradford Corporation of twelve pictures of unusual merit, three of which will be de luxe specials demonstrates President Arthur A. Lee's confidence in the possibilities of the coming season in the state right market. The first special for release is "The Lover of Bagdad" from the story "A Thousand and One Arabian Nights." This will be followed by productions of similar merit which will enable the state right exchange to figure on a box office winner each month, which he can pass on to exhibitors.

## BILL CODY SIGNED

The Independent Pictures Corporation, of which Jesse J. Goldburg is President, has signed a contract with Bill Cody to star in a series of stunt Westerns, eight in number. Mr. Cody is a stunt actor, having doubled for very many of the stars who are today credited with being stunt actors.

Production activities on the Bill Cody pictures will be started by Mr. Goldburg at his Hollywood Studios the first week in June. These attractions will be made under his personal supervision, and under the direction of Reeves ("Breezy") Eason. On Mr. Goldburg's visit to the West Coast he will be accompanied by part of his New York staff, who will be installed permanently on the West Coast.

### AS INDEPENDENTS

"We believe that we will receive only in proportion to what we give. That our success as an Independent is dependent upon the success of the exhibitor. And that both of us will receive the most by giving most."

—I. M. P. P. D. A.

## INDEPENDENT CONDITIONS PICTURED BY COHEN

(*Continued from page 22*)

tres of all kinds and audiences of all kinds, and there is a demand for pictures of all kinds.

"I have consumed more time than I have figured on and I want to extend to your president my thanks and appreciation for the invitation, and I have been asked to extend to you an invitation to the convention in Boston and to bring a message which you consider fitting and proper for the occasion. I hope what I have said has been of some value and I hope I have not offended because I have not intended to."

### To Attend Convention

"Mr. Cohen has brought us a message here of cheer and comfort, because it was not a lot of soft soap," said Mr. Chadwick, "but because it had in it what constitutes our problems, and I want to say to Mr. Cohen that the message he has given us we will take into our hearts and minds and give to it that earnestness of purpose equal to the earnestness of purpose and thought that actuated him when he delivered it here.

"I only wish in return to the message he gave to have him take with him to that very important convention the one thought of this organization, namely, that what you have called upon us to do in the form of important production, in the form of increased exploitation, publicity and advertising, we have already taken to our hearts. In response to it we ask you to call upon the members of your organization, equally thoughtful, equally earnestly, to remove from their minds the one thought that so bears down upon us not because they want to but because conditions compel them.

## 'A PAIR OF HELLIONS'

This picture sounds the keynote of the story of 'A Pair of Hellions' a Lee-Bradford story by Peter Clark McFarlane. This scene is typical of the many highly dramatic shots which characterize the picture at the same time giving it spice and sustained interest, and making it a sure hit.

ANNA Q. NILSSON

EVA NOVAK

LEWIS DAYTON

SHANNON DAY

JOSEPHINE CROWELL

MAE BUSCH

LIONEL DELM

ESTELLE TAYLOR

WILLARD LOUIS

JACK MULHALL

MAE MARSH

RAYMOND HATTON

BABY MURIEL MACCORMAC

# A tremendous public
# 1924

# 8 COLUMB D D
GEMS

1924-25 policy will continue
excellent directors, wonderf

# BOX OFFICE

C. B. C. FILM CORPORATION

IRENE RICH

EARLE FOXE

ALICE LAKE

PAULINE GARON

SYLVIA BREAMER

JUNE ELVIDGE

WILLIAM FAIRB

# uilt program for 925

# PICTURES

HE SCREEN

the past. Stars of real box-office value,
ts. Stories from the pen of famous authors.

# PRODUCTIONS

1600 BROADWAY, NEW YORK CITY

ROBERT McKIM

PHILO McCULLOUGH

JAMES MORRISON

WYNDHAM STANDING

GRACE DARMOND

VERNON STEELE

# Something to Brag About

WE told you last year that we would ***deliver*** 100%, we're not bragging, just because as a producer we lived up to our ***promise,*** but the thing we are trying to get over is this, we ***pledged*** 100% and ***delivered***—and we've evidence of this ***fact***—the actual bookings of those smart exhibitors who believed our story last year and ***profited*** by it—***for instance***

John Kunksy, Detroit
Harry Crandall, Washington
Harry Davis, Pittsburgh
A. H. Blank Enterprises, Des Moines, Ia.
Sid Grauman, Los Angeles
William Brandt, Brooklyn, New York
Sam Harding, Kansas City, Mo.
Granada Theatre, San Francisco, Calif.
Pantages Circuit
Sidney Cohen Circuit
Jones, Linick & Schaefer, Chicago, Ill.
Saenger Amusement Co., New Orleans
Chamberlain Amusement Co., Shamokin
Fay Circuit, New York State
Goldberg Bros., Omaha, Neb.
United Booking Office, New York
Stanley Circuit, Philadelphia
Marcus Loew Enterprises
Poli's Theatres, New England
Lubliner & Trinz, Chicago
Asher Bros., Chicago
Carr & Schad, Pennsylvania
Rialto, Indianapolis
Lipson Circuit, Ohio
State Lake Theatre, Chicago
West Coast Theatres, Inc.
Lafayette Theatre, Buffalo
Boston Theatre, Boston
Ritz, Pittsburgh, Pa.
Walnut, Louisville, Ky.
Southern Enterprises, Atlanta-Dallas
Comerford Amusement Co.

*With Apologies to the thousands we didn't have room for.*

MEMBER OF

**Because of the high appreciation of the *faith* these men have had in us we are going to burn up every ounce of *energy* we have and invest a big bankroll to justify this faith. We are going to step right out to hand you a program of *eight***

**COLUMBIAS and *eight* PERFECTION**

**pictures for the coming season that will swell your bank account—without excessive cost to you.**

**The *wise* exhibitor believed in us last season and saved money by it—we're counting on every exhibitor to take advantage of the *effort*—the money and the experience we are going to put behind big authors—directors—and Stars to make**

**COLUMBIAS and PERFECTION**

**the programs that will keep *faith.* Your success is our success.**

## C.B.C. FILM SALES CORPORATION

**1600 Broadway, New York City**

# *Strive for PERFECTION*

in assembling your program, and reap your harvest from the seed of *perfection.*

By presenting to your clientele a satisfying and entertaining performance you will receive just as satisfying results, therefore, in presenting our

**Strive for Perfection with**

**8 PERFECTION PICTURES**

you are assured of *perfection* in your program, *perfection* in cast, direction, and outstanding dramatic worth, which is to say, assured Box-Office worth.

**Strive for Perfection with**

**8 PERFECTION PICTURES**

thrill-action pictures with WILLIAM FAIRBANKS and EVA NOVAK and a big supporting cast, with all the combined abilities and brains of an extremely carefully chosen group of expert and experienced men, building pictures of "*perfection*" from the exhibitors' point of view—productions that insure profit night after night and week after week, so strive for "*perfection*" by booking

**Strive for Perfection with**

**8 PERFECTION PICTURES**

at your Independent exchange.

Eva Novak

William Fairbanks

**C.B.C. FILM SALES CORPORATION**

1600 BROADWAY NEW YORK CITY

# CHADWICK
## Production Program
For the season of 1924-25
*"Each Production An Achievement"*

## LIONEL BARRYMORE
GROUP OF THREE
(a) "MEDDLING WOMEN"- *Completed*. With a supporting cast includ
(b) "I AM THE MAN"- *In Production*. (C) The third Lionel Barryn

## JOHN GORMAN
GROUP OF THR
(a) "THE PAINTED FLAPPER" *by Alan Pearl - Complete*
JAMES KIRKWOOD, PAULINE GARON, EVA NOVA
GRACE DARMOND, CRAUFORD KENT, JOHNNY HA
(b) "THE TOM BOY"- *In Production*

## 3 DELUXE MELODRA
(d) "THE FIRE PATROL" *by Harkins and Barb*
*including* ANNA Q. NILSSON, MADGE BELLAMY, HELEN JEROM
JACK RICHARDSON, BULL MONTANA
Produced under the person
(b) "ROMANCE OF AN ACTRESS"- *In Productio*
by Langdon McCormack

CHADW
729 Sever

# SPECIALS

GRID HOLMQUIST AND DAGMAR GODOWSKY.
ecial will be adapted from a famous stage play.

# RODUCTIONS

ith a cast of eminent players, including
LAIRE ADAMS, KATHLYN WILLIAMS,
ON, HAL COOLEY AND AL ROSCOE.
"THE STREET SINGER"—*To follow.*

# MATIC PRODUCTIONS

*mpleted.* A mighty spectacle with a remarkably brilliant cast,
DY, JOHNNY HARRON, CHARLES MURRAY, SPOTTISWOODE AIKEN,
HESTER CONKLIN, GALE HENRY AND HANK MANN.
*upervision of Hunt Stromberg*
"SUNSHINE OF PARADISE ALLEY"—*To follow.*
by Denman Thompson

*To Be Distributed Through the Independent Market on a Franchise Basis.*

Chadwick Pictures Corporation

INDEPENDENT MOTION PICTURE PRODUCERS & DISTRIBUTORS ASSOCIATION IMPPDA

# CK PICTURES CORPORATION

h Avenue, *New York City* I. E. Chadwick, *President*

# GOLDBURG TO MAKE 'KNOWLEDGE BOOK'

## Fifty-Two Single Reelers Will Treat on Popular Science

THE Independent Pictures Corporation, of which Jesse J. Goldburg is President, makes the interesting announcement that it has in course of production fifty-two single reel releases to be known as the Screen Book of Knowledge.

These attractions will embrace every known form of popular science, with explanations that will appeal to and be understandable by the lay mind, whether man, or child. The subjects will be replete with humor and comedy. The first four have been completed.

Mr. Goldburg waxed enthusiastic over the prospect of these productions. It is his opinion they will prove the most popular single reels ever exhibited in the United States. Their advertising and tie-up possibilities are almost without limit.

The non-theatrical value of these productions also can be very easily gauged. They will be produced along the lines of big features, with the only difference that they are confined to single reels.

The cast in each production will necessarily be limited, but in each release there will be several children, around whom the questions and answers of the Book of Knowledge series will revolve.

There will be eight questions answered in each release. The first release places before the mind the solution of such questions as "What is fire?", "What is water?", "What makes a clock move?", "What makes a ball bounce?", "What makes the waves?", "How does a fish breathe?" "What is glass?"

These productions will be extensively advertised, not alone in the motion picture trade publications, but in every child's magazine circulated in the United States, in the daily newspapers, and in other monthly popular fiction magazines.

An exploitation plan is now being mapped out by the exploitation staff of Independent so as to permit of a possible tie-up between these releases and all the schools and universities in the country.

The first release will be ready August 1. These productions are being made under the personal direction of Donald I. Buchanan. The questions to be presented will not be taken from the Book of Knowledge, but largely from textbooks published in the schools and universities of this country, as well as from the Encyclopedia both the American and British editions.

## REPORT GOOD BOOKING

Exceptional bookings are reported by the state right territorial purchasers of Weiss Brothers' Artclass Pictures Corporation series entitled "Tense Moments From Famous Plays and Great Authors."

The Fox Circuit, Stanley houses in Philadelphia and the Brooklyn Strand are among the important bookings noted. In the case of the Mark-Strand in Brooklyn, the house carried the title of "The Merchant of Venice," one of the series of eighteen that composes the list of subjects, over the billing of the full length feature picture played that particular week.

The list holds a wide range of the greatest classics of the drama and literature.

## Taking The Law Into His Own Hands

Buddy Roosevelt, the daredevil, swift footed star of numerous stunt Westerns scores another hit in Artclass' "Rough Ridin'", a series of pictures so snapped up with action and so intense with thrills it keeps audiences guessing and jumping. The name of Buddy Roosevelt has become known to thousands of movie-goers and the clean, exciting brand of entertainment which he offers in his pictures has made him extremely popular with them. The fact that he rides remarkably well and undertakes hazardous stunts as nonchalantly as one enters a street car has been largely responsible for the public's having apparently taken a liking to him.

# LURE OF YUKON FEATURED BY LEE-BRADFORD

## Film Made in the Arctic Circle Breathes the Spirit of the North in Every Foot

Arthur A. Lee, president of the Lee-Bradford Corporation has announced elaborate plans for the 1924-25 season and states that the company will have the best lineup of productions it has ever handled.

"The Lure of the Yukon" an Alaskan picture, said to have been actually photographed in the Arctic Circle will be the first of a series of twelve pictures to be released. It is not only a picture of scenic beauty but a real red-blooded and interest-holding drama of the land of the midnight sun.

Lee-Bradford will release one picture each month of similar merit which will provide the state rights exchange with a supply of dependable productions. Three De Luxe specials are also planned. The first special to be released is "The Lover of Bagdad," from an Arabian Nights story.

The growing business of the Lee-Bradford Corporation has necessitated the internal organization to be rearranged to handle the various details efficiently. President Lee will control all activities from New York. F. G. Bradford, vice-president, will take care of the Pacific Coast affairs.

The Independents today realize that their success is largely dependent upon the good will which is built up through fine service and good pictures of definite value with a conservative policy and methods which are intended to cope with a business which has become comparatively conservative.

## 'FELIX' ONE-REELERS

"Felix," the cat, has become quite a favorite with movie fans in various sections of the country. As a matter of fact, due to the wide distribution given this series of shorts through the local exchanges, there is hardly a community in the country that has not become thoroughly familiar with this animated feline whose antics are a constant source of amusement and delight.

And Felix has not been allowed to go out on to the market unescorted. A whole array of interesting novelties and a very complete press book telling just how Felix can be best exploited, have accompanied him on his trips through the country and such capable chaperoning has helped Felix's popularity immensely.

Margaret J. Winkler, head of the company which produces the Felix one reel comedies has recently announced that she has completed a deal with Pat Sullivan for the release of the twenty-four new Felix comedies which have already been sold in other territories.

# INDEPENDENTS MARCHING ON TO GREATER THINGS, SAYS BRANDT

## Have Assembled Scattered Units And Are Presenting a Solid Front, Declares Pioneer in Independent Field

*By* JOE BRANDT,

*President C. B. C. Film Sales Corporation*

ASSEMBLING of scattered units and the presentation of a solid, united front becomes the first important movement of any successful enterprise. For illustration, our recent European conflict bears out this fact. When it was finally decided to turn over the direction and employment of troops to one governing head, concentrating their abilities and talents upon the more important objective, chaos was turned into cohesion.

So in the business world the same problem has presented itself time and again. Take one of the great industries—the furniture business. In the city of Grand Rapids, Mich., there are fourteen furniture manufacturers. Just a few years ago each factory was working in direct competition.

One designer would bring out a pattern, then the mad rush to imitate would cheapen the product and they would injure each other's business in trying to meet the prices.

However, one bright morning they awoke to the fact that this unhealthy condition was injurious to the business as a whole, and out of the confusion came the formation of an association.

The result was better product, better price to the buyer, and as an association they advertise to the wide world that Grand Rapids furniture is the best furniture made; yet not one manufacturer sacrificed his individuality, so completely have they instilled into the minds of the public the fact that furniture made in Grand Rapids is the best money can buy.

The independent association has arrived —the Independent Producers and Distributors Association presenting a solid front—a group of determined men ready to place upon the market a product of unquestioned merit, with a background and organization from production down to the final details of distribution.

Now we arrive at the question as to who the Independents are. If you will recollect a bit you will find that the men represented in this group of energetic, sincere workers are the very ones who laid the cornerstone of the national organizations—men who have played a vital part in the building of this great industry.

The Independent has always shown showmanship in his selection of stars and stories. His technical staff has always been hand-picked, but still the Independent has been kicked about like a football or used for any convenient end to meet some unpleasant situation. Yet through it all he has moved outward and upward.

Another point worthy of serious consideration is that some of the greatest exploitation and sales development has been originated within the independent ranks. One could go to great length in naming over the talented publicity men who have astounded the industry with novel and original ideas in advertising and merchandising.

Yes, the Independent Producers and Distributors Association has arrived. The next move is up to the exhibitor; he should make it his business to deal with a member of the Independent Producers and Distributors Association.

Events of the last few months have given the Independent producer every reason to look forward to a period of unprecedented prosperity. Optimism is the key note of every member in the Independent Producers and Distributors Association. Advices received from the West Coast indicate that approximately 200 pictures will be ready for the state rights for 1924-5.

# INDEPENDENT PICTURES LEASES STAGES AT HOLLYWOOD STUDIOS

## Will House Three Goldburg West Coast Units as Well as Entire Executive and Eastern Production Staff

Jesse J. Goldburg while in Los Angeles last week, entered into a contract with William Desmond to star in a series of eight society stunt melodramas, in which Helen Holmes also will star.

Mr. Goldburg, interviewed seven prospective stars to appear in this series, but finally determined on Desmond, after making a canvass by telegraph among the State right exchanges as to the popularity of the various men he had under consideration.

J. P. McGowan, whose reputation as a stunt director is possibly second to none, has also been placed under contract by Mr. Goldburg to direct this series. The first three stories already have been selected, and Mr. Goldburg's staff of continuity writers are actively engaged in the preparatory work.

The first production is entitled "Blood and Steel," and is a society railroad story. It will be recalled that Helen Holmes made her greatest reputation in a series of railroad dramas also directed by J. P. McGowan, and produced and released by Universal.

It is Mr. Goldburg's intention to produce these attractions upon a large and substantial scale, to surround William Desmond and Miss Holmes with the best cast obtainable, to enhance the production with large and beautiful sets, withal not forgetting that original stunts and sensationalism will form a necessary part of the entire production. These attractions will be in six reels, and are now being offered the State right buyers for release commencing in the fall. Mr. Goldburg has taken over a substantial portion of the Hollywood Studios in Los Angeles, being the same studios at which Harold Lloyd and J. K. MacDonald are now working.

Three entire units were taken over by Mr. Goldburg at the Hollywood Studios. In addition to the William Desmond-Helen Holmes unit, Mr. Goldburg will also supervise the production of two other series, one the Franklyn Farnum super-Westerns, and the other a series of eight stunt Western action dramas, starring Bill Cody. Bill Cody is an actor of rather unknown name, but who has been drafted by Mr. Goldburg from another organization.

When interviewed at his office, Mr. Goldburg stated: "I believe that the male star is today paramount as far as the demands of the public are concerned. I believe that the latter require virility, youth presentable and what I might even term captivating appearance, and last of course not least, a knowledge of the art of acting and an ability in that direction.

"The Franklyn Farnum Westerns will savor of the well-dressed kind; I mean by that, in addition to the Western atmosphere and the Western apparel, that Mr. Farnum will also have the opportunity of doing that which he first did in the earlier years of his theatrical experience, light comedy. So that his Western will be a combination of light comedy and Western dramatics.

"With respect to the Bill Cody subjects, they will be out-and-out fast and furious action Western pictures, the kind that all men, when they were boys, gloried in, and the kind that even grown-ups today appreciate.

"The Desmond-Holmes pictures will be, of course, staged on a much more lavish and extravagant scale. By extravagant scale I do not mean that we will be extravagant in the spending of our money, but I do mean that we will have large sets, well-groomed people, supporting cast of consequence and with screen names, and every investiture that will permit of these productions being played in any first-run house

Mr. Goldburg will return to Los Angeles the end of this month, and will personally supervise the three units and the productions to be made by each. As is Mr. Goldburg's practice, he will have his hand in the production of these attractions from the choice of the story, the preparation of the scenario, the casting of the picture, and the active and actual supervision during production activities.

The preliminary advertising campaign engaged in by the Independent Pictures Corporation, of which Mr Goldburg is President, has called for numerous telegraphic and mail inquiries from State right buyers, and although the Independent Pictures Corporation has sent out no announcements of territories closed, it is reliably rumored that more than one-half of the United States has already been disposed of on the Desmond-Holmes pictures, the Franklyn Farnum and the Bill Cody Westerns. It is expected Mr. Goldburg will remain at his West Coast plant during the months of June, July, August and September.

**AS INDEPENDENTS**

"We have brought to the industry a new feeling of fair-dealing and better workmanship; yes, we are proud to say—WE ARE INDEPENDENTS."

—I. M. P. P. D. A.

FRANKLYN FARNUM

# The First Series Went Over With a Bang!

Therefore we take pleasure in announcing that we have renewed our contract with

# Mr. Franklyn Farnum

to appear in a second series of "Eight Super Westerns That Are Different," to be released one per month commencing September 1st, 1924.

These productions will be the last word in a different kind of western. Solid dramatic stories, heart interest, pathos and comedy, such only as FRANKLYN FARNUM can put into a production.

They will be built along lines permitting of their exhibition in any and every theatre in the United States.

Produced under the personal supervision of Jesse J. Goldburg at our west coast studios.

A States Rights Release

INDEPENDENT PICTURES CORP REG. U.S. PAT. OFF.

**INDEPENDENT PICTURES CORPORATION**

JESSE J. GOLDBERG PRES. 1540 BROADWAY NEW YORK CITY

INDEPENDENT PICTURES CORP REG. U.S. PAT. OFF.

A New Star
in a
New Series
of
Stunt Westerns
BILL CODY
A ridin', actin' cowboy who knows the foot lights, screen lights, horse flesh and the plains, with a personality that just busts through the screen.
In a Series of Eight Stunt Westerns, to be released one per month commencing August 15th.
We are going to pack these westerns with a punch that will send an audience home dizzy.
Produced under the personal supervision of
JESSE J. GOLDBURG,
At our west coast studios.
A States Rights Release.
INDEPENDENT PICTURES CORP
INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG PRES.
1540 BROADWAY
NEW YORK CITY
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HELEN HOLMES

Jesse J. Goldburg

takes pleasure in announcing the appearance of

WILLIAM DESMOND

# WILLIAM DESMOND & HELEN HOLMES

in a series of eight society stunt melodramas to be released one per month commencing August 15th. These productions will be the last word in stupendous dramatic stunt compositions, adaptations from stories noted for dramatics, comedy and heart interest.

The reputation of MR. WILLIAM DESMOND, as a box office attraction and as an actor of superior qualities and screen personality, is possibly second to none, and coupled with the reputation of MISS HOLMES, as a female star of power, should make these productions in great demand.

They will, in addition to powerful story and action, be dressed with large and beautiful sets, peopled with actors and actresses of consequence and reputation

Produced under the personal direction of J. P. McGOWEN and under the supervision of Jesse J. Goldburg.

States Rights Release.

INDEPENDENT PICTURES CORP

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JESSE J. GOLDBURG PRES. 1540 BROADWAY NEW YORK CITY

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# WILLIAM STEINER

Presents

## HIS GALAXY OF REGULAR GUYS

ALL REAL 'HE-MEN' OF THE BIG-OUT-DOORS

**NEAL HART—'America's Pal'**
in SENSATIONAL STUNTS

**PETE MORRISON—'Cyclonic Pete'**
in REALISTIC RECKLESSNESS

**LEO MALONEY—'Centaur of the Movies'**
in DARING DEEDS

# FIVE REEL WESTERN BOX-OFFICE ATTRACTIONS

**Real Western Life Dramas in Deeds and in Facts**

**Not Mere Western Film Fantasms on Reels**

**AVAILABLE AT YOUR NEAREST EXCHANGE**

The Merit & Success of
## WILLIAM STEINER WESTERN PRODUCTIONS

**Rests upon a foundation of**
**ACTUAL PERFORMANCE—NOT IDLE PROMISES**

MEMBER OF

INDEPENDENT MOTION PICTURE PRODUCERS & DISTRIBUTORS ASSOCIATION
IMPPDA

For Territorial Rights Apply
## WILLIAM STEINER PRODUCTIONS

220 West Forty-Second St.,
NEW YORK CITY

# *William* *Steiner*

*Presents*

# CHARLES HUTCHISON

*The Dare Devil Thrill Creator*

**In a series of six super feature attractions supported by a large and appropriate cast of screen favorites.**

CHARLES HUTCHISON

***The first presentation of these super feature attractions is***

## "SURGING SEAS"

**To be followed by**

## "HUTCH OF THE U.S.A."

**Now in production**

## "POISON"

EDITH THORNTON
Supporting Charles Hutchison

**These super feature attractions are taken from Emotional stories of action. Real life with plenty of Heart Interest, artistically staged—elaborate settings—convincing locations.**

## *Not Re-Issues*

## *Book Through Your Nearest Exchange*

**Distributed By**

# Hurricane Film Corporation

220 West 42nd Street New York City

## Highlight Scenes from 'Hutch of the U. S. A.'

*A William Steiner Production with enough variety of elements to please every type of audience.*

# C. C. BURR VIEWS IN RETROSPECT HIS PRODUCTIONS OF LAST YEAR

## Independent Producer Takes Pride in Performance of Promise To Supply Exhibitors With Successful Pictures

In retrospect of the season of 1923-1924, C. C. Burr, of Burr Pictures, Inc., might well say his promise to the industry was more than performed. Instead of making four pictures as initially announced, the Burr organization made five, each of which was of high standard and played practically every first-run house in the country.

### Past Performances

"THREE O'CLOCK IN THE MORNING," featuring Constance Binney and an all-star cast including Edmund Breese, Mary Carr, Edna May Oliver, and William Bailey was the first which proved to be a big one for all concerned.

Special tie-ups were made with the Feist song and a nation-wide exploitation campaign proved most effective. The timely theme, the bigness of the story plus the box-office power of Constance Binney's name resulted in capacity business on this feature.

IN "RESTLESS WIVES," Burr made another box-office smash. This society drama with its poignant theme featured in its cast such luminaries as Doris Kenyon, James Rennie, Edmund Breese, Burr McIntosh, Naomi Childers, Montague Love, Maude Sinclair, Edna May Oliver and Coit Albertson.

Trade, newspaper, and exhibitor criticisms attested to its great worth as a sure-fire attraction and the Burr fulfillment of a promise to supply the independent market with successful pictures.

"THE AVERAGE WOMAN," with Pauline Garon, Harrison Ford, David Powell, Burr McIntosh, De Sacia Mooers, Russell Griffin and Coit Albertson, followed and was quickly sold to the leading independent exchanges. The volume of booking reported to date on this feature proves conclusively that the Burr product is living up to everything franchise holders had hoped for.

The cast, the unusual title and many exploitation angles accounted for "The Average Woman's" tremendous popularity.

### Late Releases

Next on the Burr list of productions now being released is "LEND ME YOUR HUSBAND" with a typical Burr cast, including Doris Kenyon, David Powell, Dolores Casinelli, J. Barney Sherry, Violet Mersereau, Burr McIntosh, Connie Keefe, Coit Albertson and Helen D'Algy.

The picture lends promise of being among the money makers Burr has put on the market.

The last of the Burr pictures was "THE NEW SCHOOL TEACHER," featuring Mickey Bennett and Russell Griffin, two well known, popular juveniles. It is still receiving excellent bookings throughout the country. Many of the exchanges who bought the rights helped secure advantageous exploitation tie-ups with local school authorities.

### Promises Performed

A promise well performed may justly be the Burr slogan for the past year, for in each instance Burr has delivered the goods. Each of his pictures have gained fair praise from the independent exchanges that contracted for the 1923-1924. Burr product practically arranged for his 1924-1925 schedule. This will include features with Johnny Hines and one other special from a published novel by a famous American fiction writer.

# CRANDALL'S TIVOLI DOES BIG BUSINESS WITH BURR SUBJECT

WHAT proved to be one of the most successful weeks in the history of the Crandall's Tivoli Theatre, Washington, D. C., occurred during the week of May 4, when C. C. Burr's "Three O'Clock in the Morning," featuring Constance Binney, was shown at that house. In true spirit with the production, the management capitalized the picture's timely title, and tied it up with an all-jazz program, which was produced under the personal supervision of S. Barret McCormick.

The prologue comprised two numbers, "The Palace of Jazz" and "Jazz Heaven," which had in its ensemble forty performers. Following these came a jazz symphony by the entire orchestra, and following directly in its wake the Loos Brothers, singers of syncopation, held the stage. Directly after, Brennan and Sands, the featured dancing team from the musical comedy "Helen of Troy" did their jazz terpsichore, and in turn were followed by Marjorie Whitney and Ned Wayburn's Reviews.

Eileen Van Biene, musical comedy star, then did her effective bit in a special number. As soon as this last act was completed, "Three O'Clock in the Morning" was projected on the screen.

So popular did this program prove that the Tivoli ran to capacity business all week. The comments on the effectiveness of the program were all of the most laudatory sort, and the Tivoli patrons were profuse with their thanks.

The production, which ties up so aptly with the Felix Feist song of the same name, has had unusual success wherever it has played, for exhibitors in general have been quick to realize the splendid jazz tie-ups that the picture affords.

The Tivoli all-jazz program in conjunction with "Three O'Clock in the Morning," was one of the most elaborate of its kind, but exhibitors in the smaller towns can emulate its example to big profits by arranging a less pretentious program in connection with the jazz title of Burr's big picture.

## 'COME ON SEVEN'

The Alice Comedies, a series of Winkler juveniles, are delightful one reelers in which this young person of color figures largely. Alice as a tomboy is capable of some mighty mischievous pranks which never fail to delight audiences.

## C. B. C. LISTS TITLES

The C. B. C. Film Sales Corporation has completed its list of titles for the series which will be known as Columbia Specials and Perfection Pictures. The former will be adaptations from four books and from four original stories. These subjects are to be made on high-class scale and will feature all-star casts.

Perfection Pictures will be adapted from original stories and will feature Eva Novak and William Fairbanks. They are to be thrill-action melodramas, but it is emphasized they are not westerns.

The lists are as follows:

Eight Columbia Specials are "Foolish Virgin," by Thomas Dixon; "The Price She Paid," by David Graham Philips, "One Glorious Night,"; "Who Cares," by Cosmo Hamilton; "The Midnight Express"; "After Business Hours"; "A Fool and His Money," by George Barr McCutcheon, and "Fighting the Flames."

Eight C. B. C. Perfection Pictures, featuring William Fairbanks and Eva Novak, are "The Battling Fool." "The Fatal Kiss," "Women First"; "The Race for Live"; "The Fearless Lover," "A Fight for Honor," "The Beautiful Sinner," and "Tainted Money."

### AS INDEPENDENTS

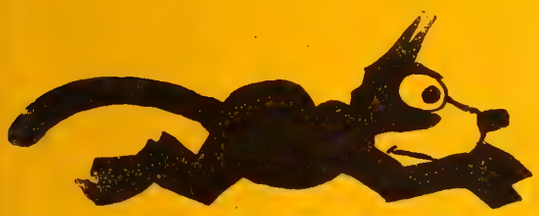
"We believe that sincerity, truth and appreciation of value are the greatest assets an organization can have, if based upon experience to know what the exhibitor wants and does not want, when to eliminate the bad things and magnify the good ones."

—I. M. P. P. D. A.

There are just a few territories open and we invite immediate correspondence. Felix comedies have proven themselves the finest one-reel subjects on the market.

THEY ARE SET IN DESIRABLE FIRST RUNS IN EVERY KEY CITY OF THE COUNTRY. THERE IS A REASON.

SEE ONE OF THEM AND YOU WILL KNOW WHY.



## *Announcing*

A NEW SERIES OF 13

# ALICE COMEDIES

Kid Comedies with Cartoons Co-ordinated into the Action
A Distinct Novelty

West 42nd St., M. J. WINKLER New York City

# *The Greatest Screen Event of 1924-1925*

## *We Take Pride in Announcing*

The most extraordinary, entertaining and scientific pictorial one reel production ever made.

## "The Screen Book of Knowledge"

Produced and titled under the direction of

DONALD I. BUCHANAN

## There will be 52 of them—

dealing with every known variety of popular subjects picturized in a manner understandable by every man, woman and child and appealing to every individual, interspersed with comedy—dramatics and sensationalism.

There has never been produced and we doubt if there ever will be produced a more entertaining and popular series of single reel features.

It doesn't take a P. T. Barnum to see the tie-up and box office value of these subjects—

All rights protected.

The first release July 1924 and one a week thereafter.

INDEPENDENT PICTURES CORP. REG. U.S. PAT. OFF.

**INDEPENDENT PICTURES CORPORATION**

JESSE J. GOLDBURG PRES. 1540 BROADWAY NEW YORK CITY

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## Irene Rich Who Stars in C.B.C. Productions

# Steiner Wipes Out Screen's Barroom

### His Productions will Lean More Heavily on the Romantic

The old time saloon of the small prairie town with its attractions for the men of the range will be conspicuous by its absence in the new series of pictures to be produced by William Steiner. "Big Bill" will not let the elimination of the old barroom affect the thrill and action of his new series of Westerns, as he will have his cowboys get into just as many and big fights as in the past, his villain will be just as sly and fearless, but he is going to bring out more romance, which has been second place in the Western pictures heretofore.

The new Big Bill Westerns will have the girl strongly featured and the cowboys will have to don the robe of knight and display more chivalry. Mr. Steiner's new idea has gone over, according to the contracts coming in for his new series.

Most of the Steiner productions are under way, but all have been sold.

Among the stars are Neal Hart, Leo Maloney and Pete Morrison, tried and proved in the Western drama. The fourth unit will feature Charles Hutchison in a series of six five-reel sensational feature pictures. The first of the six has been completed, "Surging Seas" and in it Hutchison's quick action and dare-deviltry are featured. "Hutch of the U. S. A." is now in production.

Mr. Steiner started this week on one of his five yearly tours to California to give the production units the onceover as well as to keep in close contact with his cross continent friends. His aim is to press his point that exhibitors should give the independents the same break that they give the national distributor. He will gain the confidence of the exhibitors by close co-operation and try to prove to them that on many of the independent productions exhibitors may realize their biggest box office returns.

## JUVENILE COMEDIES

Juvenile comedies are so well liked on the screen today that the possibilities for a variety of pictures along this line are decidedly encouraging. Which is probably the reason why M. J. Winkler hit upon the idea of producing a series of juvenile pictures to be known as the "Alice Comedies."

Little Alice's exploits with her little brown-skinned buddy contain all the elements of clean and hilarious humor for there is no end of fun in seeing the youngsters set up a one-day lemonade stand which is run and controlled solely by themselves.

The Burton Holmes Travelogues are also a Winkler product which has been proving very successful as is also the "Kid Kapper Komedies," a series of two reelers, and a series of two reel subjects based on the works of Edgar Guest, the writer.

THE MONEY GROUP.
BROUGHT TOGETHER
TO BRING CROWDS
TOGETHER

THE
FIVE
AND
ONE
SERIES

6 BOX OFFICE
GIANTS THAT WILL
FILL ANY THEATRE
ANY TIME ANY WHERE

TRI-STONE
PICTURES, INC.
OSCAR A. PRICE
President
565 Fifth Ave. N. Y. C.

ALL MEMBERS OF

# The Roll Call of the Independents

**"State Right Exchanges Have All the Box-Office Attractions You May Ever Need."--I. M. P. P. D. A.**

**Anchor Film Distributors**
1412 Beachwood Drive, Hollywood, Cal.

**Arrow Film Corporation**
220 West 42d Street, New York

**Artclass Pictures Corporation**
1540 Broadway, New York

**Aywon Film Corporation**
729 Seventh Avenue, New York

**Ben Wilson Picture Corporation**
5821 Santa Monica Blvd., Los Angeles

**Burr Pictures**
133-137 West 44th Street, New York

**Canyon Pictures Corporation**
130 West 46th Street, New York

**C. B. C. Film Sales Corporation**
1600 Broadway, New York

**C. C. Pictures, Inc.**
1600 Broadway, New York

**Chadwick Pictures Corporation**
729 Seventh Avenue, New York

**Eddie Lyons**
1337 Edgecliff Drive, Los Angeles

**Equity Pictures Corporation**
723 Seventh Avenue, New York

**Export and Import Film Co., Inc.**
729 Seventh Avenue, New York

**Geo. M. A. Fecke**
28 Piedmont Street, Boston, Mass.

**Independent Pictures Corporation**
1540 Broadway, New York

**L. Lawrence Weber and Bobby North**
1600 Broadway, New York

**Lee-Bradford Corporation**
701 Seventh Avenue, New York

**Lowell Film Productions, Inc.**
729 Seventh Avenue, New York

**Monogram Pictures Corporation**
512 Fifth Avenue, New York

**Sanford Productions**
1442 Beachwood Drive, Hollywood, Cal.

**Sunset Productions**
7425 Sunset Blvd., Hollywood, Calif.

**Tri-Stone Pictures, Inc.**
565 Fifth Avenue, New York

**Whitman Bennett Productions**
537 Riverdale Ave., Yonkers, New York

**William Steiner Productions**
220 West 42d Street, New York

**Winkler, M. J.**
220 West 42d Street, New York

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WHITMAN BENNETT
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BOBBY NORTH (Weber & North)
OSCAR A. PRICE (Tri-Stone)
I. E. CHADWICK, Ex-Officio

Compare it with any feature production you ever saw; it stands comparison and *shines!*

*Announcing*

# THE FORTIETH DOOR

## *with* ALLENE RAY

And a Wonderful Cast

*Produced by*
C. W. PATTON

*Directed by*
GEORGE B. SEITZ

The public has "gone nuts" over stories of the Orient.

Look at the big successes, past, present and coming, with an Oriental background.

Here's a peach of a story, laid in Egypt. A young American rescues a beautiful young girl from a harem, but doesn't get her to safety until he has been vamped, captured, beaten, shot at, imprisoned and a few other things for good measure.

As a production it is positively splendid. The cast is perfect. Allene Ray is a most charming heroine; Bruce Gordon is fine as the hero; Anna May Wong is the vamp of the harem (and she is *there*); and Frank Lackteen as Hamid will knock them all cold.

**We Unreservedly Recommend This Great Serial**

Pathéserial

TRADE MARK

*Guaranteed entertainment, certified by the laughter of ten years of theatre audiences—*

# Hal Roach Comedies

## One Reel

### "The Best We Can Find"

"Hal Roach Comedies are the best one reelers we can find. They are always consistently good and get the laughs." C. L. Graham, Forest De Luxe, Minneapolis (*Amusements*).

### "Extra Good"

" 'Oranges and Lemons' is an extra good one reeler." Miller and Wilcox, Lake View, Lake View, Ia. (*Ex. Herald*).

### "Good, Clean Comedies"

" 'Passing the Buck' is a good comedy. These are all good, clean comedies." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

### "The Best Single Reel Comedies Today"

"Hal Roach Comedies are without question the best single reel comedies made today." Fred Beecher, Orpheum, Sioux Fall,s S. D. (*Amusements*).

### "100%"

" 'Get Your Man' registers 100% again. The children thought it great. Those around 65 enjoyed it, also." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

### "One of the Best We've Ever Shown"

" 'The Uncovered Wagon' is one of the best one reelers we have ever shown." E. A. Banti, Star, South Range, Mich. (*Ex. Herald*).

### "The Best On the Market"

"Hal Roach Comedies are perhaps the best one reel comedies on the market." Smith Bros., Orpheum, Menominee, Wis. (*Amusements*).

### "The Best On the Market"

"Hal Roach Comedies are the best on the market and nothing else but." T. Burton, Lyric, Mitchell, S. D. (*Amusements*).

Pathécomedy

TRADE MARK

# The Exhibitors Round Table

### George Howard Dies

Exhibitors and those connected with the film industry in the Southeastern States were grieved last week to learn of the death in Baltimore of George Troupe Howard, prominent Atlanta capitalist and better known to the industry as the builder of the Howard, Atlanta, Ga., the first million dollar theatre in the South. The funeral was held in Atlanta and former Governor Thomas W. Hardwick and Stephen A. Lynch were two of the honorary pall bearers. As a testimonial of esteem, the Howard theatre organization sent a magnificent floral offering. Mr. Howard was also active in the theatre field in his home town of Macon, Ga., having built the Capitol there, which he sold a few years ago.

* * *

### Hiawatha Theatre Sold

The Victoria theatre, Hiawatha, Kas., has been sold by E. M. Boydston to Harry Neptune, former exhibitor of Robinson, Kas. The new Mayfield theatre, Seventy-first street and Prospect avenue, Kansas City, will open Decoration Day, according to L. B. Douglas, manager. The new house will seat 800 persons. Mr. Douglas has been out of the motion picture industry for some time, having formerly owned the Empire theatre of Kansas City. A new theatre now being constructed by Alex Schmidt at Marysville, Kas., will be opened May 25, it has been announced. The projection booth has been equipped with two large DeLuxe Motiograph projectors, G. E. Mazda equipment and Bausch and Lomb Cinephor condenser systems.

* * *

### New Theatre for North Carolina

Gastonia, North Carolina, will have a large new theatre by early Fall, according to announcement made by James A. Estridge and J. E. Simpson, owners of the Gastonia and Ideal theatres, who have paid $35,000 for a lot on which they propose to start work early in June on the building of a theatre with 1500 seats to cost $150,000. J. White Ware, president of the Third National Bank of Gastonia is also affiliated with them in the project. The lot is 190 feet in depth and entrance will be through a magnificent Arcade, with open spaces for exits and parking on three sides of the theatre. It will be equipped for both road shows and pictures.

* * *

### Short Subject Program

With a drive for more patronage of children, the Liberty theatre of Sedalia, Mo., last week launched a policy of an "all short subjects programs," for Saturdays and Sundays. The opening bill consisted largely of comedy, but the feature subjects were of the "Secrets of Life" series and "The Ant," Educational product, while the comedy touch was added by "Barnum Jr.," also an Educational picture. A special appeal was made to parents of children to investigate the real value of a short subject program. A good house saw the first two days of the program.

* * *

### To Record Bad Films

The Kansas City Film Board of Trade has launched a campaign to insure, as far as possible, the protection of film. A file, containing the names of exhibitors who return film in bad condition, now is being kept by the board, the names being contributed by exchanges who have received film, which was good when shipped, in bad condition. Stickers made by the board will be placed on the bands of all new films, cautioning operators the prints are new and urging them to see that their machines are in good condition.

* * *

### Chinese Theatre for Seattle

Seattle is to have a real Chinese motion picture theatre. A site 60x120 feet on Seventh Avenue South, has been purchased by Charles Louie, Chinese capitalist. Contracts have been let for a one-story brick theatre, to cost $35,000. Andrew Willatsen is the architect and the Western Construction Co., the contractors. Excavation is already under way.

* * *

### Change of Personnel

First National in Seattle has made several changes in the personnel of its staff. H. W. Boehme, who has covered Western Washington, has been transferred to the Eastern Washington territory, replacing J. W. Rue, resigned. A. Gollofon, booker, will cover Boehme's former territory, while Harry Harden, brother of Charles Harden, manager of the Seattle branch of United Artists, will replace Gollofon as booker. Mr. Harden has been with Metro in Kansas City.

A. MOISAN

Proprietor and capable manager of the Victoria Theatre in Quebec, Que. Mr. Moisan has been a very popular showman in this city for many years.

* * *

### Fox House Cleaning

Great housecleaning at the Seattle Fox Exchange. Over $1,000 has been spent. Vault space has been added to, poster racks torn down, new chairs installed in the projection room and mazda equipment put on the projectors and the inside of the office is resplendent in a new coat of ivory paint and new drapes.

* * *

### New Theatre for Seattle

John Danz has just announced his plans for the construction of a 1,000 seat house on the site of the present Class A theatre, at Third Avenue and Pike Streets. Danz has purchased the remaining half of this property at an expense of $100,000, which gives him a lot and building 60x108 feet.

### Novel Exhibit

Mr. Murmeister, in charge of the Seattle Pathe Poster department, has shown considerable imagination in the attractive manner in which he has fitted up his department. He has arranged the back wall like a theatre lobby, with glass box office, behind which a cutout of Ruth Roland poses as cashier. The marquee is composed of 11x14 photographs, effectively spaced. Behind the box office cut-outs of draped curtains, suggest the theatre entrance. Lavish use of Lloyd posters and other Pathe subjects frame the balance of the lobby.

* * *

### Musicians Agreement

The Musicians Protective Association of Montreal, Quebec, is the next musicians' union to adopt a definite wage arrangement for radio concerts broadcasted from local stations. At a general meeting of the local it was decided to adopt a scale of $5 per man and $8 for the orchestra leader for all radio programmes up to a time limit of three hours, overtime being charged after that period. The adopted scale goes into effect May 11. This step was taken because of the growing competition of the radio feature with moving picture theatres, dances and other musical events.

* * *

### Tent Shows Must Pay

Largely through the efforts of Mark J. Davis, of the Mack Theatre, Port Angeles, Washington, the license fees for tent show attractions, which menace the business of the legitimate motion picture exhibitors, has been raised from $5.00 the first day, and $2.50 on subsequent days, to $50, the first day and $25, daily thereafter. The result is that a tent show which camped in Port Angeles the entire season last year, took out its license fees for only one week this year.

* * *

### Makes Radio Help

Roy C. Czerney of the Kent Theatre, Kent, Wash., is making radio help, rather than injure his business. He has arrangements with the owner of the only broadcasting station between Seattle and Tacoma, in the White River Valley, to broadcast all his programs. Czerney himself has fostered the building of radio sets by the youths in his district, most of whom possess instruments capable of carrying only a short wave length. The experiment has proven an excellent stimulus to business.

* * *

### Annual Film Dance

Albany, N. Y.—Every effort is being made to attract a large crowd at the dance to be given by the film salesmen of Albany, at the Hotel Ten Eyck on Monday night, May 26. There will be several acts of vaudeville, while the presence of screen stars in the East is also assured. There will be no printed invitations sent out, everyone being invited.

* * *

### Jack Cunningham Appointed

Jack Cunningham, of Greensboro, N. C., has been appointed General Manager of the theatres controlled by the Southern Amusement Company, of Danville, Va., succeeding J. C. Hester. Cunningham has made quite a reputation throughout the Southeastern states for his excellent work as the original manager of the great National Theatre, Greensboro, N. C.

### J. R. Allen on Coast

An interesting arrival on the Coast, is J. R. Allen, who comes here as Goldwyn representative in Eastern Washington, Western Montana and Northern Idaho. While he has never before worked in the Pacific Northwest, his moving picture connections, in various parts of the country, date back to the old days of the General Film. He has represented some of the leading national companies in various capacities all the way up to district manager. We predict a big success for Mr. Allen, who has a pleasing personality and a reputation for giving a square deal.

* * *

### Columbia Amusement Expands

Acquisition of four more picture houses by the Cumberland Amusement Company, of Tullahoma, Tennessee, was announced this week, although the actual operation of the new properties dated from May first. They are: The Imperial, South Pittsburgh, Tennessee; The Gay, Harriman, Tennessee, and one each in Oakdale and Kingston, Tennessee. The Cumberland Amusement Company now operartes a chain of nine houses, the other towns being Tullahoma, Fayetteville, McMinville and Lawrenceburg, Tennessee.

* * *

### F. B. O. Chain Complete

Announcement has been made by Phil Hazza, Toronto, general manager of the Film Booking Office for Canada, of the opening of F. B. O. branch offices in cities of the Canadian West, thus completing the establishment of the F. B. O. chain in the Dominion. The new branches are at 533 Granville Street, Vancouver; 405 Eighth Avenue, Calgory, Alberta, and 504 Hargrave Street, Winnipeg, Manitoba. The Canadian head office is at 277 Victoria Street, Toronto. Branches have already been opened at Montreal and St. John, N. B.

* * *

### Attempted Robbery

Two attempted robberies occurred last week in the Blue Mouse theatre in Seattle. The first time two watches and a woman's purse were stolen. On the second occasion, Robert Day, prologue writer, surprised the three thieves just as they were entering from a door opening on the alley. Day gave chase, overtaking one of the men, three blocks from the theatre. His description of the two men who escaped tallied with that of one of the men seen escaping from the theatre before.

* * *

### Increase Holdings

The Ritz in Spokane, the latest addition to the Neil & Allender group, which increases their holdings to five houses, opened May 12th.

* * *

### Initial Luncheon Success

With more than twenty members and guests present the Atlanta Film Board of Trade held the first of their scheduled monthly luncheons at the Ansley Hotel Monday, May 5. J. J. Burke, Jr., newly elected president, presided, and respects were paid to the retiring president, George R. Allison, of Fox. Among the guests were included B. H. Mooney of Birmingham, and Edgar C. Brooks, serial sales manager for Pathe.

STARRED TOGETHER IN ONE PICTURE

Barbara La Marr, Mae Busch, Lew Cody, Percy Marmont and George Siegmann, a quintet each member of which scores an individual success in Metro's "The Shooting of Dan McGrew," a late release.

* * *

### Miss Iles in New Position

Margaret Iles, for three years associate editor of the Atlanta Weekly Film Review, published by Anna Aiken Patterson, has severed her connection with that publication to head a newly established film exchange and theatre service department with the Dowman-Wilkins Printing Company, of Atlanta, which specializes in handling exchange and theatrical printing.

* * *

### Jenkins Issues Denial

Denial has been made of the published report that the Cumberland Amusement Company, of Tullhoma, Tenn., has purchased the Gay Theatre, at Harriman, Tenn. It is also denied that the houses in Kingston and Oakdale, Tenn., were sold, the denial coming from H. G. Jenkins.

* * *

### All Pay Up

When it came to collect the initial dues of the Kansas City Film Salesmen's Club at the first formal meeting in Kansas City, there was not a murmer, all right hands being shoved towards wallets. The officers recently elected were installed and a general business policy outlind.

### Formal Opening

On May 12th, the St. Helen's theatre, Chehalis, Wash., property of Robinson & Cormier, opened with "Sporting Youth" as the attraction. This house is also fitted for roadshows and pictures. It is built adjoining the St. Helen's hotel.

* * *

### 'Safe and Sane' Screening

A private screening of the Christie comedy, "Safe and Sane," was held for Governor Davis of Kansas in Topeka, Kas., last week by C. F. Senning, manager of the Kansas City Midwest Educational Film Exchange. The screening proved to be a "Publicity getter."

* * *

### 'Duke' Gets Certificate

There is a certificate on the wall of the Kansas City Film Board of Trade which attracts the curiosity of visitors, but "Duke" Wellington, secretary, modestly explains that it was awarded him by the Gregg School of Shorthand for displaying 99.04 percent accuracy in transcribing notes in solid dictation. That's why "Duke" is regarded as a valuable secretary.

* * *

*SAYINGS OF SUCCESSFUL MEN*

CHARLES M. SCHWAB: A man must have personality—that is very important. He must have industry, application, and commonsense—no man can do much if he has not been endowed with a reasonable amount of brains. He can earn a reputation for unimpeachable integrity; he must tell the absolute truth; he must cultivate good fellowship; he must be a man other men like and trust. Any man can learn to do anything that any other man can do, if he will apply himself to the doing of it.

THOMAS A. EDISON: I have never had time, not even five minutes, to be tempted to do anything against the moral law, the civil law, or any law whatever. If I were to hazard a guess as to what young people should do to avoid temptation, it would be to get a job and work at it so hard that temptation would not exist for them.

LAUGHS

Natural fun leaping from the basic situations makes this one of the season's most brilliant comedy-dramas.

NOW SELLING

Distinctive Pictures Corporation presents

George Arliss in "$20.00 A WEEK"

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

BUY IT from SELZNICK

# BOX OFFICE REVIEWS

## 'MARRIAGE CHEAT' IS DRAMATIC HIT

### *It Has Artistic Appeal, Story Interest and Genuine South Sea Atmosphere*

*THE MARRIAGE CHEAT. Thomas H. Ince Photoplay. Released by First National. Author, Frank R. Adams. Director, John Griffith Wray. Length, 6,795 Feet*

CAST AND SYNOPSIS

Paul Mayne .....Percy Marmont
Octavia Canfield .....Leatrice Joy
Bob Canfield .....Adolphe Menjou
Rosie .....Laska Winter

Octavia leads an unhappy life with her dissipated husband, Bob Canfield, a millionaire. Cruising in the South Seas, she leaps overboard. Paul Mayne, young missionary, finds her on an island beach. Her baby is born before her husband discovers her. In the interval she has learned to love Mayne, but yields to duty's call and prepares to rejoin Canfield. The latter dies in a storm and Paul and Octavia face a happy future together.

*By* George T. Pardy

THIS Thomas H. Ince production registers as a happy combination of artistic excellence and sustained story interest and should prove a good drawing card for any theatre. For awhile, pictures with South Sea atmosphere and plots mostly constructed according to a given and painfully familiar formula followed one another on the screen so continuously that they became something of a drug upon the market and exhibitors were wont to fight shy of them.

Of late the South Sea film current has slackened considerably, but now comes "The Marriage Cheat" with a plot differing pleasantly from any advanced by its predecessors, strong in dramatic values and romantic glamor, well directed, cleverly acted and aglow with tropical color. We take it that Mr. Ince has adopted a maxim running something like—"If you want realism, you must go after the real thing," judging by the fact of his having hustled Director John Griffith Wray and the cast of this feature to the sunny isles of the South Pacific so that this feature's environment should conform exactly to the narrative.

Whatever the expense incurred by the trip, it looks as though the producer got the worth of his money. The scenic beauty of the picture is undeniable and the enlisting of native talent in the form of a small army of Kanaka types as support for the regular players is but one of many good touches by accuracy of detail is acquired.

Director Wray awaited patiently the coming of a furious gale in order to obtain the necessary shots for his big scene of the shipwreck and was well rewarded. The storm in which the yacht is wrecked and the heroine's wretched husband drowned stands out as a great piece of camera work, and a super thrill is attained when Paul Mayne, the missionary who loves Octavia, fights his way through the surging waves in a frail canoe to the rescue of the young mother and her baby.

The marine views all through the film are exquisite and the director has shown praiseworthy taste and unerring judgment in making the most of art technique, without sacrificing either drama or action to mere spectacular effect. Moreover, despite the story's ardent love motif, there isn't a trace of coarseness or accentuated sensuality in the march of events, another point in which "The Marriage Cheat" scores over the majority of South Sea films.

Percy Marmont gives a finely-shaded, yet powerful performance as Paul Mayne, Leatrice Joy wins oceans of sympathy by her pathetically impressive portrayal of Octavia, Adolphe Menjou is excellent in the role of the debauched Canfield, Laska Winter plays the little half caste girl, Rosie, with effective artistry and the support is thoroughly efficient.

Play this up as a tender love romance of the South Seas, replete with thrills, offering a story of marked originality and rich in beautiful photography. Feature Percy Marmont, Leatrice Joy and Adolphe Menjou, each of whom is well and favorably known and dwell upon the fact that the picture was filmed in the very locality where its events transpire.

* * *

## OFFERS COMPLICATED TALE

### *'What Three Men Wanted,' Mystery Drama With Tangled, Unconvincing Plot*

*WHAT THREE MEN WANTED. Independent Pictures Photoplay. Author, G. A. Lambert. Director, Paul Burns. Length, 5,000 Feet.*

CAST AND SYNOPSIS

Harriet Lancaster .....Miss Dupont
Billy Lambert .....Jack Livingston
Marion Fair .....Catherine Murphy
Maurice Markham .....J. P. Jones
Max Markham .....Otto Lederer
Landis Dugan .....Frank Jonnason
Hackett .....Albert McQuarrie
Sir Oliver .....Robert Boulder

Harriet Lancaster is warned against her extravagance by her attorney Markham. She depends on the arrival of a rich uncle she has never seen for help. Markham persuades Billy Lambert, ex-service man, to impersonate the uncle. The real uncle comes and is kept out of the way by two thugs hired by Markham. After many complicated adventures, including a hunt for treasure concealed by Harriet's dead father, the fortune is found and all ends well, Billy winning Harriet.

*By* George T. Pardy

AN average program feature, best suited to houses where a frequent change of bill occurs. In so far as one finds it a bit difficult to follow the plot or make out clearly just what the various characters are driving at, "What Three Men Wanted" makes good its claim to being a mystery drama. It does not lack speedy action, but badly broken continuity and poorly contrived suspense detract from the story's interest.

There are some amusing interludes, due to the tangled identities of the real and false uncle, but the sensational episodes fail conspicuously to thrill and savor strongly of sheer burlesque, simply because they do not convince the spectators as being in the least degree likely to happen in actual life, even when due allowance is made for melodramatic license.

Skilled direction might have made this tale more plausible, but, as it stands, the situations are developed in singularly erratic style and utterly wanting in logic. A surprise twist is given in the climax, when it turns out that the genuine uncle is responsible for most of the trouble.

Miss Dupont plays the role of Harriet Lancaster, looks pretty and wears a bewildering variety of handsome gowns which are sure to please feminine patrons. Jack Livingston is a very capable lover and adequate support is given the principals by others in the cast

Photographically the picture deserves considerable praise. There are many beautiful exteriors, such as the lawn party in the opening reel, lavishly furnished interiors and excellent close-ups of star and leading man, with fine lighting effects.

## HOXIE IN SNAPPY WESTERN

### *Ridgeway of Montana Presents Lively Plot with Unusual Angles*

*RIDGEWAY OF MONTANA. Universal Photoplay. Author, William MacLeod Raine. Director, Clifford S. Smith. Length, 4,843 Feet.*

CAST AND SYNOPSIS

Buck Ridgeway .....Jack Hoxie
Aline Hanley .....Olive Hasbrouck
Simon Hanley .....Herbert Fortier
Steve Pelton .....Lou Meehan
Rev. Mr. McNab .....Charles E. Thurston
Pete Shagmire .....Pat Harmon
Lyndon Hobart .....Pierre Gendron

Buck Ridgeway, wealthy ranchman, captures members of a rustler band, but Pelton, the leader, escapes. Buck visits the city, meets Aline Hanley, who flirts with him, but he does not respond. Piqued, Aline follows him, is lost in the mountains, found by Buck and a snowstorm compels them to spend the night in a cabin. Buck weds Aline. She is kidnapped by Pelton. Her husband rescues her and Aline is convinced of the sincerity of his love.

*By* George T. Pardy

THIS picture should win the approval of all audiences where brisk western melodrama is much in demand. There's a lot of variety in the development of the romance between hero and heroine, the latter being of a flapper-flirtatious type not usually conspicuous in films of this kind, whose willful pursuit of the man of her choice injects a touch of comedy into the proceedings which enlivens up the plot considerably and takes it off the beaten trail.

As regards thrills, and fast action, "Ridgeway of Montana" has enough and to spare. Its spectacular angles are neatly turned and effective, Jack Hoxie horsemanship is exhibited to the best possible advantage, particularly in the episode where he convinces a wild-eyed, ramping steed that the latter has found his master.

But the hero hasn't it all his own way when it comes to the execution of brilliant riding stunts, for early in the game the designing villain makes a getaway in great style by jumping from his mount just at a crucial moment and hurdling over a towering rock into the river below. The big punch is put over when Buck Ridgeway conceals himself in a wagon to serve as a shield from flying bullets, rolls down hill and crashes into Pelton's shack. Then follows a scrap of magnificent proportions.

Jack Hoxie is a convincing and altogether likeable chap in the role of Buck Ridgeway, which he plays with his customary enthusiasm, taking all sorts of physical risks and seeming to enjoy them. In the scenes where Aline Hanley is trying desperately to vamp him, he impersonates the unresponsive swain with fine humorous reserve, a really clever bit of acting. Olive Hasbrouck is piquantly alluring as the coquettish Aline, Lou Meehan registers well as the villianous Steve Pelton, and the support is excellent.

The photography includes a number of superb exteriors, offering charming views of wide rolling landscape, with snow-tipped mountainous backgrounds, beautiful longshots and artistic lighting, as well as many good closeups of the principals.

You can promise patrons who like fast-moving romantic melodrama, staged amid wild surroundings, good entertainment in "Ridgeway of Montana." Tell them this is one of Jack Hoxie's best, play up the star boldly and mention the pleasing work of Olive Hasbrouck. Hoxie's riding stunts should be emphasized, as his feats in this line have won him an enviable reputation. whereby accuracy of detail is acquired.

## BOX OFFICE REVIEWS *(Continued)*

## GOOD FILM MADE FROM STAGE PLAY

### *'Woman on the Jury' Presents Up-to-Date Theme, Cleverly Acted and Possessing Sure Drawing Power*

*THE WOMAN ON THE JURY. First National Photoplay. Adapted from Bernard K. Burn's Stage Play. Director, Harry O. Hoyt. Length, 7,408 Feet.*

CAST AND SYNOPSIS

Betty Brown .....Sylvia Breamer
Fred Masters .....Frank Mayo
George Wayne / George Montgomery .....Lew Cody
Grace Pierce .....Bessie Love
Mrs. Pierce ..... Mary Carr
Judge Davis .....Hobart Bosworth
Marion Masters .....Myrtle Stedman
Prosecuting Attorney .....Henry W. Walthall
Defense Attorney .....Roy Stewart

Betty Brown, deceived under promise of marriage by George Wayne, shoots at him, but misses. Later she becomes a prominent business woman and weds Fred Masters. Husband and wife serve on a jury case involving the killing of George Montgomery by Grace, a woman he betrayed. Betty discovers that the deceased was none other than the man she tried to slay. The jury is eleven to one for conviction, but Betty tells her own story and Grace is freed. Betty's husband not only forgives, but is proud of her.

*By* George T. Pardy

PRESENTING an up-to-date theme, intensely dramatic, cleverly acted and well directed, "The Woman on the Jury" ranks as an uncommonly good drawing card for screen purposes. In fact, it would be surprising if it failed to attain as much or even greater popularity than the successful stage play from which the film is adapted. Exhibitors in general ought to find this feature a valuable box office magnet, although those catering chiefly to juvenile patronage are not likely to consider it suitable entertainment for the youngsters.

Most court room scenes in pictures bear a strong family resemblance to each other and heretofore directors have preferred to cut such situations to as short a compass as possible, lest the fans weary of them. But in the present instance, the plot hinges on what happens in the hall of justice, and Director Harry O. Hoyt has not hesitated to dwell at length on the legal incidents.

In doing so he develops with rare craft the almost tragic intensity of the moments when the feminine juror is confronted with the alternative of revealing her stained past to the husband she loves and is loved by, or keeping silent and condemning a wronged woman to punishment. This is one court room scene which nobody is likely to complain of on the score of too much footage. Nor will the average spectator fail to sympathize with heroine Betty Brown in her woeful predicament, or rejoice when she dares the worst and does her duty.

Sylvia Breamer is truly admirable in the role of Betty Brown, Frank Mayo wins favor as the husband and Lew Cody plays the part of the double deceiver with masterly skill. The support is what might be expected from such an extraordinary array of screen talent.

There is an abundance of fine photography, exteriors and interiors are beautifully photographed, deep sets utilized with artistic effect, the closeups excellent and the lighting at all stages is clear and distinct.

Pay particular attention to boosting the cast in your exploitation. Besides the names of the principals given above, there are many other players mentioned in the press sheet issued by First National whom you may consider worth advertising. And you cannot go wrong in praising the story as wonderfully dramatic, thoroughly human and interesting.

## THROWS BIG AERO THRILL

### *'Lone Wolf' Snappy Crook Melodrama With Air Combat Climax*

*THE LONE WOLF. Associated Exhibitors Photoplay. Author, Louis Joseph Vance. Director, S. E. V. Taylor. Length, 5,460 Feet.*

CAST AND SYNOPSIS

Lucy Shannon .....Dorothy Dalton
Michael Lanyard .....Jack Holt
William Burroughs .....Wilton Lackaye
Bannon .....Tyrone Power
Clare Henshaw .....Charlotte Walker
Anette Dupre ..... Lucy Fox
Eckstrom .....Alphonse Ethier
Wertheimer .....Gustav Von Seyffertitz
Solon .....Robert T. Haines

Michael Lanyard, international crook, refuses to join a band of Paris criminals in an attempt to steal valuable secret plans from the U. S. Government. He falls in love with Lucy Shannon, trusted agent of the outlaws. The papers fall into the hands of Eckstrom, leader of the gang. Lanyard gets the plans back but Eckstrom recovers them and flees in an airplane. Lucy and Lanyard follow in another machine. Lanyard overpowers Eckstrom in a mid-air fight and secures the documents. Lanyard and Lucy deliver the plans to the authorities. She reveals herself as a member of the secret service. Lanyard wins her and a pardon.

*By* George T. Pardy

LOUIS JOSEPH VANCE'S crook tales usually provide excellent film material, and "The Lone Wolf" is no exception to this rule. It offers very satisfactory entertainment to all who relish highly-spiced melodrama, was accorded a hearty reception when given its initial metropolitan showing at the Rivoli Theatre, New York, and should run up a respectable box office score in any theatre.

It was evidently the chief aim of Director S. E. V. Taylor to keep all his players on the jump from start to finish, and we'll say that he succeeded.

Not a single member of the big cast has an idle moment to spare. It is action, plus, all the way through, the outlaw pack is ever at the heels of the two principals, who are continually dodging for their respective lives; thrills come thick and fast, culminating in a mid-air combat, which ranks pretty close to being the limit as regards suspense and excitement.

This finale, with the hero swinging from a rope and boarding his enemy's aeroplane as the two machines hurtle through space at a terrific speed, registers as a most remarkable and nerve-racking stunt, as well as a notable example of skilled camera work. It is all extremely melodramatic, but so well done that it carries conviction and winds up the story in great "hurrah boys" style.

Jack Holt plays the role of Michael Lanyard, the crook who rsks his life in a successful attempt to "go straight" and win the girl he loves. It is a clean-cut performance, alive with dash and vim, and sure to please Mr. Holt's many admirers. Dorothy Dalton figures as Lucy Shannon, the Secret Service lady and heroine, a part which she fills with her usual grace and emotional ability; and smooth, well-balanced support is given the principals by other well known players in the cast.

The photography is of the 100 per cent variety, exteriors and interiors being beautifully filmed.

You can exploit this as a crook melodrama of the most thrilling type, wth plenty of heart interest and action which never flags. Play up Jack Holt and Dorothy Dalton and mention the names of Wilton Lackaye, Tyrone Power, Charlotte Walker and Lucy Fox, all players with a fan-following. A tie-up with book stores on the novel—"The Lone Wolf," from which the picture is adapted, should bring good results, as Louis Joseph Vance holds an enviable record as a best seller in the international fiction market.

## IS GOOD PROGRAM PICTURE

### *'Kentucky Days' Presents Romantic Drama of California Gold Rush Era*

*KENTUCKY DAYS. Fox Photoplay. Author, John Lynch. Director, David Solomon. Length, 4,508 Feet.*

CAST AND SYNOPSIS

John Buckner .....Dustin Farnum
Elizabeth Clayborne .....Margaret Fielding
Margaret Buckner .....Miss Woodthorp
Scipio .....William De Vaull
Gordon Carter .....Bruce Gordon

In the days of '49 John Buckner, Kentuckian, goes west to the goldfields and makes a fortune. Returning, he is convinced that his wife loves Gordon Carter and kills the latter in a duel. John heads West again, taking Elizabeth, the wife, with him, although they are still on bad terms. Elizabeth's unfailing courage during many perils wins John's esteem. He rescues her when she is lost in a sandstorm and they are completely reconciled.

*By* George T. Pardy

AN excellent program attraction, which should bring welcome box office results, particularly in localities where the star is a favorite. The plot supplies a liberal mixture of melodrama and romance, starting in Kentucky and switching to the covered wagon route by which the gold-seekers of '49 pursued their perilous way to California.

There is plenty of action right from the beginning, when the hero leaves his bride in their Southern home and goes West in search of fortune. His return, suspicious of his wife's unfaithfulness and the duel in which he disposes of his supposed rival are colorful incidents, well worked up and then comes the long desert journey with its many dangers, during which Elizabeth to a large extent regains her husband's admiration by dint of her unfaltering patience and bravery. A very satisfactory climax is attained, when fate intervenes in the shape of a sandstorm. Elizabeth is lost in the blinding gale, sought for and saved by her regretful partner and a happy reconciliation follows.

The story may be a trifle obvious in spots, but on the whole it runs smoothly, develops and retains considerable interest. Director David Solomon has welded the situations neatly together, there are no gaps in the continuity, nor slackening of the action which moves at a fast clip all through the five reels. Also, the heroine wins sympathy from the first, even if she is a bit indiscreet in encouraging the attentions of the philandering cousin who later suffers extermination in a gunfest with the lawful spouse. For Elizabeth has pretty good grounds for believing that her husband, absent for a couple of years, is either dead, or guilty of desertion.

The big scenes are the duel, the burning of John Buckner's home by the owner, when he decides to leave the South and take to the desert trail again, and the furious sandstorm; the latter being filmed in extraordinarily realistic fashion. In fact the photography throughout is of splendid quality, with beautiful exterior views and a wealth of fine lighting effects.

Dustin Farnum plays the role of John Buckner with immense energy and melodramatic force, always keeping within reasonable bounds, despite the temptations such a part offers to overstress the "heroics." Margaret Fielding gives a sincere, appealing performance as Elizabeth, Bruce Gordon is a capable Carter and the support is adequate.

Besides exploiting the covered wagon journey across the desert and the "gold days of '49," you can play up the romantic side of the story dwell on the husband's vengeance, the wife's innocence, and the fact that Southern men resorted to the duelling field, instead of law courts in those times, where their honor was concerned. Dustin Farnum enjoys widespread popularity and should be generously featured in the advertising.

## BOX OFFICE REVIEWS (*Continued*)

# UNIVERSAL APPEAL IN DOMESTIC DRAMA

### *Good Direction and Clever Acting Make 'Wandering Husbands' a Valuable Box Office Asset*

*WANDERING HUSBANDS. Hodkinson Photoplay. Author, C. Gardner Sullivan. Director, William Beaudine. Length, 6,300 Feet.*

CAST AND SYNOPSIS

George Moreland ..... James Kirkwood
Diana Moreland ..... Lila Lee
Marilyn Foster ..... Margaret Livingston
Percy ..... Eugene Pallette
Rosemary Moreland ..... Muriel Dana
Jim ..... Turner Savage
Bates ..... George Pearce
Butler ..... George French

Diana Moreland is aware of her husband's attentions to Marilyn Foster. As he does not reform, she surprises the pair dining at a roadhouse and invites Marilyn to her home. The four go for a boat-ride. Diana has arranged to have the boat start leaking. Threatened with death by drowning, Moreland's affection for Diana reasserts itself and he starts to swim ashore with her. Marilyn, abandoned, is saved by another boat and retires defeated. The Morelands are reconciled.

*By* George T. Pardy

A VERY entertaining picture, well directed, cleverly acted and handsomely photographed, "Wandering Husbands" possesses universal appeal and should prove a valuable box office asset for all classes of theatres.

It is a domestic drama of the best kind, charged with human interest and culminating in as unique a situation as has ever been filmed. Also, the quality of suspense is highly developed, you cannot anticipate the action at any stage, while here and there a neatly interpolated comedy touch lightens the dramatic stress.

Undoubtedly Director William Beaudine has "done himself proud" by the canny fashion in which he has handled his material. There isn't an inch of "lost motion," as the engineering sharps say, from first to last, the continuity runs as smooth as a mill stream and fast action dominates the entire production.

The two most telling situations are those in which Diana, Moreland's wife, with a male escort, calmly invades the roadhouse where her philandering hubby is dining with the vamp lady, Marilyn Foster; and the big scene, where Moreland in a leaking boat, is called upon to choose between taking his lawful spouse, or "the other woman" to safety. He selects Diana, Marilyn being left to rescue by another hand.

Lila Lee undoubtedly does the best work of her screen career in the role of Diana. She interprets the emotional passages which fall to her share with just the right shade of feeling and pathos, giving an affecting portrayal of the young mother fighting desperately with a woman's weapons for her rights and those of her little child. Lila's husband in real life, James Kirkwood, deserves a lot of credit for his masterly impersonation of the rather disagreeable part of George Moreland.

It's a tough job to win sympathy for a chap who seems to be such an out-and-out cad as the said Moreland, but Mr. Kirkwood does the trick toward the finish, leaving the impression that he wasn't such a bad sort after all.

The picture's title possesses drawing power and you can safely praise the story as one of unusual heart interest, the sort of domestic drama which will please any audience. Play up Lila Lee and James Kirkwood and stress the near tragedy of life which occurs through a husband's love of outside pleasure, as well as the wife's patience and ultimate triumph.

# TOM MIX HAS NEW ROLE

### *'Trouble Shooter' Presents Star, Minus Cowboy Costume, in Fast Melodrama*

*THE TROUBLE SHOOTER. Fox Photoplay. Authors, Frederick and Fanny Hatton. Director, John Conway. Length, 5,702 Feet.*

CAST AND SYNOPSIS

Tom Steele ..... Tom Mix
Nancy Brewster ..... Kathleen Key
Francis Earle ..... Earl Fox
Pete Highley ..... J. Gunnis Davis
Jim Howe ..... Howard Truesdale
Benjamin Brewster ..... Frank Currier
Chet Connors ..... Mike Donlin
Chiquita ..... Dolores Rousse
Scotty McTavish ..... Charles McHugh
Stephen Kirby ..... Al Freemont

Tom Steele, chief electrician for the Ajax Power Company, goes to register a section of land just thrown open for occupancy by the Government. He falls in love with Nancy Brewster, daughter of the rival company's president. Francis Earle, unsuccessful suitor for Nancy's hand, plots to obtain the land for himself. After many adventures, Tom defeats his enemies and wins Nancy.

*By* George T. Pardy

HERE'S a breezy Westerner warranted to get the money wherever Tom Mix is a favorite or fast melodrama appeals to the fans. For once Mr. Mix discards his cowboy outfit and the change is a surprise for his numerous admirers, who will find him just as attractive in straight civilian duds and as skilled a rider as ever, for Tom's favorite steed is still to the front and cuts a prominent figure in the story.

It's a good plot, with plenty of love interest, sensational happenings by flood and field, crisp comedy relief and constructed along original lines. A power plant expert, whose duty is to see that cables and wires are kept in working order, is known as a "trouble shooter," hence the picture's title and job filled by the hero. The said title will probably suggest gunplay to those accustomed to see the star handle a revolver and pick off living targets, but they will not be disappointed nevertheless, for the agile Mr. Mix gives them enough thrills to satisfy the most ardent lover of melodramatic fire.

For instance, there is the episode when hero Tom Steele first sees Nancy while riding along the mountain trail. An avalanche starts, as the rocks begin to fall, Tom urges his horse Tony down a dangerous slope, dismounts swiftly and drags her out of the path of the landslide just in the nick of time.

The love romance doesn't run too smoothly at first, another point in the story's favor, for heroine Nancy is rather disposed to look down upon the rough-and-ready Steele in the beginning of things. It isn't until Tom and she are compelled to spend a stormy night in a shelter hut together that Nancy really appreciates him. This scene also furnishes some amusing comedy, as a result of the girl's amateur efforts to prepare a meal. The race for the county seat to decide the land ownership is packed with exciting incidents and a very satisfactory climax attained.

Artistically the film ranks 100 per cent. The camera offers exceedingly fine views of mountainous locations, with snow effects of impressive beauty.

Tom Mix is your leading advertising campaign asset, but don't forget to state that this picture is one of his best and quite different in theme and handling from any of the star's previous successes. Mr. Mix plays the role of Tom Steele in dashing fashion, ably assisted by Kathleen Key, as heroine, the latter deserving honorable mention in the exploitation. The names of Mike Donlin, Earl Fox, Howard Truesdale and Dolores Rousse also possess drawing power.

# IS STERLING WESTERN FILM

### *'Lawless Men' Well Directed, Speedy Melodrama of Pronounced Scenic Charm*

*LAWLESS MEN. William Steiner Photoplay Released by New Cal Film Corporation. Author, Arthur Henry Gooden. Length, 4,816 Feet.*

CAST AND SYNOPSIS

Steve McKay ..... Neal Hart
Ruth Sharp ..... Catherine Bennett
Black Bart ..... Ben Corbett
Steves Mother ..... Florence Lee

Steve McKay is unjustly sentenced for the killing of Jim Sharp, whose daughter Ruth he loves. Released from prison he proceeds to track down the real criminal, Black Bart, bandit and cattle thief. Steve follows the trail through Montana and the desert edges of New Mexico to Arizona. He makes Bart prisoner, but the latter escapes and kidnaps Ruth. Steve pursues and rescues the girl, Bart falling to death over a cliff. Steve's innocence is proved and the barrier to his marriage with Ruth removed.

*By* George T. Pardy

THIS picture is considerably above the standard of the average Western offered through the State Rights market. It is compact, tells a straight story which, once launched, travels right to the goal without a continuity break, swings along at a rapid rate and holds its interest until the final fade-out.

One doesn't expect any feature built around a scenario of hard-riding, fast-fighting life on the Arizona border to be startling original, and "Lawless Men" follows a more or less familiar plot pattern, with an unjustly convicted hero seeking vengeance on a wrong-doer, mapping out a relentless pursuit, trailing his quarry to the bitter end, proving his innocence and winning the girl he loves.

But it's the clever way the plot is developed that counts in establishing its box office value. For, those who watch the story unfold on the screen will be swayed first of all by sympathy for the wrongfully accused hero and later follow his fortunes with straining eyes, as he hits the long trail in search of the actual criminal.

Good direction accounts for much of the alluring glamor surrounding the adventures of hero Steve McKay, nor must credit be withheld from Neal Hart and his associate players, who by virtue of sincere and natural acting make the most melodramatic phases of the film appear convincing. In this connection it is no exaggeration to state that Mr. Hart does some of the best work of his career in the role of McKay, while Catherine Bennett wins all hearts by her appealing portrayal of heroine Ruth. Florence Lee, as Catherine's mother, and Ben Corbett, in the heavy part of bandit Black Bart, give excellent performances.

The initial fight between Steve and Black Bart, in which the latter is worsted and taken prisoner, later escaping, is savagely realistic and the last pursuit, when Bart meets his death, whirls into an absolutely crashing climax. The picture is rich in charming photography, the Western locations, with numerous long shots and close-ups of the cattle country, the herding scenes, etc., being remarkably impressive and satisfying from the artistic standpoint.

In exploiting this feature you are justified in boosting it as a western attraction ranking much above the usual run of its contemporaries. Tell your patrons they may expect thrills galore, swift, sweeping action, a tender heart romance and uniformly good acting. Play up Neal Hart. He has a strong fan-following in certain sections of the country and this film ought to considerably increase the number of his admirers.

# The Big Little Feature

## 'DIZZY DAISY'

Educational 2 Reels

This Jack White comedy has all the elements that go to make up a good comedy. The cast includes Louise Fazenda, Lee Moran, Cliff Bowes, Virginia Vance and Sunshine Hart. This gang of funsters run through two reels of mirth that is far above the average comedy.

The story deals with a poor working girl, played by Louis Fazenda, who saves the mass of jewels that were stolen by Lee Moran's band of crooks. The saving of the jewels calls for a chase on land and water and brings about many exciting scenes.

The scene of the story is laid in Palm Beach with many bathing beauties parading the sands. Louise is always funny but her antics at Palm Beach are especially good. The cast is excellent for a short subject and everyone contributes to produce a really good comedy.

A character not listed in the program is Freddy, the trained seal who had an important part in "Galloping Fish." The seal has quite a part in "Dizzy Daisy" and goes through his tricks without a hitch

This comedy will make a good addition to any program and would make a good lead-off number for a short subject program. It has everything that a comedy should have.

* * *

## ' POSITION WANTED'

Pathe 1 Reel

If you are partial to masquerade balls, heaps of mud, and a chase, "Position Wanted" will appeal to you. Charles Chase as the gentleman in search of a position is almost on the verge of accepting a job when he rescues a fair damsel from drowning and is invited to a masquerade party. He dolls himself up in his officer uniform and starts out but unfortunately he meets his rival who hurls him in a mud puddle. He is forced to go home and dry his clothes. He conceives the idea of dolling up in a fur rug and it is in this outfit that he goes to the party. He has all kinds of escapades with the police but finally saves the family silverware from being stolen by a sneak thief and all ends well.

This is an average one reeler. It has heaps of slap stick and no plot but it contains some laughs. It will make a good program filler.

## 'LUNCH BRIGADE'

Educational 1 Reel

Any of you who have had experience in battling for food in a cafeteria will appreciate this picture. It shows the trials and tribulations of the patron of the familiar "one arm lunch." Cliff Bowes as the owner and chief mechanic of the eating establishment pulls some clever stuff at the expense of his numerous patrons. The rush hour is a scream and when Sid Smith enters the scene the picture reaches the high spots. He is evidently an expert in wending his way through cafeteria traffic, for his many new methods of carrying food from the counter to the chair and his manner of parking his bundles in limited space show inventiveness.

The finale of the picture shows Cliff Bowes mounted on a huge pushball wending his way through a crowded street. The end comes when the ball comes in contact with a bon-fire and explodes.

There is a heap of good stuff in this picture and the action is fast and furious. Your patrons will like it.

* * *

## 'TWO AFTER ONE'

Arrow 2 Reels

This is a Broadway Comedy starring Billy West. There is nothing unusual about it except the introduction of a rubber football flask which should be patented.

The tale is that of a young man who gazes a few times too often upon the flowing bowl during a bachelor party given to celebrate his wedding next day. A lot of slap stick stunts are pulled on the semi-inebriate, who in turn does the usual things that will at times cause certain types of audiences to laugh.

His friend, the villain, takes advantage of the condition of the bridegroom-to-be and endeavors to inveigle the gal into the holy bonds. But our simple hero sobers up sufficiently to dash off with bride and minister in the time-honored flivver. After the minister says the fatal words standing on the rear of the run-about, one of the newlyweds steps on the gas and he does a back-flip to terra-firma. Then the pair motor on to meet their just matrimonial desserts. It will take a very youthful mind to get a giggle out of "Two After One"

FORE AND AFT

Jackie Lucas, Pathe's twinkling little star, shows a new stunt in golf. In "The Hollywood Kid" he shows a number of new golfing tricks while wandering about the links. The trick is not patented.

## Unbalanced Program Brings Comment

THAT some exhibitors are short-sighted in the matter of choosing programs is evidenced by letters sent out by the Pathe office to its branch managers asking exhibitors to use care in selecting the feature picture to be run on the same program with Chronicles of America, a historical series.

The Chronicles have been made with great care in regards to historic accuracy and educators have been using their influence to have school children attend the theatres showing the pictures, and as a result each showing of the historical series has brought throngs of youngsters to the theatres.

In one specific instance the Chronicles was on the same bill with a picture depicting bootlegging, crime and of a general low moral character. Educators who advise children to patronize the theatre showing the events of American history feel that they cannot continue to do so unless they are assured that the program throughout will be one that can be safely viewed by youngsters.

The following letter has been sent to all Pathe branches by Elmer Pearson, vice president:

"Our attention is again forcibly called to the fact that exhibitors are still very thoughtless at times in their selection of pictures to run on the same program with the 'Chronicles of America.'

"One can very easily understand that the school superintendent, or school authority, who agrees to give an exhibitor his support by announcements, bulletins, etc., to school children and their parents encouraging their attending the theatres has a right to assume that the exhibitor will confine that particular program at least to entirely wholesome subjects.

"One can easily picture the humiliation and consternation, and utter disgust, of the school authority, who, having given such engagement his ardent endorsement, only to find that the exhibitor had been short-sighted enough to book in with 'The Chronicles' a picture of exceedingly doubtful moral tone.

"That exhibitor is doing himself, the industry, and 'The Chronicles' a tremendous injustice and an almost irreparable injury.

"Conversely, since it is so apparent that tremendous harm can thus be done, it should be equally apparent that most exhibitors very badly need the good will and support of all these splendid elements of his community and that so far nothing except 'The Chronicles of America' has been provided to meet this great need.

"We think no sales ought to be made by salesman, booker, or manager for 'The Chronicles of America' without calling exhibitors' attention to the emphatic necessity of exercising extreme care that only other pictures of the highest moral tone be booked."

## 'GOING TO CONGRESS'

Pathe 2 Reels

This two reeler featuring Will Rogers is full of good laughable situations, and is up to the standard of Will Rogers always amusing his audience.

The story shows how the small town fellows want to send another Lincoln to represent them. As Alfalfa Doolittle, Will Rogers is shown in the small town general store surrounded by the usual characters who spend most of their time around the village trying to run the town by talk but little laborious energy. It is election time and after considering the various characters of the village the electioneers put up Alfalfa Doolittle as he has never had any scandal connected with his name. He is forced to make a campaigning tour and during this campaign many funny situations arise. After the tour he has to make a speech at the convention. His opponent makes his speech telling the people what they want done and when Rogers has to make his speech his campaign manager is worried as the opponent has left almost nothing for Alfalfa Doolittle to promise. Alfalfa Doolittle gets up and all he promises is rain and the farmers are all for him so he is elected. Alfalfa Doolittle's preparation to go to Washington is a scream, also his arrival. Will Rogers' wit is outstanding in every foot of film and is a big laugh from beginning to end.

This is a good comedy and very apropos at the present time, as the National Convention will be in session soon.

* * *

## 'GOOD MORNING'

Educational 2 Reels

Lloyd Hamilton can get into more trouble than an army of ordinary people. His willingness to help humanity puts him in many peculiar situations and in "Good Morning" he comes in for more than his usual share of trouble. He is a poor, but honest, newsboy trying to get along. He rescues a dog for a fair damsel and is invited to a bazaar. He is called upon to make a speech and while he is preparing for the event his handkerchief becomes ignited from a match and he puts it in his hip pocket. His antics during the speech are very laughable.

During a raffle he wins a huge cake. A small boy, who has been reprimanded for shooting firecrackers, exchanges the candles on the cake for fire crackers and when Lloyd lights the supposed candles there is great excitement.

This picture is up to Hamilton's usual high standard and is filled with laughs from start to finish. You are safe in booking it.

* * *

## 'THE HONOR OF MEN'

Universal 2 Reels

This is a snappy short Western that contains heaps of action and carries a well developed plot. Through mistaken identity, Jack Hatton, is accused of robbing a railway station. He finds that his twin brother has done the job but takes the blame and tries to escape into the mountains. He is captured by a posse and brought back to jail. A mob organizes to form a lynching party but Betty, Jack's sweetheart, learns of it and smuggles a revolver into Jack's cell and he uses it to intimidate the jailor and secure his liberty. A posse chases him but find Jack's brother and kill him. Jack returns and is exonerated.

There is a good fight and some very clever riding in this picture. It is truly Western and full of thrills. You can safely book this one.

## 'THE CAT'S MEOW'

Pathe 2 Reels

This Sennett comedy is full of funny incidents and holds interest from the start.

The story is of a girl whose sweetheart is calling for the first time and her parents give him the general "O.O." Harry Langdon, the sweetheart, calls and brings his photographs autographed to the girl. One accidentally slips on the floor and the pet cat happens to be walking by and when it sees the face, curls up its back and spits at it. Several good situaions arise at this point. Then the mother, who is a member of the Uplift League leaves to campaign for the uplift of the city.

The girl and her sweetheart go out and she sees a cafe called the "Cat's Meow" and wants to go in. They go to the door and it being in the tenderloin district is filled with the hard characters of the district. This scene fascinates the girl but her sweetheart wants to leave. The check man grabs his hat and coat and goes through his pockets but finding nothing throws it on the floor. A roughneck waiter takes them to a table and this whole sequence is one continuous laugh.

There is a big fight and in trying to protect his sweetheart arrives at the door all banged up and they carry him out on a stretcher. Then the meeting of the Uplift League is shown and as a sample of how rough the tenderloin is these women show Harry Langdon all wrapped up in bandages and plaster casts.

The presiding officer wants someone to clean up this district and the women vote that Harry Langdon should finish what he started so he puts on a policeman's uniform and starts out to clean up the town. Many funny incidents comes up at this point and the story ends showing how all the gangsters were tricked into the police patrol.

This comedy is very entertaining and is a safe bet for any program.

* * *

## 'THE MYSTERIES OF MAH JONGG'

Arrow 2 Reels

Here is a little picture that is really big. A film that has won the unique distinction of being "different"—the quality so often striven for and seldom attained.

It consists principally of a lucid exposition of how to play the fascinating Chinese mystery pastime—the game of a "thousand intelligences." And wherever there is interest in this new and pleasant form of the "yellow peril," folks will flock to view the film. And where is the community minus its Mah-Jongg set? It is remarkable what a clear conception of the diversion may be gained in seeing the picture.

From title to final fade-out it maintains audience-interest; there is not a single tedious moment. For that element which abhors the thought of learning something about anything, there is a sprightly admixture of comedy. For instance one laugh is handed out by the "cop" who dashes frantically into the fire house to summon the lusty lads to duty. There are all so absorbed in tea-drinking and Mah-Jongg that they ignore even duty's call. And then, if you please, John Law himself, becomes so engrossed in the game, that he lays aside his helmet, loosens his belt, takes a shot of tea and sits in.

"The Mysteries of Mah-Jongg" is a box-office push-over.

* * *

SMILE PLEASE

The lady and knight shown above are Mrs. Charles Witwer, wife of the author of "Classics in Slang" and Eddie Gribbon who appears in the series for Grand Asher.

## 'HODGE PODGE'

Educational 1 Reel

Lyman Howe presents a "Tiny Tour of the U. S. A." He gives glimpses of New York; a runaway in Central Park; West Point; tapping a furnace in Pittsburgh; Colorado Rockies, and a host of other short shots. The reel is interesting and will make a good program filler.

ONE AT A TIME

Earl Mahon in Pathe's comedy "One at a Time" uses rare judgment in choosing his playmates as is shown in the above photo. Earl and his manager seem deeply interested in the scenery.

# Keep Your House Strong

## this Spring and Summer with

# *Paramount Pictures*

---

THOMAS MEIGHAN
in
"Pied Piper Malone"
By Booth Tarkington. Adapted by Tom Geraghty. Directed by Alfred E. Green.

**Meighan and Tarkington, Lois Wilson and the screen's cutest kiddies!**

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POLA NEGRI
in
"Shadows of Paris"
Herbert Brenon Prod. Adapted by Fred Jackson from "Mon Homme" by Picard and Carco. Screen play by Eve Unsell.

**Pola as apache dancer and society woman in a flaming romance of Paris.**

---

Sam Wood's
"THE NEXT CORNER"
Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez, Louise Dresser. By Kate Jordan. Written for the screen by Monte Katterjohn.

**A nifty box-office cast in the famous marriage-picture!**

---

Joseph Henabery's
"THE STRANGER"
Betty Compson, Richard Dix, Lewis Stone, Tully Marshall. From John Galsworthy's "The First and the Last." Adapted by Edfrid Bingham.

**The marvelously acted classic of love and regeneration.**

---

WILLIAM de MILLE'S
"ICEBOUND"
Richard Dix, Lois Wilson. From Owen Davis' play. Screen play by Clara Beranger.

**The Pulitzer prize play splendidly produced. And what a warm-weather title!**

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GLORIA SWANSON
in
"A Society Scandal"
Allan Dwan Prod. Screen play by Forrest Halsey. From Alfred Sutro's "The Laughing Lady."

**Making better records than even "The Humming Bird!" Grab it now!**

# Tried and Proved Pictures

A BIG MOMENT IN A ZANE GREY PICTURE
When a picture teems with action and can get audiences worked up to a white hot pitch of excitement it is little wonder that its life is unusually long. Paramount's "To the Last Man" is such a film.

## Times Square and the 'Sticks' Use Tried and Proved Pictures with Profit

WE all know that if a picture was first released that it still is big, a big production when and if our patrons haven't seen it, it is still a new picture so far as they are concerned," wrote J. C. Stapel, of McBeath and Stapel, of the Victor theatre, Rock Port, Mo., after he had shown the D. W. Griffith feature "Way Down East," the United Artists' release.

" 'Way Down East' is an old picture," he went on. "It's a big picture and stood for three days in our town of 1,000. We played it Thursday, Friday and Saturday, and had a larger crowd Saturday than any other of the three. This, you say, is entirely natural. Very true, were it not for this fact—on the same Saturday night we were playing a good picture in another house across the street at ten cents less admission.

"The Exhibitor who hasn't played 'Way Down East' shouldn't 'lay-off' it onaccount of age. Buy it and then spend the price of film rental in advertising. Those who saw it when new will want to see it again and the more who have seen it the more good it will do you."

Mr. Stapel's statement embraces a moral which is about as strong as one can possibly conceive in proving the merits of Tried and Proved pictures. Rock Port, Missouri, is a small town, and some exhibitors may infer that perhaps in a town of that size an old attraction revived might go over, whereas its success is rather a dubious proposition for the larger cities.

To this one can best reply by taking as an example the very ample illustration of a Times Square theatre only last week, using a picture that first went over the top about eight years ago, and achieving a box-office success that was truly amazing. The picture is. "The Birth of a Nation" and the theatre, the Cameo. The way folks who had seen this picture three or four times, flocked again to enjoy the film was a caution.

There is not only a moral, but a cue for the alert showman who is cudgeling his mind for a policy with which to keep his patrons satisfied during the summer. Tried and Proved Pictures is the answer. The showman that uses this type of proven box-office winners doesn't have to worry about his audience, because the audiences are ready made.

Tried and Proved pictures, those film thoroughbreds which are registered in the "Box-Office Hall of Fame" on the following page, are more than ever being recognized by alert showmen as products which can well be depended upon to "bring home the bacon." The principle is a simple one. What they have done in the past they can do in the present.

### 'Bavu'

*Foreign Intrigue* *Released by Universal*

BRIEF: Bavu, with the power of the mob behind him calls upon the peasantry to revolt. Maschka, humane leader of the people temporarily sways them to the safe side with calm words. Then the home of Prince Markoff is raided—and his daughter, who has known Maschka as her servant, finds him her protector. The rest of the story concerns itself with the desperate struggle for supremacy between Bavu and Maschka, a struggle accompanied by intrigue, mystery and fear.

BAVU," a picture with a mysterious, curiosity provoking title, has made for itself a record that entitles it to a place among the Tried and Proved Pictures. Released last May 7, the total number of contracts made to date on this picture is 3,298.

The picture is still one that can be made to pay. Any number of exploitation ideas can be carried out to advantage in running it. A craze for Russian entertainment has hit the country hard. The remarkable sell-out records of Balieff's "Chauce Souris" and the Moscow Art Theatre give ample proof of this. "Bavu" is Russian entertainment. Play up that angle of it and you'll get the art lovers of your town.

Among the exploitation stunts suggested are the following:

Here's a stunt for the flapper.

Stage a "Bavu" Russian boot party. All flappers who attend a special matinee wearing a pair of Russian boots to be admitted as the guests of Forrest Stanley, the handsome hero of "Bavu."

Here is your chance to hook up with the live wire ladies' shoe salon or bootery in town. Have them take a half or full page in the newspaper announcing the "Bavu" Russian Boot Party with theatre mention, play dates and all star cast prominently mentioned with details of the special party. The shoe shops will fall for this, because it gives them a new angle to clean up their stock of Russian boots. It will prove a novel stunt, and the combination of flapper style and the handsome Stanley will provide a talk creator.

Stage a special "Bavu" night at the local dance places. The idea embraces prizes for the couples appearing in the most authentic Russian costumes. The men to come as Russian officers and the women as Russian peasants, etc. Special Russian music to be played and professionals in native Russian dances. Have dance places play up facts in newspaper advertisements. Whenever possible make "Bavu" the topic of conversation at all times.

A scene from Paramount's Tried and Proved "The Heart Raider," featuring lovely Agnes Ayres.

# In the Tried and Proved Hall of Fame

*Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights*

## Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the oustanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2.410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND — War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

## Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

## Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

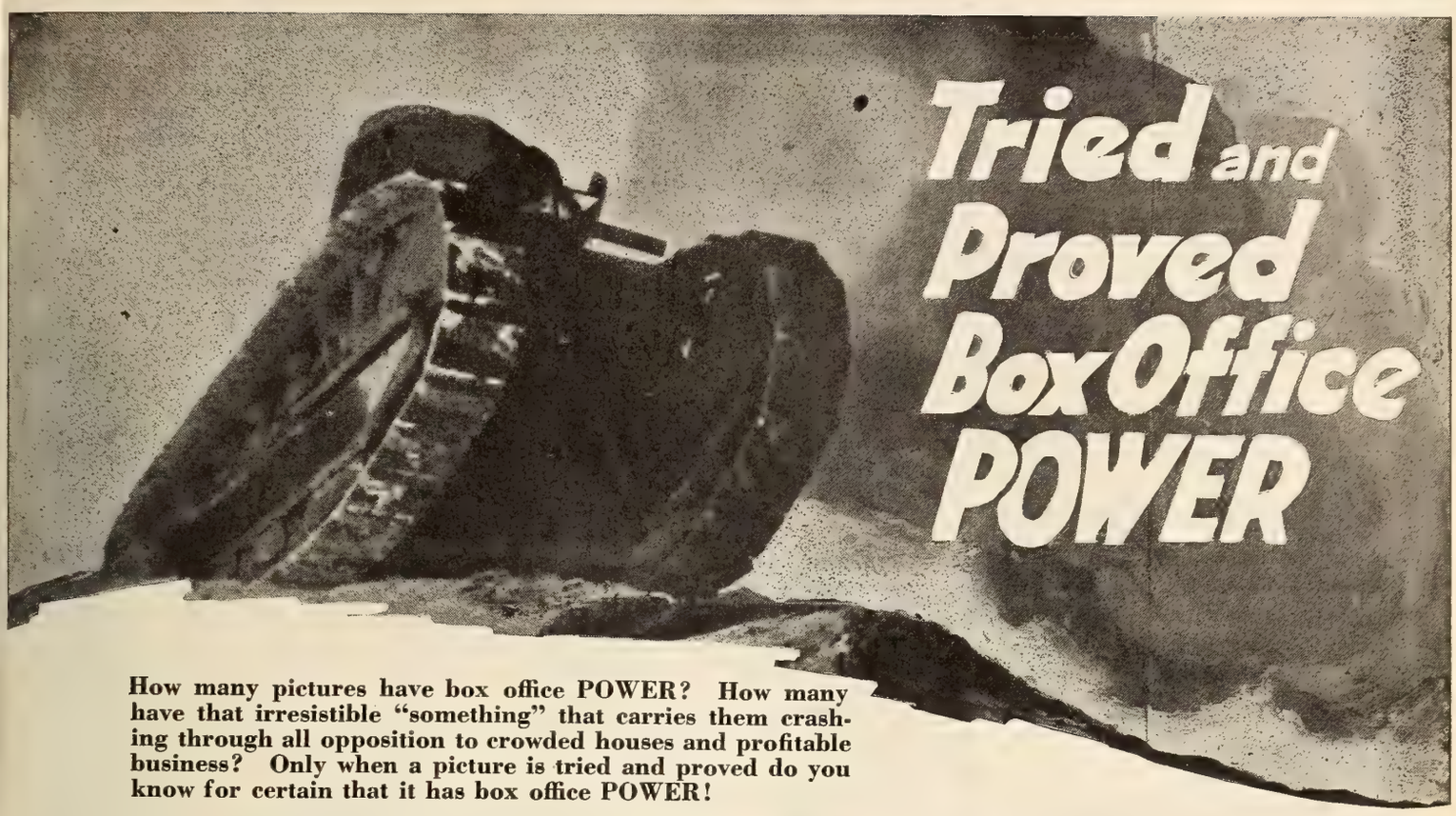
THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BE CAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

## C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.




**How many pictures have box office POWER? How many have that irresistible "something" that carries them crashing through all opposition to crowded houses and profitable business? Only when a picture is tried and proved do you know for certain that it has box office POWER!**

**Below is a group of pictures that are tried and proved "money-getters." They have measured up to every demand that exhibitors have made of them. They have real box office POWER! That's why you can book them with the assurance that they are going to go "over the top" for you —and clean up!**

## MERRY GO ROUND

The Year's Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

## DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

## THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

## THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

## The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

## WHITE TIGER

A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

## A LADY of QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

## SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set, directed by Harry Pollard.

## FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporing cast includes Pat O'Malley, Kate Price, Charles Murray and others.

## THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast includes Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archainband.

## THE LAW FORBIDS

A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

# UNIVERSAL JEWELS Presented by CARL LAEMMLE

## TRIED AND PROVED PICTURES

### 'Grumpy'

*Gardenia Mystery* *Released by Paramount*

BRIEF: Ernest wishes to marry the daughter of "Grumpy" who is a retired lawyer. Ernest is entrusted with a valuable diamond to bring to his firm in London. Jarvis, a crook and rival for the hand of the girl, hears of it. After much intrigue, Jarvis gets the diamond, but by the evidence of a gardenia, he is exposed and caught and Ernest gets the girl after all.

THE play "Grumpy" produced quite a sensation in the New York and London runs and it has lost nothing in William C. De Mille's production of it on the screen. Both the story and the cast are exceptionally good. It is the kind of picture that will go well in almost any type of house since it combines character study with dangerous action. Theodore Roberts, May McAvoy and Conrad Nagel head a cast that do much for the picture and its box office power.

The title "Grumpy" affords excellent opportunity for newspaper teaser campaigns. It is the sort of title to arouse question and interest.

There are innumerable possibilities for tie-ups with local merchants. The plot of the picture deals with the disappearance of a valuable diamond, and the clew to its recovery is a gardenia. These suggest some sort of tie-up with jewelers and florists. The former could perhaps be induced to display unset diamonds in their windows, saying that one of them is a gem similar to the one used in the Paramount picture, "Grumpy," which is coming to the.....Theatre next..... for a.....day's run. The florist could institute a gardenia day, tying it up with your presentation.

While on the subject of gardenias how about having a young woman walk through the principal streets near your theatre and give a gardenia to any person she sees doing a kind deed or who is unusually chivalrous? This will admit the person free to a performance of "Grumpy."

"Grumpy," as is to be expected, is always finding fault with something. This particular morning the coffee does not suit him. How about having a local grocer tie-up this fact with his special brand of coffee, announcing that "Grumpy" in the Paramount picture by that name, which is to be featured at the .....Theatre next..... would have no fault to find with.....coffee?

An interesting lobby display could be arranged with Theodore Roberts as the theme. Roberts is known as the "grand old man of the screen." As this is a crook picture, an idea suggests itself. Mr. Roberts with his ever present magnifying glass and cigar, could be placed over the entrance of your lobby, looking as though he were examining the people as they pass, in search of a clew to the whereabouts of the missing gem.

An interesting lobby array is suggested by the use of large cheap crystal beads strung on long strings and looped from the sides of the marquee so that as they catch the lights, and attract the eye.

### 'She Loves and Lies'

*Serio-Comedy* *Released by Selznick*

BRIEF: Young Marie Callender is left a fortune on condition she marry the man of her choice. This person is a young man very much in need of immediate funds. Disguised as an old woman she extracts his promise to marry her in return for which she gives him the necessary sum of money. She gradually grows younger till she finally reveals herself as a young girl, having ascertained from her husband that he loves her only.

NORMA TALMADGE was made for comedy parts, and probably one of her best is "She Loves and Lies" released June 16, 1923. The three different roles which her impersonations call for allow splendid opportunity for this very popular star to show what she can do. And she does it so satisfactorily that she puts the film over with a bang. Which is precisely the reason why bookings are still plentiful and every wise exhibitor who hasn't yet shown it, is anxious to do so.

Fine clothes, brilliant scenes, rollicking comedy and soft romance are some of the answers to why it has achieved the popularity it has. Assisted by Conway Tearle, Norma Talmadge has made a real wholesome comedy out of this bit. This sort of thing you can take mothers, children, sisters and sweethearts to. Houses with a family patronage will find they have the sort of thing that just hits the spot.

All you need to put it over is some real snappy exploitation. In the first place Norma Talmadge's name should be made as prominent as possible because she is a real drawing card. The lobby can be arranged to create the necessary urge by the use of cut-outs of the two stars and stills showing scenes from the picture.

There are fine possibilities for several tie-ups with beauty shops on hairgoods and cosmetics where the dominating theme would be the effect of make-up to bring out or disguise a woman's charms.

You might also arrange for a ballyhoo getting two girls who look alike and dressing one in becoming clothes fitting to her age, and the other like an elderly lady. They should walk along side by side wearing a sign across the backs of both which reads: "We are both Norma Talmadge. You will understand better after you have been to the .....Theatre and seen 'She Loves and Lies.'"

The scenes in which the actress appears in her elaborate clothes will also make excellent material for women's shop tie-ups. All sorts of interesting displays can be arranged with stills of Miss Talmadge serving as background and fitting catchlines tying-up with the showing at the neighborhood theatre.

Perhaps nothing will attract more quickly than a display of money. Get a batch of stage bills of various denominations and placard the lobby and the outside of the theatre with them. You might also distribute some to the public if you ararnge to have the name of the theatre and the picture printed on the reverse side.


What A Title For Exploitation!

"CAUSE FOR DIVORCE"

*With an All Star Cast*

*You Can't Play It Up Too Big—*

IT'S A BIG PICTURE

AND A SELZNICK

TRIED and PROVED

SELZNICK DISTRIBUTING CORPORATION

"The prints are in FINE CONDITION"



THE PREAKNESS

Fore-runner of the Kentucky Derby in

International News No. 41

It's a Great Picture

BOOK INTERNATIONAL NOW AND GET THE BEST PICTURES OF THE GREAT KENTUCKY DERBY

ALWAYS FIRST—

ALWAYS BEST—

INTERNATIONAL

Released Through Universal



Educational Pictures

THE SPICE OF THE PROGRAM

For the

DIVERSIFIED PROGRAM

COMEDIES

NOVELTIES

OUTDOOR DRAMAS

SHORT SUBJECT SPECIALS

# SHOWMANSHIP

## Appropriate Music for Motion Pictures

### *After Twelve Years Experience in Aiding Picture Programs with Appropriate Melody Albert F. Brown Makes Some Suggestions for Better Musical Presentations*

*By* ALBERT F. BROWN
*Organist, Forest Hills Theatre, Forest Hills, Long Island, Seasons* 1922-23-24.

IF the "movie" patron of a decade ago should return to the site of the old home town picture house, he surely would exclaim, ungrammatically but truthfully: "How times has changed!"

In place of the "picture palace" that looked like a tie-up with "That Tumble-Down Shack in Athlone," he would find a structure of architectural magnificence and artistic splendor. Instead of nickelodeon, shooting gallery entertainment, he would see picture presentations of plays and poems. And the out-of-tune piano, with the not-so-good musician tearing "Hearts and Flowers" from its vitals, would be conspicuous by its absence. In its place would be an orchestra—small, symphony or grand—or an organ specially constructed for motion picture playhouse requirements.

Formerly confined to the ceremonials of churches, artistry and mechanical ingenuity have combined to elaborate the tonal qualities of the pipe organ with the orchestral and symphonic unification that lend reality to the magic changes that appropriate synchronization exacts.

Audiences are divided into two classes—the conservative and the popular. To please both is no easy task. For the former the organist must be able to select from his library music ranging from the trivial to the heavy classical. The popular element will respond with noisy appreciation to a pretty melody, spiced with a bit of syncopation.

ONE must be blessed with a keen sense of the fitness of things as well as with a sense of humor, in order to render musical interpretations correctly and with as much variety as the circumstance of the picture permits. Yet, one must use care not to be over-zealous or too dramatically correct. The type of picture, and the star must always be considered. A reliable producing company, a good director and a well-known star, when making a dramatic scene will run pretty true to form. Whatever the nature of the musical accompaniment it must be of first class material.

If the picture is a "cat-in-the-bag" affair—then be careful! The production may be poorly made and dramatically ridiculous. The music should be neutral, for active music may create a burlesque effect. The higher the type of patron, the better his judgment and the keener his sense of humor.

With the mass of literature written especially for the organist and musical director; the hundred and one "don't-do's" and "won't-do's" constantly aimed at aspiring organists, my contention is that there are a great many organists who have a dependable knowledge of how a musical program should be laid out and played.

Now I want to take up the matter from this point—the experienced organist. I refer to the lone organist, because what I have to say deals with the every-day house—the small theatre, the first-class community theatre. My intention is not to give a sketch of the details of musical synchronizations and interpretations for motion pictures. My intention is to point out to Mr. Exhibitor that he, not his organist, is responsible for the musical part of his program.

I AM speaking of that type theatre where the pictures are the sole presentation and either a small orchestra or lone organist furnish the musical program. There are thousands of this type of theatre; in fact, they constitute the majority in the industry and therefore, the exhibitor who owns and operates a theatre of this type, if he will stop to analyze the situation and consistently stick to the solution, can make decided changes for the improvement of his performance.

Facts are facts, and just as every rule has its exception, so has every exception its rule. Personally, I have been actively engaged in this business for over twelve years, catering to the high-class residential community theatre.

Just as there is a basic principle that applies to the big first-class theatres, with their grand orchestras, soloists, and so forth, and their system of applying quality, sense of balancing and presentation in proper co-ordination, so has the average small exhibitor the same cycling parallel for his rut system.

Just a moment. I know that Mr. Average Exhibitor will say he always balances his program. He can show a weekly, a cartoon, a two-reel slapstick comedy and a rip-roaring seven-reel feature full of action, train wrecks and rough necks and here he will say he has a "show full of pep."

I say the average exhibitor has a rut system.

Mr. Community Exhibitor is showing a very good feature. If, by chance, his short subjects and feature contrast, he smiles and says, "Well, here's a well-balanced show."

THE show starts. First, a weekly; the music follows closely with the usual marches and incidentals. Next the cartoon. Some popular music—properly. By this time, the audience is in pretty good mood, having seen, and heard a diversified program. Mr. Big Exhibitor, at this stage of the program, gives his audience a fine soloist, possibly followed by a scenic, with beautiful orchestral effects. Thus a receptive mood is created for the big feature picture. But Mr. Small Exhibitor has a two-reel comedy to follow his cartoon and the music naturally continues to "jazz it up." And with the usual comedies there is continual sameness in the music.

Then sure enough, Mr. Exhibitor remembers that he has on schedule a serial or some "hit-or-miss" two-reeler. It is on schedule and must be paid for, therefore, must be run. So the natural thing to do, in his estimation, is to tell the operator to squeeze it in somehow before the feature, believing that it will further "pep up" the show." Besides, "the kids must see it."

ALAS, poor patrons! They must sit through another half hour of so-called "pent up" entertainment. The organist, having finished his marches for the weekly, his popular music for the cartoon, his jazz for the comedy, now starts on his second wind for the "rough stuff" in the two-reeler.

By the time the audience is led up to the feature picture, all desire for looking longer at a screen is pretty sadly destroyed and the receptive mood so carefully cultivated is devastated.

The small exhibitor must emulate his big brother and offer as entertainment a "Combination of Diversified Units." He must realize that a show is not constituted by just so many reels, but rather by diversified entertainment units. When this realization is universal then every exhibitor will aid in maintaining the high entertainment level of the first class theatres.

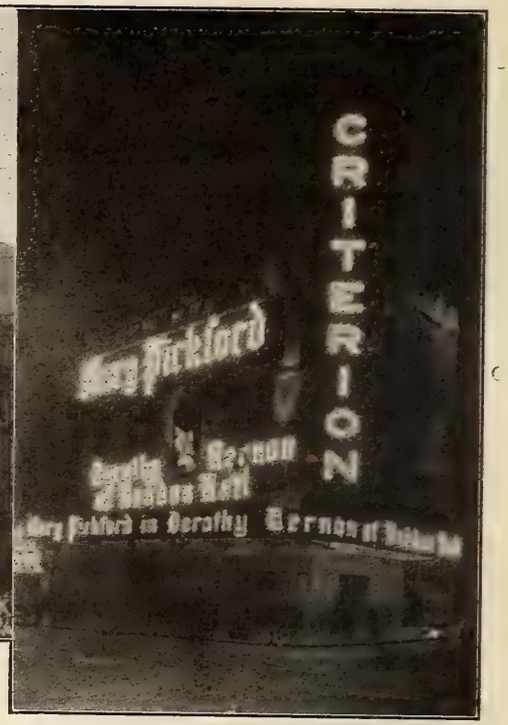
## *Lobbyology*

### Music May Make or Mar

MOTION picture entertainment should not consist of so many reels of film—so much celluloid footage, but rather of a carefully selected and blended combination of program units.

The musical program is half the show and must be treated with the respect which it deserves. It may be made an invaluable presentation aid, or may turn a fine feature into a pitiful burlesque.

And the responsibility is with the exhibitor. As a well-balanced program attractively presented will bring him reward, so a slap-dash combination of mediocre picture and hit-or-miss musical accompaniment will surely cause condemnation and loss of patronage.




THE miracle completed, this is how Hiram Abrams tells the world by day and by night that "America's Sweetheart" is starring in the masterly adaptation of Charles Major's famous novel "Dorothy Vernon of Haddon Hall" at the Criterion.

# Tudor Castle on Broadway

## *Hiram Abrams Transforms Criterion Theatre to Haddon Hall For Presentation of "Dorothy Vernon"*

BROADWAY-WISE crowds stopped and rubbed their eyes. Yes it was real—they weren't dreaming. There was an Elizabethan mansion on the site so long occupied by the Criterion.

What was it all about? Then the buzzing began. And now the millions from the Battery to the Bronx, from the wilds of Brooklyn to Corona, over in Queens, know that Mary Pickford is playing in "Dorothy Vernon of Haddon Hall" at the Criterion.

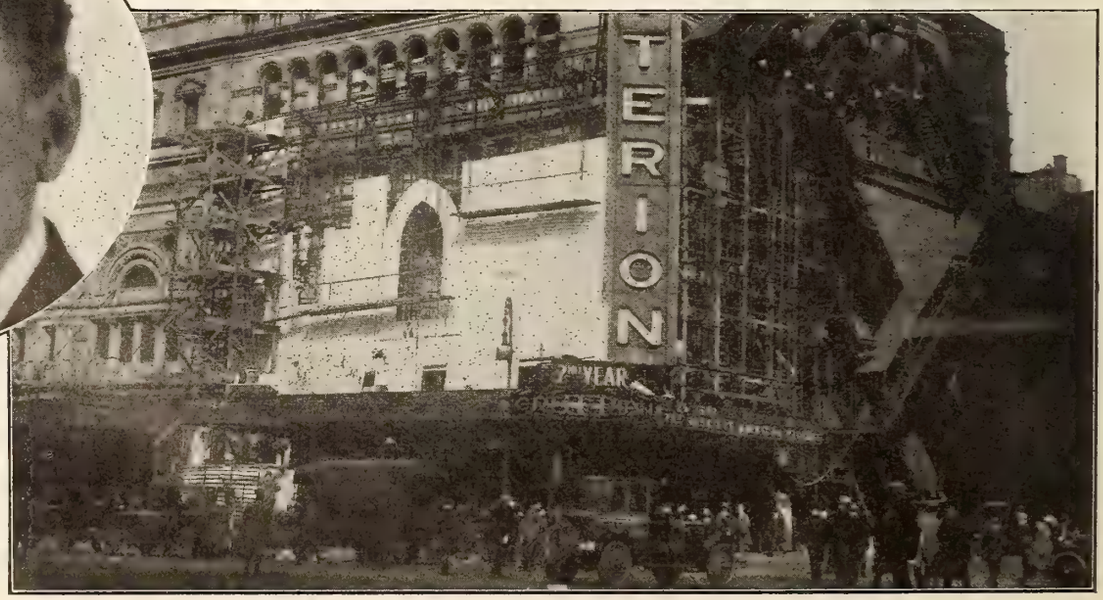
And at ten thousand breakfast and dinner tables they talk of modern magic and of Hiram Abrams, president of United Artists. Hiram Abrams, the magnetic pole around which "stars" revolve.

"Dorothy Vernon" was to open Monday. After the Show Friday night the transformation began. The "Covered Wagon" display which for two years had been familiar to Times Square was demolished. Bit by bit the work proceeded. The scaffolding rose higher and higher. Great mullioned windows were fashioned. All Broadway watched. By show-time Monday night "Dorothy Vernon's" home for the next year or so was completed.

Fifteen men worked for four weeks to mold and cast the Haddon Hall replica. The main electric sign contains 4,000 twenty-five watt lamps and six miles of wiring. The entire theatre front is flooded with the light of twelve searchlights of 1,000 watts each. Under the marquee the walls are illuminated by 300 one hundred watt lamps.

The wig topping the statue of "our Mary" which peers from one of the windows, contains some thirty pounds of human hair. Its curls are seven feet long, and are "permanently waved."

And so it is that Hiram Abrams with a wave of his magician's wand, has brought to Broadway the picturesque Elizabethan country seat builded in Derbyshire, England, in the early twelfth century, to house his dramatization of Charles Major's world-read volume "Dorothy Vernon of Haddon Hall."




THIS is the way Hiram Abrams smiled when he waved the wand which caused the Criterion's transformation. And this is how the theatre looked as "The Covered Wagon" made way for United Artists' "Dorothy Vernon of Haddon Hall."

# EXPLOITATION IDEAS

### Times Square Stunts

Broadway has three exploitation ideas within a distance of three blocks.

"Secrets" is playing at the Astor Theatre, and across the street several stories up is a searchlight directed straight into the lobby. The shaft of brightness is conspicuous through Broadway ether, and directs lots of attention to the production.

"Dorothy Vernon of Haddon Hall" is showing at the Criterion Theatre. The whole front of the house has been changed to look like a castle of the sixteenth century. Crowds of people stop to look and line up at the box-office.

Right in Times Square is a scene reminiscent of the war. "The Spirit of the U. S. A." has tied-up with the National guard, dough-boys, gun carriages, guns, and other martial paraphernalia is linked interestingly to the picture.

* * *

### Putting Mabel Normand Over

Recently Mabel Normand made a personal appearance at the State Theatre, Cleveland. The town sat up and took notice. Here are some of the reasons why—in addition to the attractiveness of Miss Normand herself.

The exploiteers got up early and convinced the Hupmobile agent of the publicity possibilities attendant upon supplying Mabel with a car and driver during her Cleveland sojourn.

Probably the boys borrowed the car pending the star's arrival—anyhow they dropped in the News-Leader offices long enough to prepare an advertising tie-up with local merchants.

One of the prominent ads was that announcing the arrival of the film favorite and the opening of a shoe shop. The ten citizens suggesting the best slogan for the shop were invited to take luncheon with Mabel at the Hotel Statler. Of course she was the first customer.

Not to play favorites, the publicity promoters sallied over to the Press and arranged for a children's marble shooting contest—Miss Normand was to give the kids a few lessons just to show her versatility.

Somehow or other photographs of this stunt appeared on page one of the Press. And incidentally a candy man donated a couple of hundred bags of confections—which made Mabel the candy kid with the children

She also distributed a Hupmobolie load of donated cigarettes at the Marine Hospital—to the accompaniment of clicking cameras and the scratch of reporters' pencils.

Miss Normand's activities were covered from the city room of the papers as well as by the regular motion picture critics. Double space. She met all the city officials, many photographic plates being used during the ceremony.

The Allen Theatre orchestra director journeyed to City Hall in order to present her with the first copy of his first Victor record. Then Mabel spoke to the city via radio, and attended a dinner given her by the City Club.

During their spare moments Exploiteers Malaney and Franklyn played kelly pool, and yawned wishes that something might turn up which would really keep them busy for an afternoon.

* * *

### Rival for Rudolph

The sheik himself decorated the lobby when the Messerole Theatre, Brooklyn, N. Y., played First National's "Song of Love." He puffed his windjammer pipe outside the painted stripes of his tent under a starry canvas on the sand against a background of a painted camel and pyramids.

The display was put in at comparatively little expense as a lobby ballyhoo for the Norma Talmadge production. Palms, a foreground of grass and an Arabian costume for the ballyhoo artist helped make it as realistic as possible. It served its purpose, for it drew the curious eyes of movie crowds and helped attract attention to the theatre.

* * *

### Ice for 'Icebound'

A stunt that drew as big as the picture was put across by Manager Sasseen, Queen Theatre, Galveston, for Paramount's "Icebound."

A three hundred pound cake of ice was frozen around a metal sign carrying the title of the picture and a big red heart. The ice was put in storage nightly at the factory. Daytimes it was displayed as far front in the lobby as the sun would permit. It was on skids, and there was a drip pan underneath.

The ice cost a dollar thirty-five; the sign fifty cents; half a dollar for hauling—total two dollars and thirty-five cents. The front of the lobby was fixed up with the title in cut-out letters painted red and tipped with "ice."

* * *

### Tax-Payer Tie-Up

"The Uninvited Guest" had been booked into the Lyric several weeks ahead of its actual playing date. It happened, however, that about the time the Minneapolis Journal began a campaign in the city for the reduction of th ehigh municipal taxes and rent in order to relieve the great housing shortage. For greater effectiveness the Journal designated the staggering extra expense to the rent-payer and the tax-payer as "The problem they brought it more forcibly to the attention of the Minneapolis voters without resorting to tedious technicalities, so the editors explained. These articles appeared for many days as a leader down two columns on the front page, always headed in bold black type, "The Uninvited Guest."

The Lyric management immediately brought the booking of Metro's "The Uninvited Guest" into effect, advertising the engagement heavily in all the papers, particularly, the Journal. The attention of the entire city, naturally focused on the campaign of the Journal, was quickly taken advantage of, and the box office receipts of the Lyric for the run went up for a new record as the theatre's patronage, always heavy, more than doubled.

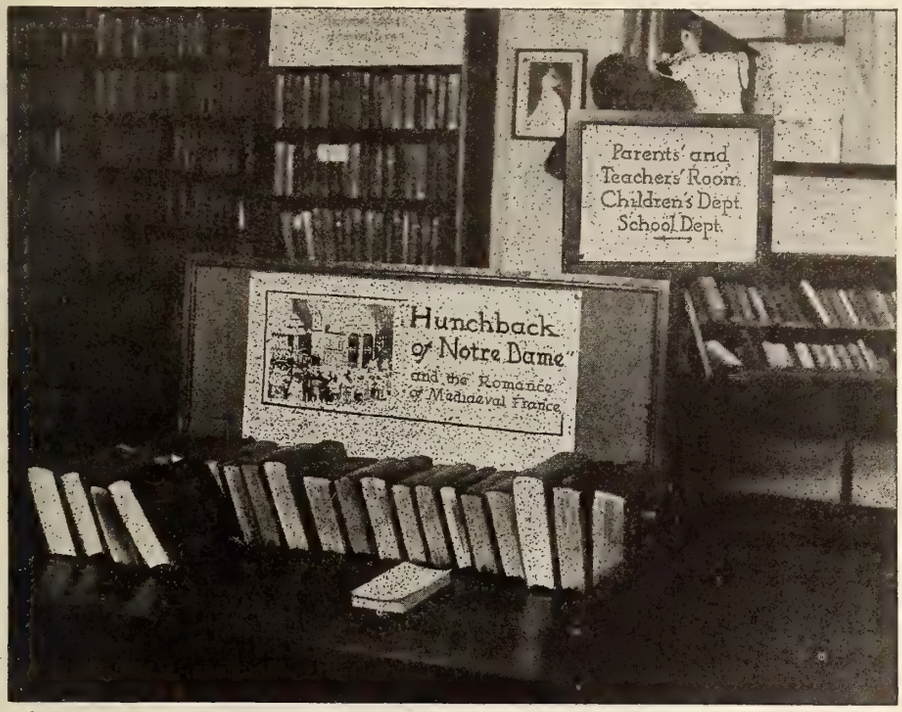
* * *

### Now You Tell One

The tired businessman brought home tickets for the family to see "The Chechahcos."

"Dad," said the son, who was up-to-the-minute on movie matters, "You're going to see more action for $2.00 than you ever saw before in your life."

"I dont know, son," sighed Pa, wearily. "That's all I paid for my marriage license."




**MAKING PICTURE PATRONS OF BOOK WORMS**

**Just one feature of the Cleveland Public Library tie-up with Universal's "Hunchback." Ina Brevoort Roberts has boosted library attendance and theatre receipts with "Read the Book and See the Picture"**

**LAUGHS**

Natural fun leaping from the basic situations makes this one of the season's most brilliant comedy-dramas.

**NOW SELLING**

*Distinctive Pictures Corporation presents*

**George Arliss in "$20 a WEEK"**

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

**BUY IT from SELZNICK**

# ADVERTISING AIDS

THE Strand Theatre, Milwaukee, put over Selznick's "Daughters of Today" with an unusual campaign, which was engineered by the combined efforts of Lloyd Willis, special exploitation representative for the picture, and Stan Brown, the theatre manager.

The advertising campaign started, after publicity had hit all the papers, with circus advertisements; posters on 150 street cars; window displays; a striking front at the Strand with flapper heads double life size peeping over a titled banner; and a tie-up with an automobile company which donated a new car and from which two flappers, as "Delegates from the Fraternity of Flirting Flappers," handed out cards, invited the public to "Come on to our party at the Strand Theatre."

The whole town was talking about the picture before the opening, and the picture did, in the first two days, as much business as in the whole week previous.

* * *

A TIE-UP with the "want-ad" department of the Canton News was arranged with excellent results when Mary Pickford's "Dorothy Vernon of Haddon Hall," was shown at the Grand Opera House, Canton, O. A limited number of tickets were offered as prizes in a mis-spelled word contest. The word appeared among the "want ads." The tie-up brought excellent publicity for the picture in the news columns of the paper.

Other tie-ups arranged for "Dorothy Vernon" with the leading book-store in connection with the Grosset and Dunlap motion picture edition of Charles Major's novel; with the Central News Company at all stands selling newspapers and periodicals and with various dealers in books and stationery.

In the lobby of the Grand Opera House was a general display of 11x14 and 22x28 lobby cards, and a large frame with eighteen stills from the production. A swinging sign announcing the feature was hung under the canopy. In the lithograph campaign twelve twenty-four sheets, twenty-six sheets, 150 one sheets, and a special assortment of dates. This was backed by a liberal display advertising campaign in the newspapers.

* * *

THE Eastman Theatre, Rochester, New York, issues a program which contains much of interest in addition to the schedule of diversified entertainment offered. The theatre is the property of the University of Rochester, being a gift to that institution from George Eastman. The profits from the theatre are used for the promotion of the musical interests of the city.

At least half a page in each issue is devoted to the coming attraction. For instance, when "Beau Brummel" was due the next week, the program carried a quarter page picture of Barrymore as the handsome dandy, and filled another quarter page with a brief but fascinating story of the picture and the "Beau" himself. Thus the patrons are apprized of what is offered for the coming week, and their curiosity is whetted by the artful description of the photoplay to be shown.

* * *

THE idea of full page co-operative advertisements is gaining favor daily. Over in Sunbury, Pa., the Strand Theatre played "Scaramouche." All Manager Blanchard had to do was to let the folks know when the picture was booked—and as if by magic several page ads appeared in the "Sunbury Daily."

The layout used called for four ads to the page, lots of white space and a slug bearing the title "Scaramouche" in white against black in the center of each ad. It is interesting that, as usual with such co-operation, both the theatre and the advertising merchants reported satisfaction.

* * *

SO well did Charlie Morrison, Imperial Theatre, Jacksonville, Fla., advertise "Fair Week" that the Secretary of the State Fair Association was kept busy explaining that the "Fair" was only one of Charlie's stunts.

Four days before opening all papers carried ads: "Next Week Is Fair Week." Two days before opening Morrison advertised concessions for "Fair Week" and received several replies. A carnival front was put on the theatre and the concessionaires sold hot-dogs, peanuts, popcorn, orangeade and ice cream cones at reduced prices. Balloons and other trophies were given away.

An attention compelling poster cut-out which will make them step into your lobby to see the Selznick film.

AT the Adams Theatre, Detroit, John Kunsky has booked "The Mysteries of Mah-Jongg" for an indefinite run. Kunsky gave the Arrow picture a big play-up and used many decidedly novel stunts arousing the interest of all those who are "running wild" over the Chinese mystery game.

Among other things Kunsky distributed a large number of heralds which looked surprisingly like the old "no tickee no washee" signs we used to get from Charlie Young. Curiosity was only partially satisfied when the reading was deciphered as the title of the picture—and fully satisfied when the folks flocked to the showhouse to view the film.

* * *

IT is a fact that any moving object attracts instant attention. A little theatre on Murray Hill, New York, makes use of this truth every week or so.

Window display cards are fastened together in threes to form triangles. Cords are attached, and a dozen or more of these three-cornered ads are suspended from the marquee.

There they flutter and sway at the whim of every vagrant breeze, and folks passing through the street cannot help looking. Glances wander from the triangles to the lobby, and their feet follow the direction of their eyes to the box-office.

* * *

SOME corking good advertising copy headed with catch lines, brought plenty of patronage to Grauman's Metropolitan Theatre, Los Angeles, for recent attractions. Credit goes to Jeffery Lazarus, publicity director of the million dollar showhouse.

Just as an example—one of many—too many to print—the Metropolitan headed one ad: "No Lightship May Leave Its Moorings Until Relieved." Then the copy explained: "This Is 'The Code of the Sea.'" An attention compelling synopsis of the action followed—and after reading the ad folks came down to see the show.

* * *

WHEN "The Love Master" played at the Syracuse Strand, Cliff Lewis and Manager Walter McDowell "went to the dogs" for their publicity. Of course you remember that the picture stars "Strongheart."

Cliff made a list of all the dog owners in the city and mailed four thousand of them cards carrying the canine actor's photo and announcing his "personal" appearance in conjunction with the picture. A personal touch was added by having the cards handwritten—not multigraphed or printed.

The papers came through in great style with feature stories and lots of photographs. One of these showed "Strongheart" at table with a waiter serving his breakfast.

* * *

MANAGER BROWNING up at the Olympia in New Haven got some good newspaper stuff over when "George Washington, Jr.," played the city that Yale made famous.

It wasn't a new stunt—but it packed 'em in and that's the important part.

The newspapers carried coupons. These and the small sum of one dime—"the tenth part of a dollar," as the spieler used to shout, would admit any kid to a special Saturday morning performance. The "New Haven Union" gave the idea plenty of publicity, and sufficient interest was aroused to bring the youngsters to the box-office in droves.

The kids went home and ballyhooed the show, and the rest of the family came down in the evening. After all, the youngsters are the greatest exploiteers of all.

# PAGE (S) MISSING

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The layout used called for four ads to the page, lots of white space and a

WOMAN TO WOMAN

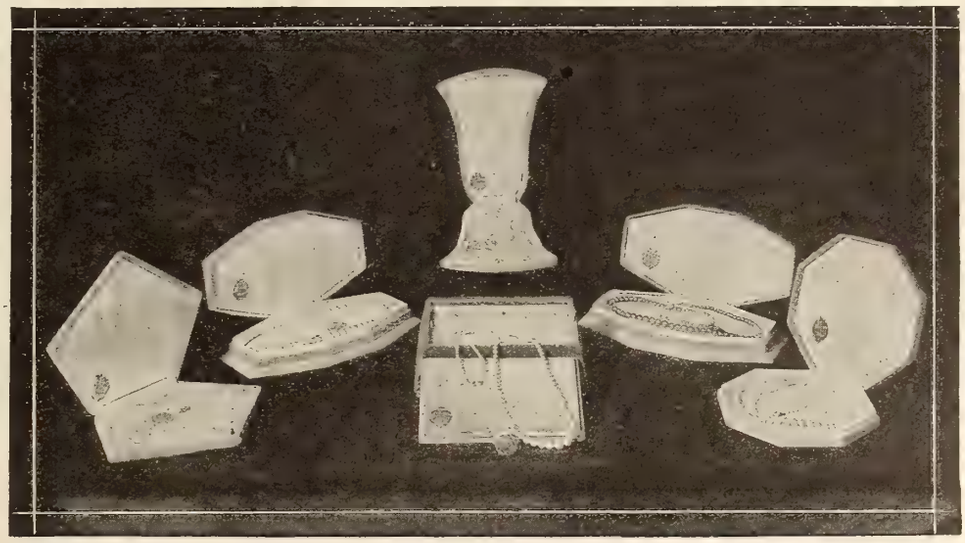
the show, and the rest of the family came down in the evening. After all, the youngsters are the greatest exploiteers of all.

NATIONAL Tie-Up SECTION

WITH all the charm, unfailing appropriateness and adaptability of Nature's own deep sea gems, marvelously retaining their lustre throughout the years, Regent Pearls are indeed "the Flapper's Gift."

Regent Pearls
REG. U.S. PAT. OFF.

REGENT PEARLS are especially attractive to the Flapper generation because they are so surprisingly moderate in price, some of the most favored strands costing but a few dollars—and guaranteed!



# The Perfect Flapper Always Insists Upon Regent Pearls

WHAT a tie-up for the alert screen showman! What an opportunity for the local jeweler and department store! Every girl in the land has a longing in her heart for pearls. And a vast majority of those longing hearts are particularly attracted to REGENT PEARLS because they are surprisingly moderate priced.

Every Flapper, to be a "Perfect Flapper," must insist upon REGENT PEARLS because they are the only strands which are of the real debutante type within the financial reach of her "Genuine" demands. That means that a window display of REGENT PEARLS tied up with Colleen Moore's latest creation, "The Perfect Flapper," will be a direct appeal to every girl in your community. Sign the coupon below and let us help you attain this co-operative display.

**Albert Lorsch & Co., Inc.**
37-39 Maiden Lane New York City

Exhibitors Trade Review, 45 West 45th Street, New York City

Please have Albert Lorsch & Co. forward their special window display material so that I can take advantage of this national tie-up with "The Perfect Flapper." I have listed herewith my play dates and the number of display sets I can use.

Name .....

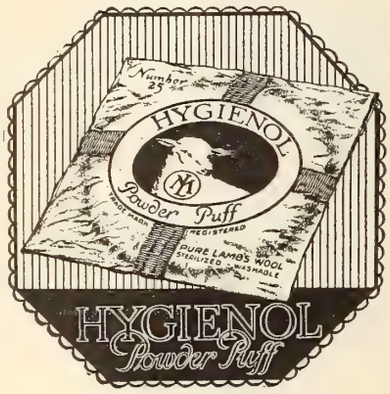
Theatre .....

Town ..... State .....

Perfect Flapper Play Dates ..... No. of Displays Desired .....

NATIONAL Tie-Up SECTION

# HYGIENOL Powder Puff




## The Most Sensible Tie-Up With 'The Perfect Flapper'

POWDER Puffs and Rouge are assuredly the flapper's standby. A flapper is really not a flapper at all without them. In fact, study either the title or the picture proper in conjunction with Miss Colleen Moore's latest photoplay, "The Perfect Flapper," and you will be forced to admit that the most sensible window display tie-up in all the list of possibilities is certainly—

**HYGIENOL POWDER PUFFS AND DORIN ROUGE**

WE will be pleased to send either to you, or any druggist you name, special Hygienol Powder Puff and Dorin Rouge window display material —reading: "The Perfect Flapper" Always Uses Hygienol Powder Puffs and Dorin Rouge.

Simply sign the attached coupon and we will forward the displays. We will also immediately notify all of our dealers in your community of your desire to co-operate with him for bigger box-office receipts on the picture and bigger counter sales on our products.

### CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St.,
New York City.

Please have MAURICE LEVY company forward their special Hygienol Powder Puff and Dorin Rouge Window Display Material so that I can take advantage of this national tie-up with "The Perfect Flapper." I have listed below my play dates and the number of display sets I can use.

Name .....

Theatre .....

Town .....State .....

Perfect Flapper No. of Displays

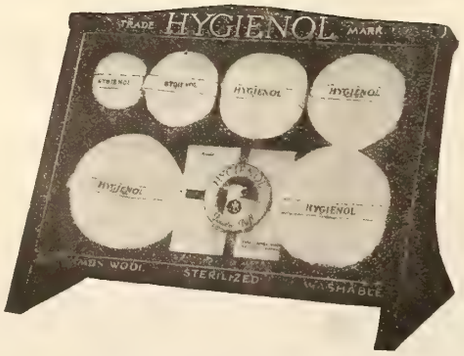
Play Dates .....Desired .....

**MAURICE LÉVY**

**IMPORTER AND MANUFACTURER**

**HYGIENOL BUILDING**

**120-122 West 41st St., New York City**




## DJER KISS COMPACTS SELL 'PERFECT FLAPPER'

*Free Window Displays for Showmen Playing Colleen Moore Film*

THE mention of the name of Djer-Kiss to ladies has the same effect as the mention of Gillette Safety Razors to men. Both immediately set the mind working on a subject with which it is familiar. That is because the products are constantly brought to the attention of the public through publications that are read by millions, through poster signs, booklets, circulars and myriads of other publicity matter.

However, it is with Djer-Kiss alone that we have to deal here, and when showmen playing the First National Colleen Moore attraction. "Flapper Wives" are told that the Djer-Kiss concern is ready to throw into the breach a generous portion of its advertising budget, in the shape of window displays advertising the Djer-Kiss Two-Fold Compact and the film at the one fell swoop, they may well look hard to see what all the shooting's about.

The Djer-Kiss Two-Fold Compact is a small pocket receptacle containing separate compartments for face powder, rouge and a mirror, so cunningly constructed as to combine utility with the finest kind of artistic workmanship. A display of this unique commodity is well slated to catch the feminine eye and put her in the rarest kind of buying mood. That's one strong selling point. Tied up, however, with a display on "The Perfect Flapper," you have a selling lure which not only sells Djer-Kiss Compacts, but leaves the eternal feminine unsatisfied until she has seen Colleen Moore "do her stuff" in the film at the local theatre.

Exhibitors have in this Djer-Kiss tie-up free exploitation opportunity which should not go unheeded. Other businesses have profited by availing themselves of just this sort of subtle merchandising. The Farmers and Merchants Trust Company, of Greenville, Pa., had enough confidence in the appeal of Djer-Kiss Compact to offer a compact to every new depositor starting an account with five dollars or over. The showman's part in this co-operative plan costs him not a cent. Let him start his shears working at once on the coupon in the Djer-Kiss advertisement.

SHE should worry about gaining weight, when she knows that Melto Reducing Cream will remove the excess avoirdupois without any trouble on her part. One of the stills on "The Perfect Flapper," suitable for a Melto window display.

NATIONAL Tie-Up SECTION

The above photo is an exact reproduction of one of the simpler Djer-Kiss Window Displays which you can use for decorative purposes in your tie-up with 'The Perfect Flapper'.

# *The Tie-Up Of All Tie-Ups Djer-Kiss and the 'Flapper'*

**AFTER you have read all the possible window display ideas in this National Tie-Up Section on 'The Perfect Flapper' just stop and think what article sounds like the most logical exploitation link in your exploitation campaign. What article is the most widely known and most popular? We believe you will not hesitate long. Djer-Kiss and the Flapper are synonomous. And in saying that we believe we have said all that is necessary—except to add that you will get our fullest co-operation by signing the attached coupon.**

Djer-Kiss

TWO-FOLD COMPACT

ALFRED H. SMITH COMPANY

(Importers of Djer-Kiss )

15 West 34th Street New York City

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the Alfred H. Smith Company forward their special window display material on Djer-Kiss so that I can take advantage of this national tie-up on "The Perfect Flapper." I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name .....

Theatre .....

City .....

Street .....

Perfect Flapper
Play Dates .....

No. of Window
Sets Desired .....

# NATIONAL Tie-Up SECTION

## MINERALAVA WINDOW TIE-UP ON 'PERFECT FLAPPER'

Everyone has learned the value of the merchant tie-up. The better known the product, the better the tie-up.

In this respect the showman playing First National's "The Perfect Flapper," featuring that exquisite flapper of all Flapperdom, Colleen Moore, may consider himself thrice blessed in the opportunity for free window advertising offered him. The Vivaudou Company of New York, who are the distributors of this nationally advertised product, have joined forces with the REVIEW and offer every showman playing the First National attraction free publicity and advertising the value of which over-reaches that which can be computed in sheer dollars and cents.

Mineralava, as well known in the gentleman's barber shop as it is in the lady's beauty parlor has a drawing power that is worth many dollars to the exhibitor enjoying the free exploitation it gives him on "The Perfect Flapper."

There is no question but that a Mineralava window display will have the effect of causing male and female passersby to pause and admire the eye-catching exhibits for which Mineralava displays are generally noted, and that many of these onlookers will want to see Colleen Moore "do her stuff" in "The Perfect Flapper" at the local theatre is only a reasonable conjecture. It will pay the showman to get busy at once with the coupon in the Mineralava ad.

* * *

## MANY PICTURESQUE STILLS AVAILABLE TO DEALERS

There are a variety of unique stills of scenes and characters in First National's "The Perfect Flapper" which are available to merchants who are co-operating with exhibitors in the window displays on this picture. One of Colleen Moore in a well-appointed frock offers a good nucleus around which to build catch-lines on the Colleen Moore Perfect Flapper Frock Contest. Others are particularly suitable for Djer-Kiss, Mineralava, Hygienol Puffs, and Pert and Winx displays.

## HYGIENOL POWDER PUFF SELLS 'PERFECT FLAPPER'

A window display that is bound to catch the feminine eye and help turn that same eye toward the box-office of the showman playing First National's "The Perfect Flapper" is that offered by the Maurice Levy Company of New York, who sell the famous Hygienol Powder Puff.

The Hygienol concern will be pleased to send to any local druggist display material reading, "The Perfect Flapper Always Uses Hygienol Powder Puffs and Dorin Rouge," a catchline which is sure to produce a favorable effect at the box-office.

Colleen Moore, who plays the principal role in this entertaining film, is a most likely subject as a basis for the tie-up, and the showman playing the film should not fail to heed the opportunity for free high power advertising and publicity this hook-up offers him. He should get in touch immediately with the drug-store owner and point out the mutual profit to be had by stepping aboard the project. The coupon in the Hygienol ad awaits his bidding. The REVIEW will do the rest.


# You Attract All Eyes With a Window Display Tie-Up With WINX—

THE eyes of every girl and woman in your community—and certainly the eyes of every single flapper—will be attracted to any window display of WINX and PERT ROUGE, wherein the exploitation link idea with Colleen Moore in "The Perfect Flapper" is used. And where the eyes of the ladies are attracted, you may rest assured that you are indirectly attracting the attention of the male gender.

WINX, and PERT ROUGE—sister products for the boudoir and vanity case of our latest sister, *The Flapper*. But it doesn't stop there. The "Swimset" Combination vanity box, containing both products, is equally popular with women of every age.

**Read the PERT Ad and Sign the Coupon**

TURN to the Exploitation Tie-Up Ad on another page of this section on PERT ROUGE. Therein you will find a coupon which, if you will sign in full, will start the big co-operative exploitation ball a-rolling.

We will notify the merchants of your community immediately — those who handle PERT and WINX—and between them and yourself you should both increase box-office receipts and counter sales.

THE EYELASHES OF 'THE PERFECT FLAPPER'

EVERY Flapper knows that her eyelashes attract more or less according to their beauty droop and the lure of their colorful shadows. And most Flappers know that WINX makes every eyelash a fascinating part of her attractiveness.

The catch lines for your Tie-up window cards, therefore, can be made extremely appealing along these lines. Stress the point that No Flapper can be Perfect nor Beautiful Unless She Uses PERT and WINX.

**ROSS COMPANY**
242 West 17th St. New York

# WINX

NATIONAL Tie-Up SECTION

# Mineralava

## A Beauty Clay Tie-Up That Was Actually Built Fo r You

AS YOU will discover in the actual story and scenes of Miss Colleen Moore's latest and surely greatest picture, "The Perfect Flapper," *Mineralava Beauty Clay* is Nature's Way To Beauty! When you see the "stills" of Miss Phyllis Haver undergoing her Mineralava treatments, you will say: *"Oh! What a Tie-Up!"* And in addition to the actual scene photos, there is a set of specially posed pictures of Miss Haver, in each one of which she is holding a bottle of Mineralava preparations. In short, the magic word of all window display tie-up possibilities on this feature is—

# Mineralava

THE Mineralava Beauty Clay is a delicately scented natural clay with remarkable health-giving qualities and which has, for the past twenty years, brought beauty and youthfulness to thousands of women. Just as it brings beauty to Miss Haver as shown in 'The Perfect Flapper'! Note the actual photo below and you will realize what a remarkable co-operative merchandising piece of exploitation a window display tie-up between 'The Perfect Flapper' and Mineralava really is. Simply sign the attached coupon and we will notify all merchants handling Mineralava in your community of the possibility they have in co-operating with you and your play dates.

## *Every Flapper Every Woman Every Girl—*

THAT is whom you appeal to when you tie-up with any dealc or merchant handling Mineralava Beauty Clay. Think of it. Every feminine fan in your town or neighborhood. All of which practically means every man as well, because—you will have to take our word for it until you see them for yourself—there is no man who could easily pass a window display containing the Perfect Flapper Scenes without pausing, stopping and reading—*your play dates!*

**Scott's Preparations Inc.**
**251 West 19th Street**
**New York City**

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Scott's Preparations, Inc., forward their special window display material on Mineralava so that I can take advantage of this national tie-up on 'The Perfect Flapper.' I have listed below my play dates on the picture and the number of window display sets I can use in my exploitation campaign.

Name .....

Theatre .....

Town ..... State.....

Perfect Flapper No. of Window

Play Dates .....Displays Desired .....

NATIONAL Tie-Up SECTION

## No Flapper Can Be Perfect Without Wonderstoen

EVERY FLAPPER knows there is just one thing which will tell her when she is perfect in appearance and that is—her mirror! And when her mirror reveals needless or superfluous hair she knows that she must have Wonderstoen to really erase the imperfection.

A window display tie-up with Wonderstoen means a magical entree for you to the attention of not only the younger set, but women of all types. For Wonderstoen has removed the worries of the burning and messy of removing superfluous hair. It actually erases the hair as easily and as daintly as the powdering of her face.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Bellin's Wonderstoen Co. forward their special window display material so that I can take advantage of this national tie-up on 'The Perfect Flapper'. I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name .....

Theatre .....

Town ..... State.....

Perfect Flapper Play Dates.....

No. of Display Sets Desired.....

**Bellin's Wonderstoen Co.**
500 Fifth Ave., New York City

## VANITY FAIR PRODUCTS HELP SHOWMEN

### *Underwear and Hosiery Displays a Big Boost to Colleen Moore Film*

COINCIDENT with its broad and intensive plan of dealer helps and campaign of national advertising Vanity Fair Silk Underwear and Hosiery have entered with high enthusiasm into the REVIEW'S National Tie-Up project on First National's "The Perfect Flapper."

What this means to the showman playing the Colleen Moore attraction is seen when it is told that the exhibitor receives free exploitation from window displays that are bound to attract no end of attention from feminine passersby.

Vanity Fair products offer an unusually suggestive and appropriate tie-up with so kindred a subject as a flapper picture, and it is easy to estimate the effect of catchy, snappy catch-lines with the object of turning window shoppers into movie patrons.

For one thing, breathes there any daughter of Eve with soul so dead to the alluring finery of sheer silk underwear and hosiery that a display on these much sought products won't stop her dead in her tracks? The answer is obvious. Then, with stills of Colleen Moore attired in Vanity Fair fineries, nothing but a sight of the inimitable Colleen "doing her stuff" in the film will suffice the onlooker.

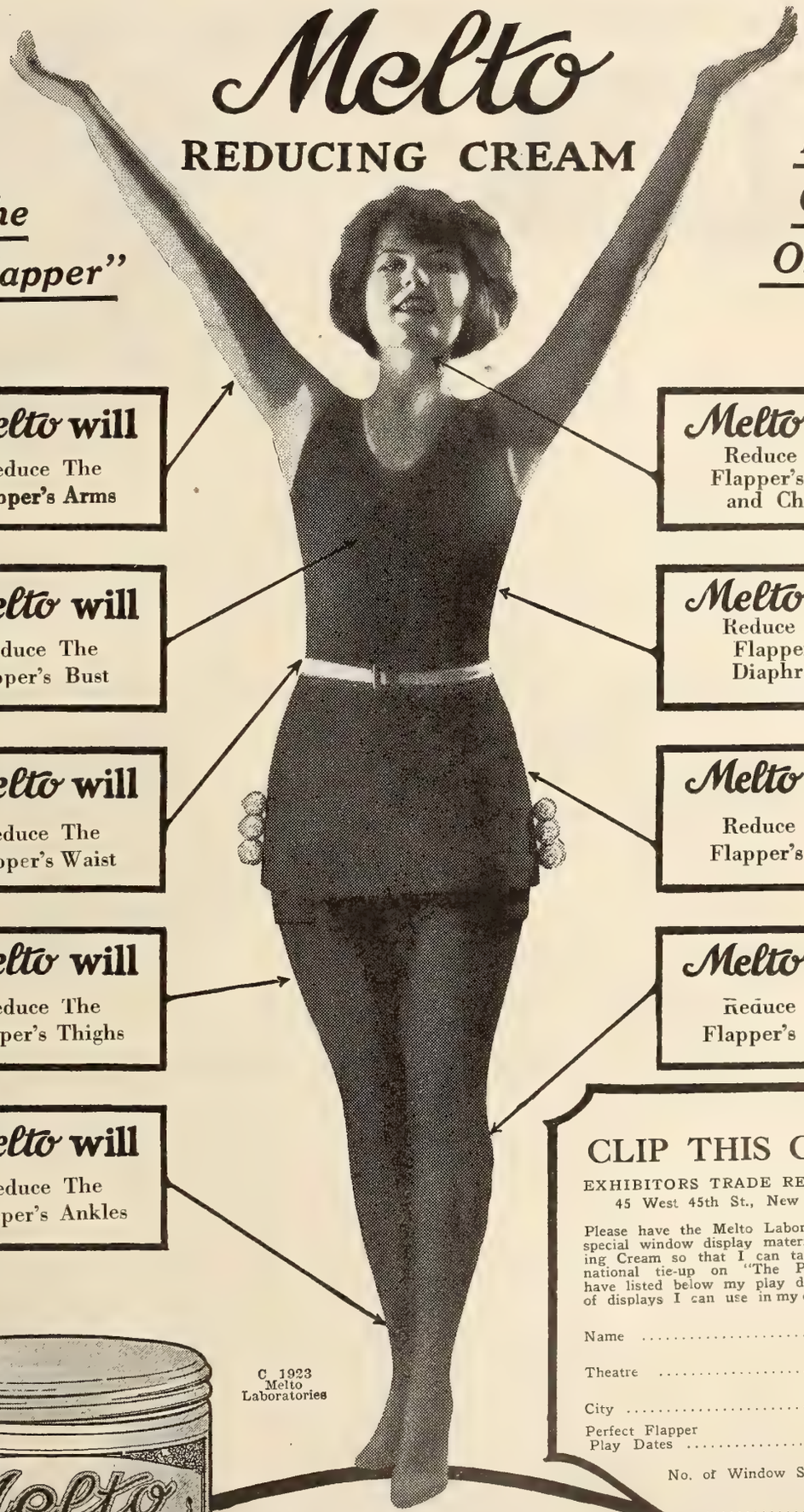
MINERALAVA helps make "The Perfect Flapper." This still on the Colleen Moore film makes an appropriate pictorial device for adding interest to a Mineralava window display, that will surely mean much to both merchant and showman.

NATIONAL Tie-Up SECTION

# Melto
## REDUCING CREAM

*A Tie-Up De Luxe With "The Perfect Flapper"*

*A Window Display You Can Depend On To Attract*



**Melto will** Reduce The Flapper's Arms

**Melto will** Reduce The Flapper's Bust

**Melto will** Reduce The Flapper's Waist

**Melto will** Reduce The Flapper's Thighs

**Melto will** Reduce The Flapper's Ankles

**Melto will** Reduce The Flapper's Chin and Cheeks

**Melto will** Reduce The Flapper's Diaphragm

**Melto will** Reduce The Flapper's Hips

**Melto will** Reduce The Flapper's Calves

C 1923 Melto Laboratories

### CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have the Melto Laboratories forward their special window display material on Melto Reducing Cream so that I can take advantage of this national tie-up on "The Perfect Flapper." I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name .....

Theatre .....

City ..... State .....

Perfect Flapper Play Dates .....

No. of Window Sets Desired

.....

**Melto Laboratories**
111 East 16th Street
New York City

Get in this co-operative exploitation campaign and increase your box-office receipts and your local merchants' sales.

## NATIONAL Tie-Up SECTION

**'THE PERFECT FLAPPER' IS HELPLESS WITHOUT PERT**

The outdoor exposures of Summer or Fall, Winter or Spring, hold no fears for the girl who uses PERT Rouge. For the delight of PERT is that IT STAYS ON, even in spite of perspiration and constant powdering. That's why the "Perfect Flapper" is actually helpless without it. Ask Them — They'll Tell You.

# *Pert Rouge Makes Perfect Flappers*

THE most pertinent window display tie-up with "The Perfect Flapper" is beyond the question of a doubt the combination display of *Pert* Rouge and *Winx*. These two products are the "flappers' delight!"

There is no way in which you can better exploit Colleen Moore's latest and greatest picture than by appealing to all the feminine fans of your community and certainly the best way of doing that is by attracting their attention to the two most prominent whim accessories closest to their hearts.

That means *Pert* Rouge and *Winx* Eye Lash Nourishment—a window display that will actually increase your box-office receipts and increase sales for your local merchant. By signing the coupon below you get the benefit of tying up with both products.

EXHIBITORS TRADE REVIEW,
45 West 45th St.
New York City.

**Clip This Coupon**

Please have the Ross Company forward their special window display material so that I can take advantage of these national tie-up products, PERT and WINX, with Miss Colleen Moore's latest picture, "The Perfect Flapper." I have listed below my play dates and the number of display sets I can make use of in my exploitation campaign.

Name .....Theatre .....

City ..... State.....

Perfect Flapper Play Dates .....No. of Window Sets Desired .....

## PERT AND WINX WINDOWS AID SHOWMEN

### *Nationally Advertised Products Back of 'The Perfect Flapper'*

ROUGE that gives a velvety touch and rosiness that lasts until it is removed with cold cream or soap and water. Rouge that is unaffected by rain, snow, wind or constant powdering. Rouge that has a light, fluffy, cream base which is constantly absorbed by the skin, thus protecting it against the formation of enlarged pores!

Wouldn't a rouge so described, send its appeal straight into the heart of the girl who would be a perfect flapper? We'll say it would, and her name is legion. Such a rouge is the nationally famous Pert Rouge, which has been conscripted as a tie-up partner in connection with window displays that give free exploitation to the exhibitors playing First National's rollicking screen play, "The Perfect Flapper."

But the Ross Company of New York who sell Pert Rouge have not stopped there. The concern also handles the equally famous Winx. Winx has endeared itself to members of the fair sex for its properties that give lustre, length, depth and enchantment to eye lashes. And, oh, how the girlies do love that!

In being offered a chance to profit by the high power publicity of Pert and Winx window displays showmen have an opportunity to which they should give immediate heed. One could hardly think of a more appropriate tie-up for "The Perfect Flapper," nor one that more adequately instills a ticket-buying desire on the part of onlookers.

Confirmed and potential flappers are naturally interested in Pert Rouge and Winx eye-lash preparation, for the fact that these are of an unusually durable nature. It makes no difference what the weather conditions are or the climatic temperature, Pert and Winx preparations stay with them. Miss Flapper can even take a dip into the surf and be assured of the even tenure of her complexion when she emerges from the briny.

Showmen would do well to take advantage of this stimulating opportunity. Appropriate stills of Colleen Moore, Flappiest of the Flapper species, will do worlds in turning window shoppers into screen patrons. Need anymore be said? The coupon in the Pert ad and Winx ad will do the trick if the exhibitor signs it and sends it post haste to the REVIEW.

## CASH IN ON FLAPPER FROCK CONTEST

**ON page 80 of this National Tie-Up Section is a description of a contest on Frances Faire Frocks to be run in connection with beautiful window displays exploiting First National's "The Perfect Flapper."**

**To the exhibitor with even the tiniest spark of the spirit of showmanship this contest will mean that old dame opportunity is camping on his doorstep. It offers a free exploitation that fairly sparkles and shrieks with the promise of increased profits. No showman can afford to miss this. No real showman will.**

NATIONAL Tie-Up SECTION

## HIDDEN CHARMS REVEALED IN DISPLAYS

THERE is no denying the exceptional touch of attractiveness possessed by a silk underwear and hosiery display. They are the hidden charms of milady's daintiness. They reveal the hidden charms of the beauty of her personality and, in some cases, her actual character.

### *Clip This Coupon*

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.
Please have Vanity Fair forward their special window display material and suggestions so that I can take advantage of this national tie-up on 'The Perfect Flapper.' I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name .....

Theatre .....

Town .....

State .....

Perfect Flapper Play dates

.....

No. of Window Displays Desired

.....

# *Every Perfect Flapper Essentially Wears Vanity Fair*

### *A Fact Which Makes A Perfect Tie-Up With Vanity Fair Silk Underwear and Hosiery*

WE believe that every showman in the film industry will quickly grasp the significance of a window display tie-up with Vanity Fair Silk Underwear and Hosiery. Especially when that tie-up is with a picture dealing with the debutante type of girlhood such as Miss Colleen Moore's newest screen effort of pep and dash, 'The Perfect Flapper. Especially when you consider that no element of the feminine gender is more particular about her underdressing than our little sister, the modern flapper.

**Like Magic**

Window displays of Vanity Fair wear attract like magic. There is hardly an exception to the rule of attracting the eye of every woman who passes. And when we say Women we are only telling you the half of it. We assume you know about the other half. The Men! An actual peep for the male gender into the boudoir of milady fair. A glimpse at the silken beauty and hidden charms. An eyeful of attractive delight that grips the attention and points out specifically your play dates and whatever other announcements you may choose to use in co-operation with Vanity Fair dealers.

**Up to You**

It's now entirely up to you Mr. Exhibitor. As soon as you have booked 'The Perfect Flapper' let us know through the EXHIBITORS TRADE REVIEW on the coupon printed on this page. All merchants handling Vanity Fair Silk Underwear and Hosiery will be notified of your request and the displays will be forwarded either to you or to the dealers, as you choose. We suggest that you work as closely as possible with the Vanity Fair dealers of your community, for they are just as anxious as you are to attract attention to their goods and your motion picture program.

The sheer beauty of these silky things makes good their vaunte description as possessing the "quintessence of charm."

A tastefully arranged window display of these "things she loves to wear" will attract great attention from the passerby. Men and women young and old will look at the pretty things and the pretty girls in the stills.

# *Vanity Fair* SILK UNDERWEAR AND HOSIERY

# NATIONAL Tie-Up SECTION

## MELTO REDUCING CREAM AIDS SHOWMEN

*Nationally Advertised Product Is Available for Tie-up*

MELTO REDUCING CREAM! Remember that name. Can you picture the eye-pulling power of such a name in a merchants' store windows? Can you picture the unusual interest it holds for women of more than ordinary avoirdupois and plumpness?

These are just a few of the amazing selling points of a Melto Reducing Cream window display, which is available to any exhibitor playing the First National Colleen Moore attraction, "The Perfect Flapper." Melto Reducing Cream, nationally advertised in publications of various sorts, broadcasted in thousands of booklets and circulars, offers a promise to women who are concerned with the dimensions of their figures which is irresistible in its appeal. How many such are there is incalculable, but assuredly the number runs into many numerals.

Melto is regarded among members of the fair sex like the rain and the sunshine and the other good things of life. Its benefits are bestowed alike on the just and unjust, the deserving and undeserving. It makes rigorous diet and exercising unnecessary. It makes possible for each girl and woman, young or old, to achieve her ideal of the perfect flapper in her own figure.

This reducing cream is a light, rose-colored, rose-scented cream, with very much the appearance and consistency of a good cold cream. It is applied much the same way as cold cream and is quite as harmless. And, oh, how the women are going to march up to the window displaying Melto, and admire the picture of Colleen Moore, and want to see just how she does her stuff at the local theatre in "The Perfect Flapper."

Showmen booking the First National attraction will do well to heed the call of this tremendous opportunity for free high-power publicity. Aside from the significance of the local display, the exhibitor benefits by having his show linked up with a product that carries the prestige and prominence achieved by thousands and thousands of dollars of national advertising. The beauty of the whole stunt to the exhibitor is that it costs him not a cent to participate in the benefits. The coupon in the Melto ad does the trick for him.

* * *

## WONDERSTOEN A DRAWING CARD FOR FLAPPER PATRONS

A window display that is bound to be of important interest to hundreds of women in every local community is that offered showmen playing First National's "The Perfect Flapper" by Bellin's Wonderstoen Company of New York.

The product the concern handles, and which is merchandized on a national scale; is a magic little impact that removes superflous hair. Thousands of women have used it for the past fifteen years and continue to indorse it. There is no question but that a window display of this commodity tie-up with an exploitation blurb on "The Perfect Flapper," will turn many, many window shoppers into movie patrons. And there's no question but that a display of this kind will attract the kind of interest that actually holds the onlooker until she—and perhaps, once in a while, he—has fathomed every bit of information the display has to offer.

Showmen playing the Colleen Moore film should not let another moment go by without giving their immediate attention to the specifications in the Wonderstoen ad.

Still from "The Perfect Flapper" appropriate for Regent Pearls display. Accompanying card might read "Regent Pearls—'The Perfect Gift' for 'The Perfect Flapper."

### What Picture Do You Want Linked With National Tie-Ups?

With the hundreds of coupons floating in through the mails, with phone calls, personal letters and even telegrams asking for tie-ups as described weekly in the National Tie-Up Section, the Review feels it has concrete testimony of the enthusiasm that showmen have for this great project.

The Review wants these tie-ups to reach and help ALL exhibitors. With that thought in mind we invite showmen to send in their requests for tie-ups on any picture they've booked or intend booking. The Review promises to take it up with the producer or distributor. Write in now for a national tie-up on any picture in the market.

## LURE OF PEARLS WILL HELP SELL FILM

*Nationally Advertised Regent Pearls Displays for 'Perfect Flapper'*

EVERY girl in the land has a longing in her heart for pearls. And a vast majority of those hearts have been attracted to the pictures in newspapers, national publications, and booklets of the warm-toned, moderate-priced Regent Pearls.

This offers the showman playing First National's "The Perfect Flapper," featuring the exquisite flapper of all Flapperdom, Colleen Moore, a unique chance to profit by the tremendous feminine urge for the gems of romance.

There seems to be nothing so alluring to the feminine desire as pearls. Pearls have served as the basis of romance, fiction, adventures into unknown lands and uncharted seas since mankind first learned to value pearls for their beauty and indestructibility.

The house of Albert Lorsch and Company of 37-39 Maiden Lane, New York, will cooperate with exhibitors showing the Colleen Moore attraction by sending the local jeweler, novelty dealer, gift shop, or general store, a window display which shows the Regent Pearls to appealing advantage and also exploits "The Perfect Flapper" by catchlines and pictures of scenes and the principal of the screen story.

This is really an opportunity which no showman should overlook. There is no expense or trouble on the exhibitor's part. He need only clip the coupon in the Regent Pearls' ad, sign it and send it to the REVIEW. This office will do the rest for inflating his box-office receipts.

* * *

## CIGAR DISPLAYS HELP SELL 'THE PERFECT FLAPPER'

It is commonly known that everywhere in this broad land the flapper basks in the warm spotlight of public interest. It is more commonly known that while the flapper flaps the men smoke—El Producto Cigars.

This is no haphazard statement. The fact that El Producto Cigars are advertised on a principle of merchandising which gives copious space to its merits in newspapers all over the country, in national publications, and through dealer helps of various sorts, infers that the grown-up male portion of our population supports the El Producto smoke in no unmistakable manner.

Therein lies the cue for the showman playing "The Perfect Flapper," the entertaining First National attraction featuring the queen of flappers—Colleen Moore. El Producto will furnish window displays free to dealers in your local community and these displays will be so constructed as to act as a tremendous exploitation device for the film.

The exhibitor playing this film should need little urging to step aboard the project and profit by the opportunity offered him. Many, many smokers, those who buy El Producto cigars as well as those who step into the tobacco shop for any purpose at all will see the window display, and if human nature counts for anything, will want to get more than an eyeful of the Queen of All Flappers "doing her stuff" at your picture house.

So play up the El Producto tie-up. It will get the men. And don't forget that every flapper has a daddy and a sweetheart too.

NATIONAL Tie-Up SECTION

Actual Reproduction of
The El Producto Cigar Window Display Which Can
Be Used For Tie-up Purposes With "The Perfect Flapper."

# While 'The Perfect Flapper' Flapped, The Men Smoked El Productos—For Real Enjoyment

WHILE you are exploiting "The Perfect Flapper" with window displays appealing to the women and girls, do not overlook the tie-up possibility with EL PRODUCTO, the Cigar for Real Enjoyment—for men! In spite of the fact that Miss Colleen Moore's latest photoplay deals with the youthful maidens of the debutant type, there are plenty of real He-Men in the picture and they all smoke good cigars—EL PRODUCTOS.

By tieing up with the cigar stores in this fashion you will attract all the male population of your community and arouse an interest in the picture which might otherwise be overlooked. And that means increased patronage at your theatre—increased box-office receipts—more profits.

**EL PRODUCTO**
*for real enjoyment*

G. H. P. CIGAR CO., INC.

## CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the G. H. P. Cigar Co. forward their special window display material on the El Producto Cigar so that I can take advantage of this national tie-up on "The Perfect Flapper." I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name .....

Theatre .....

City .....

Street .....

Perfect Flapper
Play Dates .....

No. of Window
Sets Desired .....

NATIONAL Tie-Up SECTION

# Elect Town's Perfect Flapper

*Free Prizes Offered for Flapper Contest at Your Theatre*

IF you could stage a box-office boomer like this for every one of the warm weather weeks, that notorious case of Theatre vs. Thermometer would be thrown out of court for lack of evidence.

Here is a *big* thought: If picture producers could make their line always as irresistible to the female population as fashion producers make clothes, your theatre thermometer could register zero in winter and 90 degrees. Fahrenheit in summer and you would still pack them in 365 days each year. Consider this fact if you doubt it: Women wear fur skins in summer, and show their own skins in winter. Freezing cold and blasting heat mean nothing to them just so long as they are dressed modishly.

This is all by way of making clear to you why First National's picture "The Perfect Flapper" is a perfect attraction for your box-office. It tells the story of the flapper—and when one thinks of a flapper the accompanying idea is clothes—clothes—clothes. That's ninety per cent of the flapper—clothes, fashion.

So we come back to the creator of fashions—especially flapper fashions. For the very greatest of these—the producers of "Frances Faire Frocks" herewith present you with an opportunity to secure a smashing box-office boomer which is yours for the asking.

Absorb every word that follows. The idea is one that will strike straight to the heart of your town—a Perfect Flapper Contest.

The makers of "Frances Faire Frocks" are famous because they produce the very latest vogue in flapper fashions—and spend money lavishly to advertise them nationally. They are live wires. No sooner was the National Tie-Up on "The Perfect Flapper" launched, than they set their designers to work creating a series of new models known as "Colleen Moore Perfect Flapper Frocks." It's a permanent series in their extensive line—name patented and everything. That's fast work for you.

This "Frances Faire" concern belong in the show business. They know how to exploit. So EXHIBITORS TRADE REVIEW got busy with them, and between us we offer not only exceptionally beautiful window displays of fashion frocks, but a novel, sensational "Perfect Flapper Contest" that is guaranteed to set the whole town talking. And the whole thing costs you nothing.

Here's the plan. You tie-up on "The Perfect Flapper" with a retailer of women's ready-to-wear garments. The dealer may purchase the "Colleen Moore Perfect Flapper Frocks" in series of three, four or six different models as desired. A most elaborate line of window cards, signs and other advertising matter will be furnished. The frocks have been posed in the various characteristic positions of Colleen Moore, and will be so displayed in the tie-up.

THE "Perfect Flapper Contest" consists of three cornered co-operation between the exhibitor, the local dealer and the photographer. The dealer advertises the frocks on exhibition as "Colleen Moore Perfect Flapper Frocks." Any girl purchasing one is eligible for the contest. The photographer will take her in a characteristic Colleen Moore pose. The one who most closely resembles the stills in the tie-up window and lobby will receive a prize of a very elaborate combination package of Vivaudou toilet requisites, also a photograph of Colleen Moore—autographed. She will be hailed as "The Perfect Flapper" of your town.

To heighten interest and keep it going, the affair has been given national scope. Every girl who is photographed in a Perfect Flapper Frock bought from your local tie-up dealer, has a chance to compete for a National Prize. This consists of a specially imported frock which will be awarded to the girl whose photo is selected by the judges as the best example of the Colleen Moore type of Perfect Flapper.

THE PERFECT FLAPPER

Here she is—Colleen herself. Making herself all beautiful so that she may maintain her reputation as "America's Perfect Flapper." It behooves her to look well to her laurels, because she is going to have a lot of competition. Just wait until the flappers in your town learn of "The Perfect Flapper" contest you are running at your theatre.

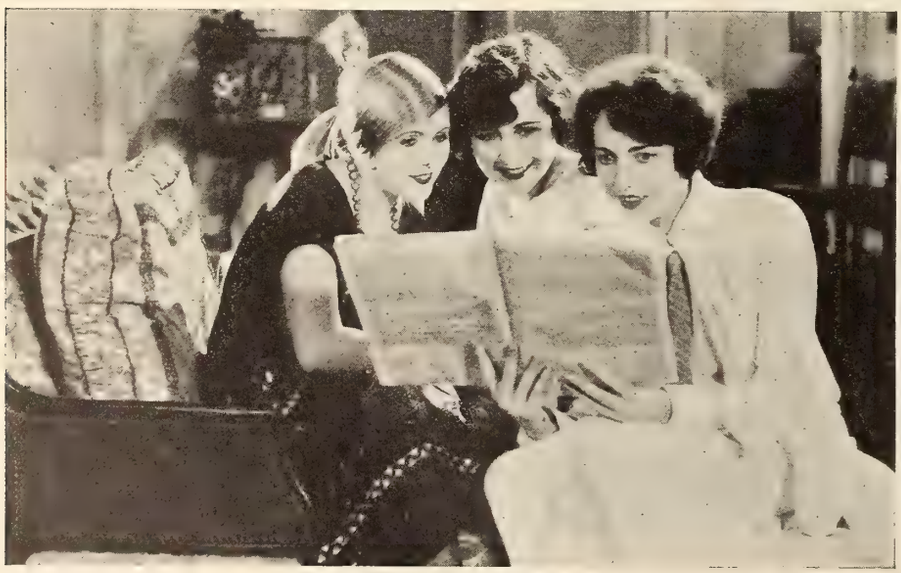
DO you see what this stunt does for your theatre? You can play it up along with the dealer as an incentive to arouse the pride of your town. There is a popular flapper in every town. All the friends and relatives of the one in your town will be eager to see her win the honor of being the National Prize Winner.

It sort of puts the town on the map in a new way. "The Town With the Perfect Flapper." Not bad publicity for you in exploiting that one. It will be in every Sunday paper in the country. Some exhibitor is going to be the lucky fellow to get nation-wide publicity for nothing. It may be you. That all depends on just yourself. If you will spend a little time and effort to locate a girl who can "double" for the Colleen Moore type, wear a "Colleen Moore Perfect Flapper Frock," and pose ala Colleen, you can be the proud showman who will present the wonderful imported frock to the winner in your theatre.

Your town's girl wins the title of "America's Perfect Flapper." Is that worth shooting for? Ask yourself three times S-L-O-W. Then work fast. The only condition is that you send all photos of contestants and $1.00 as your entrance fee. That's all. The rest is up to you, the dealer and the photographer.

This is a bare outline of the "Perfect Flapper Contest." Don't fail to clip the coupon and receive full details of this sensational stunt. Get the coupon in with plenty of time to spare. This "Frances Faire" outfit, Hugh A. Schroeder and Company, will give you a tie-up that will make your theatre the talk of the town.

It's a great idea, well planned, well executed. It's possibilities are enormous. It is entirely within the scope of probability that "The Perfect Flapper" contest may assume international scope. Exhibitors and newspapers both here and abroad will make it so. For in this day there is no more widely discussed person than the flapper. Get behind this thing with every ounce of showmanship you possess. It will bring you rich rewards.



OH, GIRLS! THERE'S A 'PERFECT FLAPPER' CONTEST AT THE CITY THEATRE!

Let's go! That's what every flapper in your town will say when you play the First National attraction featuring Colleen Moore. This still will be typical of scenes in every flapper's home, when you announce the contest for "The Perfect Flapper" at your theatre. Every single flapper in your town has enough friends to pack the house from orchestra to roof. Get all the flappers working for you through this contest and your window displays.

That's what can right-fully be called ~

S~E~R~V~I~C~E

clip ~ sign ~ mail ~ and you have displays and windows in your city ready to make money for you ~ and it costs you nothing but a little energy. Get them all!

National Tie-up Section

# 100% in Showmanship Values!

One of the most promising box-office pictures of the year!
One of the best box-office stars!
A great exploitation title.

*and a*

## FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

# Tie-Ups Triumph Everywhere!

## *Showmen of Twenty States Tell Their Theatres Tale Through Many Windows and Call National Tie-Ups Stupendous Showmanship Success*

HALF the nation is awake. The other half is rousing itself from the lethargic sleep induced by protracted use of exploitation methods that were new when navigator Noah anchored the ark on Aararat. Each day some showmen come to life with a whoop, fling free from precedent and dash madly after the National Tie-Up band wagon which is marching majestically along with flags flying and four brass bands playing "Hail, Hail, the Gang's All Here."

### Coast to Coast Enthusiasm

From Kentucky, the Julep State, comes a hurry-up from Broadway Amusement Enterprises; Donovan Amusement Company in conservative Massachusetts specials in for all tie-ups; requests from the Princess Theatre, in South Dakota, Loew's Bijou, in Alabama, and the Olympia in Connecticut lie side by side.

From the Strand, in Maine, to the Plaza, in California, exhibitors everywhere heartily hail the National Tie-Up idea, and join the throng who are letting tie-up windows talk for their theatres.

Loew's Ohio Theatres are right in line, as is their sister house in Georgia. The Supreme Theatre Circuit of New York, the Strand, in Wisconsin, the Capitol, in Pennsylvania—but why continue. Showmanship slang has given us a word which sums it all up. The National Tie-Up is a WOW!

### The Avalanche Grows

EXHIBITORS TRADE REVIEW is laboring mightily to make steady progress toward the absolute perfection of its stupendous showmanship idea. As an avalanche grows greater and gathers impetus in progress, so has this exhibitor service assumed gigantic proportions in a few short weeks.

First there was "Beau Brummel," Warner Brothers cameo picture. And the landslide started! Then came "Recoil," the Goldwyn-Cosmopolitan drama of thrills and heart throbs. And the clamor on National Tie-Up became a roar! Followed "The Chechahcos," Associated Exhibitors' Alaskan epic. And the roar reverberated from coast to coast.

This week, First National's "The Perfect Flapper," and eleven perfect tie-ups with national manufacturers whose products are nationally advertised. And next week Selznick's sensational expose "Missing Daughters"—a picture with a great moral message for the fathers, mothers, brothers and daughters of America. A picture—plus. Plus National Tie-Up Exploitation that will set picturedom agog!

### The Record

That is what has been accomplished for exhibitors by EXHIBITORS TRADE REVIEW during the brief existence of this plan to publicize picture *"Through Many Windows."* There is no bunk—no slush—no "banana oil" about it. The record stands—and we stand on the record. A record of accomplishment of which we are pardonably proud.

There is not the least thing hazy or nebulous about National Tie-Ups. It is not a generalization—not a far-fetched, half-baked wheeze. EXHIBITORS TRADE REVIEW simply presents to showmen, as a part of its exhibitor service, million dollar exploitation—free! That's all. But that's plenty. Plenty to arouse coast to coast comment; plenty to kindle a fire of enthusiasm the flame of which casts new light on motion picture merchandising.

### Spare Our Blushes

Again we must force our head to the surface of the congratulatory flood which has engulfed us and splutter a few words of thanks for the appreciative applause which has heartened our efforts.

It would be discourteous and ungrateful to ignore the demands for "Speech!" and "Author!" which emanate from exhibitors in twenty states. So—"unaccustomed as we are to public speaking. . . ."

"There isn't much to say, fellows. Deeds are more impressive than words—and we are better doers than talkers. We tried hard—we are trying hard—to give you the best we have—the best you can get—the best obtainable. We're glad you like it. We're glad you boys all got in the parade. Not in the rear ranks, either, but right up front carrying the banner. It's great! Keep it up. We will too. And between us we'll knock 'em dead. That's about all, fellows. We'll buy if you know a place. Thank you." (Prolonged applause.)

### Lest You Forget

Remember that we are doing this for you. Remember that you are one of the Big Five: Exhibitor, Producer, EXHIBITORS TRADE REVIEW, National Advertiser and Dealer. And you come first.

You have done your share nobly. Continue to do so. You have ideas, thoughts, suggestions on this plan of ours. Let us have them. Write in and tell us what you think about it all; how we can improve upon the idea; what we, or the producer, or the national manufacturer can do to make the National Tie-Up bigger, or better, or easier for you.

*Don't miss a National Tie-Up Section ever!*

### This Week's Windows

ELEVEN national manufacturers are with you this week in a campaign to sell "The Perfect Flapper" through many windows. Their products are known wherever advertisements are read. Take full advantage of this million dollar publicity which you receive free through Exhibitors Trade Review.

Clip every coupon. Send them in early and avoid the rush. Read the National Tie-Up Section word for word. If we can improve this exhibitor service tell us how. And gain national publicity through the contest outlined on page eighty.

HAVE you been fascinated by Phyllis' fairness? And wondered how she does it? The secret's out! Marvel no more—it's Mineralava! See for yourself in this still from First National's "The Perfect Flapper."

## Capital Exhibitor Backs National Tie-Ups

FISCHER'S PARAMOUNT THEATRES
Madison, Wisconsin

Madison Theatre — Parkway Theatre — Majestic Theatre

Exhibitors Trade Review,
45 West 45th Street,
New York City.

Dear Sir:

I have been reading with much interest the story of the window tie-ups with the various national advertising concerns in conjunction with the exploitation campaign for John Barrymore in "Beau Brummel."

I have arranged a contest with the local Display Men's Association for our date on this big feature, whereby for one week prior to, and also during the engagement of this picture at the Parkway Theatre, they will co-operate with us on giving us window displays.

I am offering fifty dollars ($50.00) in prizes to the three best window displays in this feature, and have the boys all working hard gathering ideas for this event.

I am enclosing you the coupons, and would thank you very much for securing advertising matter from these firms, also any co-operation I may receive from them in this regard.

Madison is the capital of the state of Wisconsin, and the principal stores front around the State Capitol, all of which helps materially. Thanking you for your assistance in putting this picture over to a deserved success, I am,

Sincerely,
(Signed) WALTER D. NEALAND,
General Manager.

Operaing eleven theatres in Wisconsin and Illinois.

# NATIONAL Tie-Up SECTION

## 'RECOIL' TIE-UPS OFFER RICH REWARDS

*Showmen Urged to Take Advantage of Free Window Publicity*

AGAIN the REVIEW calls attention to the superlative free exploitation offered to showmen booking Goldwyn-Cosmopolitan's "Recoil," in connection with the window displays of nationally advertised products, displays that help turn thousands of window shoppers into movie patrons. Here they are—listed for the showman's inspection and convenience, leaving him nothing but the trivial detail of clipping the coupon, signing it and sending it to the REVIEW.

What a sparkling array of prestige and good-will builders: Onyx Hosiery, known the country over through intensive advertising in national magazines, in trolley car poster advertising and through a myriad of dealer helps.

Inecto Hair Tint. The most recent vogue in the glorification of woman's crowning glory. Made in every shade so that every woman in your town may have the tint of hair she most admires. Not only the girls who buy, but the girls who see Inecto displays, will want to see Betty Blythe in "Recoil."

Deltah Pearls. What romance, what adventures, are involved in the thought of pearls. The gems of the South Seas have always excited the imagination of human beings. And as for the ladies, well now, could you want a better reason for holding out a cordial welcome to a Deltah Pearl window display?

Another fine drawing card as regards the pulling power of window displays is that sponsored by Chinwah. Chinwah stands for perfumes, powders and cosmetics that have a host of friends. Many of these friends can be your friends when you play "Recoil."

Boncilla Beautifier. As well known in Milady's beauty parlor as in the gentlemen's barber shop. A display that hits both sexes between the eyes at one blow.

Venida Hair Nets. These have a national significance for prestige and selling power that needs little emphasis to impress that point here. Get in on a Venida Window display. It is yours for the mere asking. Then a Nemo Corset tie-up. Can you possibly conceive of a corset display that wont make the ladies stop, look and look again! Well hardly, and when that display is sponsored by Nemo, so much more for your profit if you figure in it.

### TIE-UP COUPON on 'RECOIL'

| Check Tie-Ups Wanted | NAME OF TIE-UP | Am't. of Display Wanted |
|---|---|---|
| | Onyx Hosiery | |
| | Inecto Rapid | |
| | Deltah Pearls | |
| | Boncilla Clay | |
| | Venida Hair Nets | |
| | Nemo Corsets | |
| | Chinwah Perfume | |

Theatre .....
Manager .....
City .....
Play Dates .....

### 'BEAU BRUMMEL' TIE-UP COUPON

| Check Tie-Ups Wanted | NAME OF TIE-UP | Am't. of Displays Wanted |
|---|---|---|
| | Glove Industries | |
| | Fashionknit Ties | |
| | Personality Clothes | |
| | Sampson's Jewelry | |
| | Mineralava | |
| | Vivaudou | |
| | Sta-Shape Hats | |

Theatre .....
Manager .....
City .....
Play Dates .....

## SPARKLING ARRAY OF TIE-UPS FOR 'CHECHAHCOS'

Showmen booking the Associated Exhibitors' wonder picture of Alaska, "Chechahcos" are reminded that a host of sparkling national window display tie-ups are available to give their show free advertising and publicity.

Borden's Condensed Milk, known the world over and the standby of present humanity as well as those hardy pioneers who braved the dangers of ice floes and zero weather, offers excellent co-operation. Zepherized Knit Underwear, Sterno Canned Heat and Thermo Sport Coats offer various appropriate and sales-stimulating displays that should not be overlooked. La Palina Cigars throws into the breach the prestige of its immense national advertising. Last but not least, the Auto Vacuum Ice Cream Freezer display is something no showman should miss. The coupon, if filled out and sent in, will do the trick of earning free displays.


## The Auto Vacuum Ice Cream Freezer

### Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

## 'CHECHAHCOS'

### WINDOW DISPLAYS

All you have to do is mark the spot in the above coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

**Auto Vacuum Freezer Co., Inc.**

220 West 42nd Street New York City


## CLIP COUPON FOR FREE 'BRUMMEL' PUBLICITY

*Seven National Advertisers to Back Showmen with Window Displays*

SHOWMEN playing the Warner Brothers' screen classic, "Beau Brummel" are reminded that the sparkling array of national window displays tie-ups as effected by EXHIBITORS TRADE REVIEW, are theirs for the asking, without any trouble or expense.

One look at the list of nationally advertised products should convince even the most skeptical what profits there are in store for those who take the initiative in falling in line. For example, in the Glove Industries, seventy-five per cent of the industry selling gloves is a partner to the wide campaign advertising the Warner feature.

The lure of neckwear is eloquently established in the fact that more people buy ties through being attracted to them by appealing window displays than really need them. A human re-action by which the exhibitor naturally profits, when in the same window with a Fashionknit tie, his film is exploited.

"Beau Brummel" attained supreme heights of popularity by reason of the manner in which he wore his clothes. Many years of trade prestige and national advertising stand behind Personality Clothes, a concern whose window displays will feature your program in your community if you will but say the word. Sta-Shape Hats is a trade name that is really a household term in homes where the men don't go actually bareheaded. Cash in on the fact that the people stopping off to admire the Berg product will see an announcement of the presentation of "Beau

Sampson's Dress Jewelry, in a neat artistic display, will help mightily to turn window shoppers into movie patrons. All yours for the asking. Mineralava Clay, as well known in the lady's beauty parlor as it is in the gent's barber shop will add impetus to the interest in "Beau Brummel."

Vivaudou Products, known the country over through advertising in national magazines, window placards, and sign posters, is another great bet for you, in giving you the value of its immense good-will, human interest and selling appeal.

A variety of stills showing scenes from "Beau Brummel" will figure in the different displays. These are of a nature that will so vividly arouse the cupidity of the onlooker that nothing but a showing of the film will satisfy him.

Brummel."

### TIE-UP COUPON on 'CHECHAHCOS'

| Check Tie-Up Wanted | NAME OF TIE-UP | Am't. of Display Wanted |
|---|---|---|
| | Borden's Condensed Milk | |
| | Zepherized Knit Underwear | |
| | Auto Vacuum Ice Cream Freezer | |
| | Sterno Canned Heat | |
| | Thermo Sport Coats | |
| | La Palina Cigars | |

Theatre .....
Manager .....
City .....
Play Dates .....

# Production Chart with Review Dates

*In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.*

## SEPTEMBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| Barefoot Boy | All Star | Kirland | C. B. C. | 5,800 |
| Blinky | Hoot Gibson | Not credited | Universal | 6,000 |
| Bluebeard's Eighth Wife | Gloria Swanson | S. Wood | Paramount | 5,960 |
| Bright Lights of B'way | All Star | Campbell | Principal | 6,765 |
| Broadway Gold | E. Hammerstein | Dillon | Truart | 6,814 |
| Call of the Wild, The | Buck | Fred Jackson | Pathe | 8,000 |
| Chapter, in Her Life, A | All Star | Lois Wilson | Universal | 6,330 |
| Cheat, The | Negri-Holt | Fitzmaurice | Paramount | 7,413 |
| Clean Up, The | H. Rawlinson | Parke | Universal | 5,000 |
| Covered Wagon, The | Special Cast | Jas. Cruze | Paramount | 10,000 |
| Daytime Wives | Derelys Perdue | Not credited | F. B. O. | 6,051 |
| Drivin' Fool | Wally Van | | Hodkinson | 5,779 |
| Eleventh Hour, The | Mason-Jones | Durning | Fox | |
| Enemies of Women | L. Barrymore | Crosland | Goldwyn | 10,501 |
| Eternal Three, The | Special Cast | M. Neilan | Goldwyn | 6,845 |
| Exiles, The | Doug MacLean | Not credited | Goldwyn | 10,000 |
| Fair Cheat, The | All Star | King | F. B. O. | 6,000 |
| French Doll, The | Mae Murray | R. Z. Leonard | Metro | 7,000 |
| Going Up | | Ingraham | Asso. Exhib. | 6,053 |
| Gold Diggers, The | Hope Hampton | Beaumont | Warners | 7,500 |
| Gold Madness | Guy B. Post | Thornby | Principal | 6,000 |
| Green Goddess, The | Special Cast | Sidney Olcott | Goldwyn | 9,100 |
| Gun Fighter, The | William Farnum | Not credited | Fox | 5,000 |
| Haldane of the Sec. Serv. | Houdini | Houdini | F. B. O. | 5,000 |
| Hell's Hole | Chas. Jones | Not credited | Fox | 5,000 |
| Her Reputation | Special Cast | J. Wray | First Nat'l | 6,566 |
| Hunchback of Notre Dame | Lon Chaney | W. Worsley | Universal | 12,000 |
| Lawful Larceny | Gray-Naldi-Nagle | Allan Dwan | Paramount | 5,503 |
| Lone Star Ranger | Tom Mix | Not credited | Fox | 6,000 |
| Main Street | Blue-Vidor | Beaumont | Warners | 8,000 |
| Marriage Maker, The | Ayres-Holt | Wm. deMille | Paramount | 6,295 |
| Merry Go Round | Philbin-Kerry | R. Julian | Universal | 10,000 |
| Monna Vanna | Lee Parry | Eichberg | Fox | 8,000 |
| Mothers-In-Law | York-Clifford-Glass | Gasnier | Preferred | 6,725 |
| Potash-Perlmutter | Bernard-Carr | Badger | First Nat'l | 7,000 |
| Puritan Passions | Glenn Hunter | Tuttle | Hodkinson | 6,600 |
| Red Lights | Special Cast | C. Badger | Goldwyn | 6,841 |
| Silent Partner, The | Moore-Joy | Maigne | Paramount | 5,000 |
| Spoilers, The | Special Cast | | Gold-Cos. | 8,028 |
| Three Wise Fools | Eleanor Boardman | | Gold.-Cos. | 6,946 |
| To The Last Man | Special Cast | | Paramount | 6,000 |

## OCTOBER

| Feature | Star | Director | Distributor | Length |
|---|---|---|---|---|
| April Showers | Harlan C. Moore | Tom Sorman | Preferred | 6,000 |
| Ashes of Vengeance | Norma Talmadge | Frank Lloyd | First Nat'l | 10,000 |
| Bad Man, The | Holbrook Blinn | Edm. Carew | First Nat'l | 7,000 |
| Big Dan | Charles Jones | Wm Wellman | Fox | 5,934 |
| Cameo Kirby | John Gilbert | Jack Ford | Fox | 6,931 |
| Country Kid | Wesley Barry | | Warner | 6,200 |
| Dancer of the Nile, The | Special Cast | Wm. P. Earle | F. B. O. | 6,000 |
| Day of Faith, The | Special Cast | Browning | Goldwyn | 6,000 |
| Desire | Special Cast | Harry Garson | Metro | 7,000 |
| Does It Pay? | Hope Hampton | Charles Horan | Fox | 7,000 |
| Devil's Dooryard | All Star | Lewis King | Arrow | 5,000 |
| Drifting | Priscilla Dean | Tod Browning | Universal | 7,000 |
| Dulcy | C. Talmadge | S. Franklin | First Nat'l | 7,000 |
| Eagle's Feather, The | Special Cast | Edw. Sloman | Metro | 7,000 |
| Eternal Struggle, The | Special Cast | Reg. Barker | Metro | 8,000 |
| Exiles, The | John Gilbert | E. Mortimer | Fox | 6,000 |
| Foolish Parents | Special Cast | Frank Crane | Asso. Ex. | 6,000 |
| Governor's Lady, The | Special Cast | Harry Millard | Fox | 6,000 |
| Grail, The | Dustin Farnum | Campbell | Fox | 5,000 |
| Held to Answer | Special Cast | Harold Shaw | Metro | 6,000 |
| In the Palace of the King | B. Sweet | | Gold.-Cos. | 7,453 |
| Lights Out | Ruth Stonehouse | Fanpell | F. B. O. | 6,590 |
| Lone Fighter, The | J. B. Warner | Not credited | Sunset | 5,000 |
| Long Live the King | Jackie Coogan | Schertzinger | Metro | 9,364 |
| Marriage Maker | All Star | Wm. D Meille | Paramount | 6,295 |
| Meanest Man in World | Special Cast | Eddie Kline | First Nat'l | 5,000 |
| Men in the Raw | Jack Hoxie | Geo. Marshall | Universal | 5,000 |
| Miracle Makers | Special Cast | Van Dyke | Asso. Ex. | 6,000 |
| No Mother to Guide Her | Genevieve Tobin | Horan | Fox | 7,000 |
| Pioneer Trails | Special Cast | David Smith | Vitagraph | 7,000 |
| Ponjola | Special Cast | Donald Crist | First Nat'l | 7,000 |
| Prince of a King, A | Dinky | Albert Austin | Selznick | 6,000 |
| Printer's Devil, The | Wesley Barry | Wm. Baudine | Warners | 6,000 |
| Puritan Passions | Special Cast | Frank Tuttle | Hodkinson | 8,000 |
| Ramblin' Kid, The | Hoot Gibson | E. Sedgewick | Universal | 6,000 |
| Rendezvous, The | Conrad Nagel | | Gold-Cos. | 7,415 |
| Rosita | Pickford | Lubitsch | United Art. | 8,800 |
| Rouged Lips | Dana | H. Shaw | Metro | 6,000 |
| Ruggles of Red Gap | All Star | Jas. Cruze | Paramount | 7,590 |
| Shattered Faith | Special Cast | J. J. Ormont | Independent | 6,000 |
| Six Days | Griffith | Brabin | Goldwyn-Cos. | 8,000 |
| Six-Fifty, The | Welsh-Adoree | Nat Ross | Universal | 5,000 |
| Slave of Desire | Special Cast | G. V. Baker | Goldwyn | 7,000 |
| Steadfast Heart, The | Special Cast | Sheridan Hall | Goldwyn | 7,000 |
| Sting of the Scorpion | Edmund Cobb | Rich. Hatton | Arrow | 5,000 |
| Strangers of Night | Moore-Bennett | Niblo | Metro | 7,800 |
| Three Ages | B. Keaton | Keaton-Cline | Metro | 6,000 |
| Thundergate | Special Cast | J. De Grasse | First Nat'l | 7,000 |
| Times Have Changed | All Star | Fleming | Paramount | 6,000 |
| Untameable | All Star | Blache | Sunset | 5,000 |
| Way of Transgressor | All Star | Craft | Independent | 5,000 |
| What Love Will Do | Kenneth McDonald | Not Credited | Indep. | 5,000 |
| Where Is West | Hoxie | Marshall | Universal | 5,000 |

## NOVEMBER

| Feature | Star | Director | Distributor | Length | Reviewed |
|---|---|---|---|---|---|
| April Showers | Harlan-Moore | Pref. Pic. | | 6350 | Nov. 17 |
| Bag and Baggage | All Star | Selznick | | 6,338 | |
| Blow Your Own Horn | Lewis-Perdue | | F. B. O. | 6,000 | Nov. 10 |
| Bright Lights of B'way | All Star | | Prin. Pic. | 6700 | Nov. 17 |
| Cameo Kirby | Special Cast | | Fox | 6931 | Oct. 27 |
| Crooked Alley | Special Cast | | Universal | 4,900 | Nov. 24 |
| Cyclone Jones | Williams | | Aywon | 5,000 | Oct. 27 |
| Dangerous Maid, The | C. Talmadge | | First Nat'l | 7,337 | Dec. 22 |
| Eternal Flame | Bosworth-Windsor | | Goldwyn | 6,000 | Sept. 30 |
| Flaming Waters | Eddie Hearn | | F. B. O. | 6,000 | |
| Flaming Youth | Colleen Moore | | First Nat'l | 8,434 | Dec. 1 |
| Forgive and Forget | Pauline Garon | | Apollo | 5,877 | Nov. 24 |
| Harbor Lights | Tom Moore | | Asso. Exhib. | 5,200 | Nov. 10 |
| His Children's Children | All Star | | Paramount | 8,338 | Nov. 17 |
| Human Mill, The | Special Cast | | Metro | 6,000 | |
| Huntress | C. Moore | | First Nat'l | 7,000 | Oct. 27 |
| Jealous Husbands | Special Cast | | First Nat.'l | 6,000 | Dec. 15 |
| Kentucky Days | Dustin Farnum | | Fox | 6,000 | |
| Leavenworth Case | Special Cast | | Vitagraph | 6,000 | Nov. 24 |
| Light That Failed | All Star | | Paramount | 7,013 | Dec. 15 |
| Little Old New York | Marion Davies | | Goldwyn | 9,000 | Aug. 11 |
| Man, Woman, Temptation | Special Cast | | Metro | 6,000 | |
| Million to Burn, A | Herbert Rawlinson | | Universal | 5,000 | Nov. 10 |
| Monna Vanna | All Star | | Fox | 8,648 | Oct. 6 |
| On Banks of Wabash | Special Cast | | Vitagraph | 7,000 | Nov. 10 |
| Pleasure Mad | Special Cast | | Metro | 7,547 | Nov. 24 |
| Scars of Hate | Jack Livingston | | Independent | 5,000 | |
| Shattered Reputations | Johnny Walker | | Lee-Brad. | 4,800 | Nov. 10 |
| Shifting Sands | Special Cast | | Hodkinson | 6,000 | Nov. 3 |
| Spanish Dancer | Pola Negri | | Paramount | 8,434 | Oct. 20 |
| Stephen Steps Out | D. Fairbanks, Jr. | | Paramount | 5,652 | Dec. 8 |
| Thundering Dawn | Kerrigan-Nilsson | | Universal | 7,000 | |
| Thy Name Is Woman | Special Cast | | Metro | 6,000 | |
| Tipped Off | Special Cast | | P'goers Pic. | 4,284 | Nov. 3 |
| Unseeing Eyes | Barrymore-Owen | | Goldwyn | 8,500 | Nov. 10 |
| Wanters, The | Special Cast | | First Nat'l | 6,000 | Jan. 12 |

## DECEMBER

| Feature | Star | Director | Distributor | Length | Reviewed |
|---|---|---|---|---|---|
| Anna Christie | Blanche Sweet | | First Nat. | 7,631 | Dec. 15 |
| Acquittal | All Star | | Universal | 6,523 | Nov. 3 |
| Around the World in Speejacks | Special Cast | | Paramount | 6,338 | |
| Beaten | Jack Livingston | | Ind. Pict. | 4,800 | |
| Big Brother | Thomas Meighan | | Paramount | 7,080 | Jan. 5 |
| Big Dan | Jones-Nixon | | Fox | 5,934 | Dec. 8 |
| Bill | | | Red Seal | 5,000 | |
| Country Kid | Barry | | Warners | 5,686 | Nov. 17 |
| Call of Canyon | Dix-Wilson | | Paramount | 6993 | Jan. 5 |
| Chastity | K. MacDonald | | First Nat'l | 6,000 | |
| Cupid's Fireman | Charles Jones | | Fox | 4,200 | Jan. 12 |
| Dancer of Nile | C. Myers | | F. B. O. | 5,787 | Dec. 15 |
| Darling of N. Y. | Baby Peggy | | Univ. | 6,239 | Nov. 10 |
| David Copperfield | All Star | | Asso. Ex. | 6,282 | Nov. 24 |
| Defying Destiny | All Star | | Selznick | 5,663 | Nov. 24 |
| Devil's Partner | Norman Shearer | | Inde. Pict. | 4,900 | |
| Don't Call It Love | Special Cast | | Paramount | 6,457 | Jan. 19 |
| Eternal City | LaMarr-Barrymore | | First Nat. | 7,800 | Nov. 24 |
| Extra Girl | Normand | | Asso. Ex. | 5,700 | Nov. 10 |
| Eyes of the Forest | Tom Mix | | Fox | | |
| Fashion Row | Murray | | Metro | 7,300 | Dec. 22 |
| Fashionable Fakers | All Star | | F. B. O. | 4,869 | Dec. 15 |
| Fighting Blade | Barthelmess | | First Nat. | 8,000 | Nov. 17 |
| Flaming Passions | Irene Rich | | Warner | 7,500 | Dec. 29 |
| Gold Madness | Post | | Prin. Pic. | 6,068 | Nov. 10 |
| Half a Dollar Bill | Nilsson | | Metro | 5,700 | Dec. 22 |
| In Search of a Thrill | Viola Dana | | Metro | 5,500 | |
| Lady of Quality | Valli-Sills | | Universal | 8,000 | Dec. 29 |
| Let's Go | R. Talmadge | | Truart | 6,000 | Nov. 17 |
| Lone Fighter | J. B Warner | | Sunset | 5,000 | |
| Loyal Lives | Special Cast | | Vitagraph | 6,000 | |
| Lucretia Lombard | Irene Rich | | Warner | 7,500 | Dec. 29 |
| Mail Man | All Star | | F. B. O. | 6,800 | Dec. 8 |
| Man From Brodneys | Special Cast | | Vitagraph | 7,100 | Dec. 8 |
| Man Life Passed By | All Star | | Metro | 6,208 | Jan. 5 |
| Mask of Lopez | | | Monogram | 5,000 | Dec. 1 |
| Masters of Men | Special Cast | | Vitagraph | 6,900 | |
| Maytime | Ford-Shannon | | Preferred | 7,500 | Dec. 22 |
| Modern Matrimony | Moore-Lake | | Select | 4,960 | Nov. 3 |
| Near Lady | All Star | | Universal | 4,812 | Dec. 15 |
| Net, The | Special Cast | | Fox | 6,135 | Jan. 26 |
| Ninety and Nine | Special Cast | | Vitagraph | 6,900 | Dec. 30 |
| Old, Fool, The | Special Cast | | Hodkinson | 6,147 | |
| Our Hospitality | Keaton | | Metro | 6,220 | Dec. 1 |
| Ponjola | Nilsson | | First Nat. | 6,500 | Dec. 1 |
| Printer'r Devil, The | Wesley Barry | | Warner | 5,000 | Feb. 9 |
| Pure Grit | Roy Stewart | | Universal | 4,571 | Jan. 19 |
| Red Warning | J. Hoxie | | Universal | 4,795 | Dec. 22 |
| Reno | All Star | | Goldwyn | 6,600 | Dec. 1 |
| Richard the Lion Hearted | Beery | | Asso. Auth. | 8,000 | Nov. 3 |
| Second Hand Love | Jones | | Fox | 6,000 | Nov. 10 |
| Tiger Rose | Lenore Ulrich | | Warner | 7,400 | Dec. 15 |
| Shattered Faith | Special Cast | | Ind. Pict. | 5,000 | |
| Six Cylinder Love | Truex | | Fox | 7,000 | Jan. 12 |
| Temple of Venus | All Star | | Fox | 8,000 | Nov. 24 |
| This Freedom | All Star | | Fox | 7,000 | Dec. 22 |
| Thundergate | O. Moore | | First Nat'l | 6,665 | Dec. 29 |
| To The Ladies | Special Cast | | Paramount | 6,268 | Dec. 8 |
| Twenty-One | Barthelmess | | First Nat'l | 6,560 | Dec. 1 |
| Unknown Purple | All Star | | First Nat'l | 6,560 | Dec. 15 |
| Virginian | All Star | | Preferred | 8,010 | Dec. 1 |
| Whipping Boss | All Star | | Monogram | 5,800 | Dec. 22 |
| White Tiger | Dean | | Universal | 7,177 | Dec. 1 |
| Wife's Romance | Young | | Metro | 5,169 | Nov. 17 |
| Wild Bill Hickok | Hart | | Paramount | 6,893 | Dec. 8 |

# Current Production Chart

## JANUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5 |
| Age of Desire | Select Cast | First Nat'l | 5,174 | |
| Black Oxen | C. Griffith | First Nat'l | 6,000 | Jan. 19 |
| Boy of Mine | Alexander | First Nat'l | 6,000 | Jan. 5 |
| Breaking Into Society | Special Cast | F. B. O. | 4,112 | Jan. 26 |
| Broadway Broke | All Star | Selznick | 6,000 | Dec. 8 |
| Conductor 1492 | Johnny Hines | Warner | 6,500 | Feb. 2 |
| Courtship Myles Standish | Chas. Ray | Asso. Exhib. | 9,000 | Jan. 12 |
| Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12 |
| Exiles | Bouton-Gilbert | Fox | 6,100 | Jan. 19 |
| Fiaming Barrriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Gentle Julia | Bessie Love | Fox | 5,731 | Jan. 19 |
| Good Men and Bad | Marin Sais | Selznick | 3,926 | Jan. 26 |
| Governor's Lady | Jane Grey | Fox | 7,669 | Jan. 12 |
| Grit | Glenn Hunter | Hodkinson | 5,800 | Jan. 12 |
| Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19 |
| Her Temporary Husband | All Star | First Nat. | 6,723 | Jan. 5 |
| Heritage of the Desert | Bebe Daniels | Paramount | 5,741 | Feb. 2 |
| His Mystery Girl | Rawlinson | Universal | 4,487 | Jan. 5 |
| Hoodman Blind | Gladys Hulette | Fox | 5,434 | Jan. 26 |
| Hook and Ladder | H. Gibson | Universal | 6000 | Jan. 12 |
| Humming Bird | Gloria Swanson | Paramount | 7,490 | Jan. 26 |
| In the Spiders Web | Special Cast | Ind Pict. | 5,120 | |
| Judgment of Storm | Special Cast | F. B. O. | 6,329 | Jan. 19 |
| Just Off Broadway | John Gilbert | Fox | 5,544 | Feb. 2 |
| Lady of Monsoreau | All Star | Klein | 5,500 | Dec. 29 |
| Let Not Man Put Asunder | Tellegen-Fred'ck. | Vitagraph | 8,000 | |
| Love Pirate | All Star | F. B. O. | 4750 | Dec. 8 |
| Love Bandit | Doris Kenyon | Vitagraph | 5,800 | Jan. 12 |
| Loving Lies | Brent-Blue | Asso. Auth. | 6,526 | Jan. 19 |
| Lullaby | Jane Novak | F. B. O. | 4,750 | Jan. 26 |
| Marriage Market | All Star | C. B. C. | 6,297 | Jan. 26 |
| Man from Wyoming. | J. Hoxie | Universal | 4,719 | Feb. 2 |
| Mask of Lopez | Fred Thomson | F. B. O. | 5,000 | |
| Mine to Keep | Washburn | Grand-Asher | 5,317 | Dec. 29 |
| Monkey's Paw | Special Cast | Selznick | 5,194 | Jan. 19 |
| Name the Man | Special Cast | Gold-Cos. | 7,771 | Jan. 26 |
| No More Women | Bellamy-Moore | Asso. Auth. | 6,181 | Feb. 2 |
| Not a Drum Was Heard | Charles Jones | Fox | 4,823 | Feb. 9 |
| Old Fool | All Star | Hodkinson | 6,147 | Jan. 5 |
| Other Men's Daughters | Washburn | Gr.-Asher | 5,936 | Feb. 2 |
| Phantom Justice | Special Cast | F. B. O. | 6,238 | Feb. 2 |
| Prince of a King | Dinky Dean | Selznick | 6,000 | Jan. 12 |
| Satin Girl | All Star | Grand-Asher | 5,691 | Dec. 8 |
| Shadow of the East | Mayo-Harris | Fox | 5,874 | Feb. 16 |
| Shepherd King | All Star | Fox | 8,000 | Dec. 29 |
| Song of Love | Norma Talmadge | 1st Natl. | 8,000 | Jan. 26 |
| South Sea Love | Shirley Mason | Fox | 4,168 | Jan. 5 |
| Steadfast Heart | Mary Alden | Distinctive | 7,012 | Jan. 25 |
| The Arizona Express | Special Cast | Fox | 8,000 | |
| The Wildcat | Robert Gordon | Inde. Pic. | 5,000 | |
| Three Days to Live | Ora Carew | Gerson | | |
| Three Miles Out | Madge Kennedy | Kenma | 5,700 | Jan. 12 |
| Three Weeks | Special Cast | Goldwyn | 8,000 | |
| Thrill Chaser | Hoot Gibson | Universal | 5,196 | Dec. 8 |
| Through the Dark | Colleen Moore | Goldwyn | 7,999 | Jan. 19 |
| Toilers of the Sea | Special Cast | Selznick | 5,128 | Jan. 19 |
| Treasure Canyon | J. B Warner | Sunset | 5,000 | |
| Trouble Trail | Gerber-Hatton | Arrow | | |
| Westbound | J. B Warner | Sunset | 5,000 | |
| West of Water Tower | All star | Paramount | 6,500 | Jan. 19 |
| What Three Men Wanted | Miss DuPont | Inde. Pic. | 5,000 | |
| What Love Will Do | Ken. McDonald | Sunset | 5,000 | |
| When Odds are Even. | Russell | Fox | 4,284 | Dec. 8 |
| Whispered Name | All Star | Universal | 5,000 | Jan. 26 |
| Wife in Name Only | Special Cast | Selznick | 4,868 | Jan. 26 |
| Woman to Woman | Betty Compson | Selznick | 6,994 | Jan. 26 |
| You Can't Get Away With It | Marmont | Fox | 6,052 | Dec. 15 |

## FEBRUARY

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Alimony | Darmond-Baxter | F. B. O. | 6,917 | Feb. 9 |
| Average Women | Garon-Powell | C. C. Burr | 6,021 | Feb. 23 |
| Baffled | Franklyn Farnum | Inde. Pic. | 5,000 | |
| Blizzard, The | Foreign Cast | Fox | 5,890 | March 8 |
| Breathless Moment | Wm. Desmond | Universal | 5,556 | Feb. 16 |
| Cause For Divorce | Brunette-Butler | Selznick | 7,132 | Mar. 1 |
| Chastity | Kath. M'Donald | First Nat'l | 6,008 | Feb. 16 |
| Covered Trail | J. B Warner | Sunset | 5,000 | |
| Daddies | Mae Marsh | Warner | 6,500 | Feb. 23 |
| Eyes of the Forest | Tom Mix | Fox | 4,408 | Feb. 23 |
| Flaming Barriers | Logan-Moreno | Paramount | 5,770 | Feb. 9 |
| Floodgates | Lowell-Russell | Lowell | 6,435 | March 8 |
| Flowing Gold | Anna Q. Nilsson | First Nat'l | 8,005 | March 8 |
| Fool's Awakening | Ford Bennett | Metro | 5,763 | Mar. 1 |
| Gambling Wives | Marjorie Daw | Arrow | 6,438 | March 8 |
| Geo. Washington Jr. | Wesley Barry | Warner | 6,100 | Feb. 23 |
| Great White Way | Anita Stewart | Gold.-Cos. | 10,000 | |
| Happiness | Laurette Taylor | Metro | 7,700 | March 8 |
| Hill Billy | Jack Pickford | Allied Prod. | 5,734 | March 8 |
| Hoosier Schoolmaster | Special Cast | Hodkinson | | |
| Innocence | Anna Q. Nilsson | C. B. C. | 5,920 | Feb. 9 |
| Jack O' Clubs | Rawlinson | Universal | 4,717 | Feb. 16 |
| Lily of the Alley | Edwards-White | Hepworth | | |
| Love Letters | Shirley Mason | Fox | 4,749 | March 8 |
| Love Master | Strongheart | First Nat'l | 6,799 | Feb. 2 |
| Ladies to Board | Tom Mix | Fox | 6,112 | Feb. 23 |
| Marry in Haste | Wm. Fairbanks | Goldstone | 5,000 | Feb. 23 |
| Marriage Circle | Marie Prevost | Warner | 8,300 | Feb. 16 |
| My Man | Farnum-Miller | Vitagraph | 6,800 | Feb. 23 |
| Nellie, Beautiful Model | All Star | Gold.-Cos. | 6,098 | Mar. 22 |
| Next Corner | Special Cast | Paramount | 6,985 | Feb. 23 |
| Night Hawk, The | Harry Carey | Hodkinson | 5,000 | |
| Nort of Hudson Bay | Tom Mix | Fox | 4,973 | Mar. 1 |
| Painted People | Colleen Moore | First Nat'l | 6,897 | Feb. 9 |
| Pied Piper Malone | Thos. Meighan | Paramount | 7,264 | Feb. 9 |
| Poisoned Paradise | Harlan-Bow | Preferred | 6,800 | Mar. 15 |
| Restless Wives | All Star | Burr | 6,317 | Mar. 1 |
| Ride For Your Life | Hoot Gibson | Universal | 5,310 | March 8 |
| Roulette | All Star | Selznick | 4,850 | Mar. 1 |
| Scaramouche | All Star | Metro | 10,000 | Oct. 13 |
| Second Youth | Special Cast | Gold.-Cos. | 6,673 | |
| Shadows of Paris | Pola Negri | Paramount | 6,440 | Mar. 1 |
| Slow as Lightning | Ken. McDonald | Sunset | 5,000 | |
| Stranger | Special Cast | Paramount | 6,515 | Feb. 16 |
| Sporting Youth | Denny-LaPlante | Universal | 6,712 | Feb. 16 |
| Three O'Clock in Morn. | Binney-Breese | Burr | 6,293 | Mar. 1 |
| Thy Name is Woman | All Star | Metro | 9,087 | March 8 |
| Under the Red Robe | Special Cast | Goldwyn | 8,000 | Dec. 1 |
| Way of a Man | Allene Ray | Pathe | 8,816 | Mar. 1 |
| Week End Husbands | Special Cast | Equity | 6,450 | Mar. 1 |
| Western Feuds | Edmund Cobb | Arrow | 5,000 | |
| When A Man's A Man | Bowers-La Motte | First Nat'l | 6,910 | Feb. 16 |
| White Panther | Rex Baker | Goldstone | 5,000 | Mar. 1 |
| White Sin | Special Cast | F. B. O. | 6,237 | March 8 |
| Wild Oranges | Mayo-Valli | Goldwyn | 6,837 | Feb. 16 |
| Yesterday's Wife | Irene Rich | C. B. C. | 5,847 | Feb. 9 |
| Yankee Consul | Douglas MacLean | Asso. Exhib. | 6,148 | Feb. 23 |

## MARCH

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arizona Express | Special Cast | Fox | | Mar. 23 |
| Beware The Woman | Derelys Perdue | F. B. O. | | |
| Blasted Hopes | Edmund Cobb | Arrow | | |
| By Divine Right | Dexter-Harris | F. B. O. | 7,541 | Nov. 17 |
| Crossed Trails | Franklyn Farnum | Ind. Pict. | 4,500 | |
| Damaged Hearts | Mary Carr | F. B. O. | 6,154 | |
| Daughters of Today | P. Ruth Miller | Selznick | 7,280 | |
| Daring Youths | Bebe Daniels | Principal | 6,000 | |
| Discontented Husbands | Jas. Kirkwood | Columbia | 5,421 | Mar. 15 |
| Don't Doubt Y'r Husband | Viola Dana | Metro | | |
| Drums of Jeopardy | E. Hammerstein | Truart | 6,529 | Mar. 22 |
| Fair Week | Walter Hiers | Paramount | 4,636 | |
| Fighting Coward | Ernest Torrence | Paramount | | Mar. 29 |
| Fine and Dandy | Tom Mix | Fox | | |
| Fools Highway | Philbin-O'Malley | Universal | 7,431 | |
| Flapper Wives | May Allison | Selznick | | |
| Flattery | Bowers-LaMotte | C. B. C. | | |
| Galloping Ace | Jack Hoxie | Universal | 4,560 | April 12 |
| Galloping Gallagher | Fred Thomson | F. B. O. | 4,819 | April 5 |
| Galloping Fish | S. Chaplin-Fazenda | First Nat'l | 6,000 | Apr. 5 |
| Gold Fish | C. Talmadge | First Nat'l | | |
| Great White Way | Anita Stewart | Cosmo. | | Mar. 9 |
| His Darker Self | Lloyd Hamilton | Hodkinson | 5,000 | Apr. 5 |
| Icebound | Dix-Wilson | Paramount | 6,471 | |
| Law Forbids | Baby Peggy | Universal | 6,203 | Mar. 15 |
| Leave It To Jerry | Billie Rhodes | Grand-Asher | 5,748 | Mar. 29 |
| Lilies of The Field | Griffith-Tearle | First Nat'l | | Apr. 5 |
| Lone Wolf | Dalton-Holt | Asso. Exhib. | | |
| Love's Whirlpool | Kirkwood-Lee | App'd Pict. | 6,028 | Mar. 29 |
| Man's Mate | John Gilbert | Fox | 5,041 | Mar. 16 |
| Mrs. Erricker's Reputati | A. Taylor | Hepworth | | Apr. 5 |
| Nellie, the Beautiful Cloak Model | Claire Windsor | Goldwyn | | Mar. 2 |
| Night Message | All Star | Universal | 4,590 | April 5 |
| North of Nevada | Fred Thomson | F. B. O. | 4,929 | |
| On Time | R. Talmadge | Truart | 6,030 | |
| Pagan Passions | Standing-Theby | Selznick | | |
| Pal O' Mine | Irene Rich | C. B. C. | | |
| Phantom Horseman | Jack Hoxie | Universal | 4,399 | Apr. 5 |
| Plunderer, The | F. Mayo | Fox | 5,812 | Mar. 30 |
| Sage Brush Gospel | Gerber-Hatton | Arrow | 5,000 | |
| Sheriff of Tombstone | Fred Thomson | F. B. O. | | |
| Sherlock Junior | Buster Keaton | Metro | | |
| Shooting of Dan McGrew | LaMarr-Marmont. | Metro | 6,318 | April 19 |
| Singer Jim McKee | Wm. S. Hart | Paramount | 6,433 | Apr. 5 |
| Society Scandal | Gloria Swanson | Paramount | | |
| Speak No Evil | Alma Taylor | Hepworth | | Mar. 22 |
| Stolen Secrets | Rawlinson | Universal | | |
| Three Weeks' | Aileen Pringle | Goldwyn | | Mar. 23 |
| Torment | Special Cast | First Nat'l | | Mar. 29 |
| Try and Get It | Washburn-Dove | Hodkinson | 5,770 | April 19 |
| Two Fisted Tenderfoot | Franklyn Farnum | Ind. Pict. | 4,800 | |
| Uninvited Guest | Flynn-Tolley | Metro | 6,145 | |
| Vagabond Trail | Charles Jones | Fox | 4,302 | Mar. 9 |
| What 3 Men Wanted | Miss DuPont | Inde. Pic. | 5,200 | |
| Why Get Married | Andree Lafayette | Asso. Exhib. | 5,091 | April 12 |
| Why Men Leave Home | All Star | First Nat'l | 8,000 | |
| Wolf Man | John Gilbert | Fox | 5,145 | Feb. 17 |
| Woman and Her Man | Renee Adoree | Metro | | |
| Woman's Secret | Mae Marsh | Allied P., D. | 9,787 | Mar. 29 |
| Woman Who Sinned | Wallace-Rich | Fox | 6,500 | |
| Yankee Madness | Larkin-B. Dove | F. B. O. | 4,680 | April 12 |
| Yolando | Marion Davies | Gold.-Cos. | | |

## APRIL

| Feature | Star | Distributor | Length | Reviewed |
|---|---|---|---|---|
| Arab, The | Terry-Novarro | Metro | | |
| Beau Brummel | John Barrymore | Warner | | April 12 |
| Beggars on Horseback | Prevost-Blue | Principal | | |
| Boy of Flanders | Jackie Coogan | Metro | 7,018 | Apr. 5 |
| B'way After Dark | Special Cast | Warner | | |
| Babbitt | Special Cast | Warner | | |
| Confidence Man | Thomas Meighan | Paramount | | |
| Captain January | Baby Peggy | Principal | 6,000 | |
| Crossed Trails | Franklin Farnum | Inde. Pic. | | |
| Dawn of A Tomorrow | Jacqueline Logan | Paramount | 6,010 | Apr. 5 |
| Dancing Cheat | Rawlinson-Lake | Universal | | |
| Enchanted Cottage | Rich. Barthelmess | First Nat'l | | |
| Excitement | Laura La Plante | Univesal | 4,913 | April 19 |
| Girl Shy | Harold Lloyd | Pathe | 7,600 | April 12 |
| Girl of the Limberlost | Gloria Grey | F. B. O. | | |
| His Forgotten Wife | Madge Bellamy | F. B. O. | 6,500 | April 19 |
| King of Wild Horses | Special Cast | Pathe | 4,611 | April 5 |
| Listen Lester | Faz.-Novak-Myers | Principal | 6,000 | |
| Marriage Cheat | Mar.-Joy-Menjou | First Nat'l | | |
| Masked Dancer | Chadwick-Lowell | Sher.-Principal | | |
| Miami | Betty Compson | Hodkinson | 5,000 | |
| Mlle. Midnight | Murray-Blue | Metro | | |
| Lord's Referee | Charles Jones | Fox | 5,000 | |
| Peter The Great | Emil Jannings | Paramount | | |
| Pipes of Pan | Alma Taylor | Hepworth | | |
| Recoil | Betty Blythe | J. Parker Read | | April 27 |
| Second Youth | Special Cast | Gold.-Cos. | 6,169 | April 19 |
| Silent Stranger | Fred Thomson | F. B. O | | |
| Son of the Sahara | All Star | First Nat'l | | |

## Current Production Chart

| | | | | |
|---|---|---|---|---|
| Souvenir | Ayres-Marmont | Asso. Exhib. | | |
| Triumph | Joy-La Rocque | Paramount | | |
| Those Who Dance | Special Cast | First Nat'l | | |
| Traffic in Hearts | (Not mentioned) | C. B. C. | | |
| True As Steel | Aileen Pringle | Goldwyn | | April 20 |
| Wandering Husbands | Lee-Kirkwood | Hodkinson | 5,000 | |
| Woman on the Jury | Special Cast | First Nat'l | | |
| Women Who Give | Special Cast | Metro | | |
| $20 a Week | George Arliss | Selznick | 5,990 | |

### MAY

| | | | | |
|---|---|---|---|---|
| Amazing Guest | All Star | Hepworth | | |
| Breaking Point | Nita Naldi | Paramount | | |
| Bluff | Ayres-Moreno | Paramount | | |
| B'way After Dark | Special Cast | Warner | | |
| Cytherea | Stone-Rubens | Universal | | |
| Clay of C'lina | Rawlinson | Ind. Pic. | | |
| Desperate Advenure | Franklyn Farnum | First National | | |
| For Sale | Corrine Griffith | Hodkinson | | |
| Hold Your Breath | Special Cast | Hodkinson | 6,000 | |
| How to Educate a Wife | Special Cast | Warner | | |
| Lightning Rider, The | Harry Carey | Hodkinson | 5,000 | |
| John Forrest Finds H's'lf | Edwards-White | Hepworth | | |
| Lightening Rider, The | Harry Carey | Hodkinson | | |
| Moral Sinners | Dorothy Dalton | Paramount | 5,437 | April 19 |
| Men | Pola Negri | Paramount | | |
| Rejected Woman, The | Rubens-Nagel | Gold.-Cos. | | April 19 |
| Right of the Strongest | E. K. Lincoln | Selznick | 6,240 | |
| Riders Up | | Universal | 5,000 | |
| Storm Daughter, The | Special Cast | Universal | 5,303 | April 19 |
| Untamed Youth | | F. B. O. | | |
| What Shall I Do? | Dorothy Mackaill | Hodkinson | | |
| Virtuous Liars | M Costello | Vitagraph | 5,800 | April 19 |
| What Shall I Do? | Dorothy Mackaill | Hodkinson | 5000 | |
| White Moth | LaMarr-Tearle | First Nat'l | | |
| Woman Who Sinned | | F. B. O. | | |

### JUNE

| | | | | |
|---|---|---|---|---|
| Another Scandal | Lois Wilson | Hodkinson | | |
| Babbit | Special Cast | | | |
| Calibre Forty-Five | Franklyn Farnum | Inde. Pict. | | ial Cast |
| Fools in the Dark | George O'Hara | F. B. O. | | |
| Her Own Free Will | Helene Chadwick | Hodkinson | | |
| Helen's Babies | Baby Peggy | Principal | | |
| Mist in the Valley | Ames-Dennes | Hepworth | | |
| Never Say Die | Douglas McLean | Asso. Exhib. | | |
| Not One to Spare | | Hodkinson | 4,500 | |
| Perfect Flapper | Colleen Moore | First Nat'l | | |
| Ragged Messenger | | First Nat'l | | |
| Ridgeway Montana | Jack Hoxie | Universal | | |
| Sundown | All Star | First Nat'l | | |
| Tiger Thompson | Harry Carey | Hodkinson | | |
| Those Who Dance | Special Cast | First National | | |
| Which Shall It Be? | Ethel Wales | Hodkinson | | April 19 |

## Short Subject Releases

### PATHE

| Title | Series | | Release Date |
|---|---|---|---|
| An Ideal Farm | Aesop Fable | 2,500 | April 27 |
| April Fool | Roach | 2,000 | April 20 |
| A Trip to the Pole | Aesop Fable | 1,500 | May 18 |
| Big Moments from Little Pic. | Will Rogers | 2,000 | Mar. 30 |
| Birds of Passage | | 3,000 | |
| Black Oxfords | Mack Sennett | 2,000 | May 18 |
| Bottle Babies | Spat Family | 2,000 | May 18 |
| Brothers Under the Chin | Stan Laurel | 2,000 | April 13 |
| Commencement Day | Our Gang | 2,000 | May 4 |
| Dirty Little Half-Breed | Frontier Series | 2,000 | Mar. 30 |
| Don't Forget | Charles Chase | 1,000 | Mar. 23 |
| Flickering Youth | Mack Sennett | 2,000 | April 27 |
| Fields of Glory | "Sportlight" | 1,000 | Mar. 23 |
| Fishin' Fever | Sportlight | 1,000 | May 18 |
| Friend Husband | Pollard | 2,000 | April 5 |
| Gateway to the West | Chronicles | 3,000 | April 20 |
| Get Busy | Roach | 1,000 | April 27 |
| Hard Knocks | Charles Chase | 1,000 | April 6 |
| High Brow Stuff | Will Rogers | 2,000 | April 27 |
| Hit The High Spots | Spat Family | 2,000 | April 20 |
| Homeless Pups | Aesop Fables | 2,500 | May 4 |
| Hunters Bold | Spat Family | 2,000 | Mar. 23 |
| If Noah Lived Today | Terry Cartoon | 1,000 | April 13 |
| King of Wild Horses | Murphy-Barry | 5,000 | April 13 |
| Love's Detour | Charles Chase | 2,000 | Mar. 23 |
| Near Dublin | Roach | 2,000 | May 11 |
| North of Fifty-Fifty | Dippy Do Dad | 1,000 | May 11 |
| One At a Time | Roach | 1,000 | April 20 |
| Our Little Nell | "Dippy Doo Dad" | 1,000 | April 13 |
| Out of the Storm | Leatherstocking | 2,000 | May 11 |
| Paleface Law | Leatherstocking | 2,000 | April 13 |
| Publicity's Pays | Roach | 1,000 | May 4 |
| Ransom | Leatherstocking | 2,000 | April 20 |
| Rivenoak's Revenge | Leatherstocking | 2,000 | May 4 |
| Running Wild | | 1,000 | April 5 |
| Seeing Things | | 2,000 | April 5 |
| Shanghaied Lovers | Langdon | 2,000 | Mar. 30 |
| Sporting Speed | Sportlight | 1,000 | May 4 |
| Sun and Snow | Sportlight | 1,000 | April 20 |
| The Betrayal | Leatherstocking | 2,000 | April 27 |
| The Champion | Terry Cartoon | 1,000 | Mar. 29 |
| The Fraidy Cat | Charles Chase | 1,000 | Mar. 30 |
| The Guest | Nigh Smith | 1,000 | April 27 |
| The Hollywood Kid | Mack Sennett | 2,000 | April 20 |
| The Jealous Fisherman | Aesop Fable | 2,500 | May 18 |
| The Medicine Hat | Frontier Series | 2,000 | April 13 |
| The Panther | Leatherstocking | 2,000 | May 18 |
| The Pilgrims | Chronicles | 3,000 | May 18 |
| The Swift and Strong | | 1,000 | April 5 |
| Way of a Man | Serial Chapter 15 | 2,000 | Mar. 23 |

## Short Subject Releases

| | | | |
|---|---|---|---|
| When Winter Comes | Aesop Fables | 2,500 | May 11 |
| Wolfe and Montcalm | The Last Stand of Red Man | | Mar. 22 |

### EDUCATIONAL

| | | | |
|---|---|---|---|
| A Tiny Tour of U. S. A. | Hodge-Podge | 1,000 | May 18 |
| Air Pockets | Mermaid Comedy | 2,000 | May 25 |
| Cornfed | Christie Comedy | 2,000 | May 4 |
| Dandy Lions | Neal Burns | 2,000 | April 20 |
| Flowers of Hate | Wilderness Tales | 1,000 | May 11 |
| Fold Up | Bowes-Vance | 1,000 | April 27 |
| Fun Shop | Fun Shop | 1,000 | May 4 |
| Going Fast | Hamilton Comedy | 2,000 | May 11 |
| Heart Throbs | Sing Them Again | 1,000 | April 20 |
| Junior Partner | Juvenile Comedy | 2,000 | May 25 |
| Jumping Jacks | Hodge Podge | 1,000 | Mar. 23 |
| Killing Time | Lloyd Hamilton | 2,000 | Mar. 27 |
| Lady Bird, The | Secrets of Life | 1,000 | May 11 |
| Lang Aga | Sing Them Again | 1,000 | Mar. 23 |
| Lost Chords | Sing Them Again | 1,000 | May 18 |
| Lon Some | Lloyd Hamilton | 2,000 | Mar. 27 |
| Midnight Blues | Lige Conley | 2,000 | April 13 |
| Misfit, The | Clyde Cook | 2,000 | Mar. 23 |
| Nerve Tonic | Christie Comedy | 2,000 | May 18 |
| Out Bound | Cameo Comedy | 1,000 | May 11 |
| Plastigrams | Third Dimension | 1,000 | Mar. 23 |
| Powder Marks | Cameo Comedy | 1,000 | May 25 |
| Reno or Bust | Bobby Vernon | 2,000 | Mar. 23 |
| Safe and Sane | Jimmie Adams | 2,000 | April 6 |
| The Fly | | 1,000 | Mar. 25 |
| The Bonehead | Tuxedo Comedy | 2,000 | May 18 |
| There He Goes | Lige Conley | 2,000 | April 27 |
| Trader Keeps Moving | Wilderness Tales | 1,000 | April 20 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| Checking Out | Chap. 5 "Fast Express" | 2,000 | April 7 |
| Cipher Message | Chap. 6 "Fast Express" | 2,000 | April 14 |
| Bandit Raiders | Chap. 7 "Fast Express" | 2,000 | April 21 |
| Big Boy Blue | Leather Pusher | 2,000 | Mar. 10 |
| Face to Face | Chapter 15 "Ghost City" | 2,000 | Mar. 10 |
| Facing the Crisis | Chap. 1 "Fast Express" | 2,000 | Mar. 10 |
| Flames of Vengeance | Chapter 14 "Ghost City" | 2,000 | Mar. 3 |
| Green Grocers | Slim Summerville | 1,000 | April 21 |
| Haunted House | Chap. 4 "Fast Express" | 2,000 | Mar. 31 |
| Hit 'em Hard | Earle-McCoy | 2,000 | April 2 |
| Keep Healthy | Slim Summerville-Dunn | 1,000 | Mar. 10 |
| Marry When Young | Neely Edwards | 2,000 | |
| Miscarried Plan | | 2,000 | Feb. 2 |
| Nobody to Love | Roach-Edwards | 1,000 | Mar. 17 |
| One Wet Night | Neely Edwards | 1,000 | April 14 |
| Perils of the City | Neely Edwards | 1,000 | April 7 |
| Politics | Slim Summerville | 1,000 | April 28 |
| Pretty Plungers | Centry Follies Girls | 2,000 | April 23 |
| Unknown Boy | (not mentioned) | 2,000 | Mar. 26 |
| Racing Kid | Buddy Messinger | 2,000 | April 16 |
| Ship Ahoy | Slim Sumerville- Dunn | 1,000 | Mar 24 |
| Should Poker Players Marry | Roach-Edwards | 1,000 | Mar. 3 |
| Society Sensation | | 2,000 | Mar. 1 |
| Sons-in-Law | Jack Earle-McCoy | 2,000 | Mar. 5 |
| Spring of 1964 | Harry Sweet and Pal | 2,000 | April 9 |
| Swing Bad the Sailor | Billy Sullivan | 2,000 | Mar. 8 |
| That Oriental Game | Pal the Dog | 2,000 | Mar. 12 |
| Tough Tenderfoot | | 2,000 | Feb. 22 |
| Vanishing Diamonds | Chap. 2 "Fast Express" | 2,000 | Mar. 17 |
| Western Skies | Jack Mower | 2,000 | |
| Woman of Mystery | Chap. 3 "Fast Express" | 2,000 | Mar 24 |
| Young Tenderfoot | Buddy Messinger | 2,000 | Mar. 19 |

### FOX

| | | | |
|---|---|---|---|
| A New England Farm | Educational | 1,000 | Mar. 30 |
| Be Yourself | Al. St. John | 2,000 | Feb. 10 |
| Etiquette | Sunshine | 2,000 | Feb. 24 |
| Feathered Fisherman | Educational | 1,000 | Mar 16 |
| He's My Pal | Imperial | 2,000 | April 6 |
| On the Job | Animal comedy | 2,000 | Mar. 9 |
| Rivers of Song | Educational | 1,000 | Mar. 2 |
| Sculptors of Paradise | Educational | 1,000 | Feb. 17 |
| Slippery Decks | Educational | 1,000 | April 13 |
| The Cowboys | Imperial | 2,000 | Feb. 10 |
| The Jazz Weekly | Sunshine | 2,000 | Mar. 21 |
| The Weakling | Sunshine | 2,000 | Feb. 10 |

### CENTURY

| | | | |
|---|---|---|---|
| A Lofty Marriage | Earle-Murdock | 2,000 | April 15 |
| Checking Out | "Pal" | 1,000 | April 12 |
| Hit Him Hard | Earle-McCoy | 1,000 | April 12 |
| Preety Plungers | Cent. Follies Girls | 1,000 | April 12 |
| The Racing Kid | Buddy Messenger | 2,000 | April 12 |

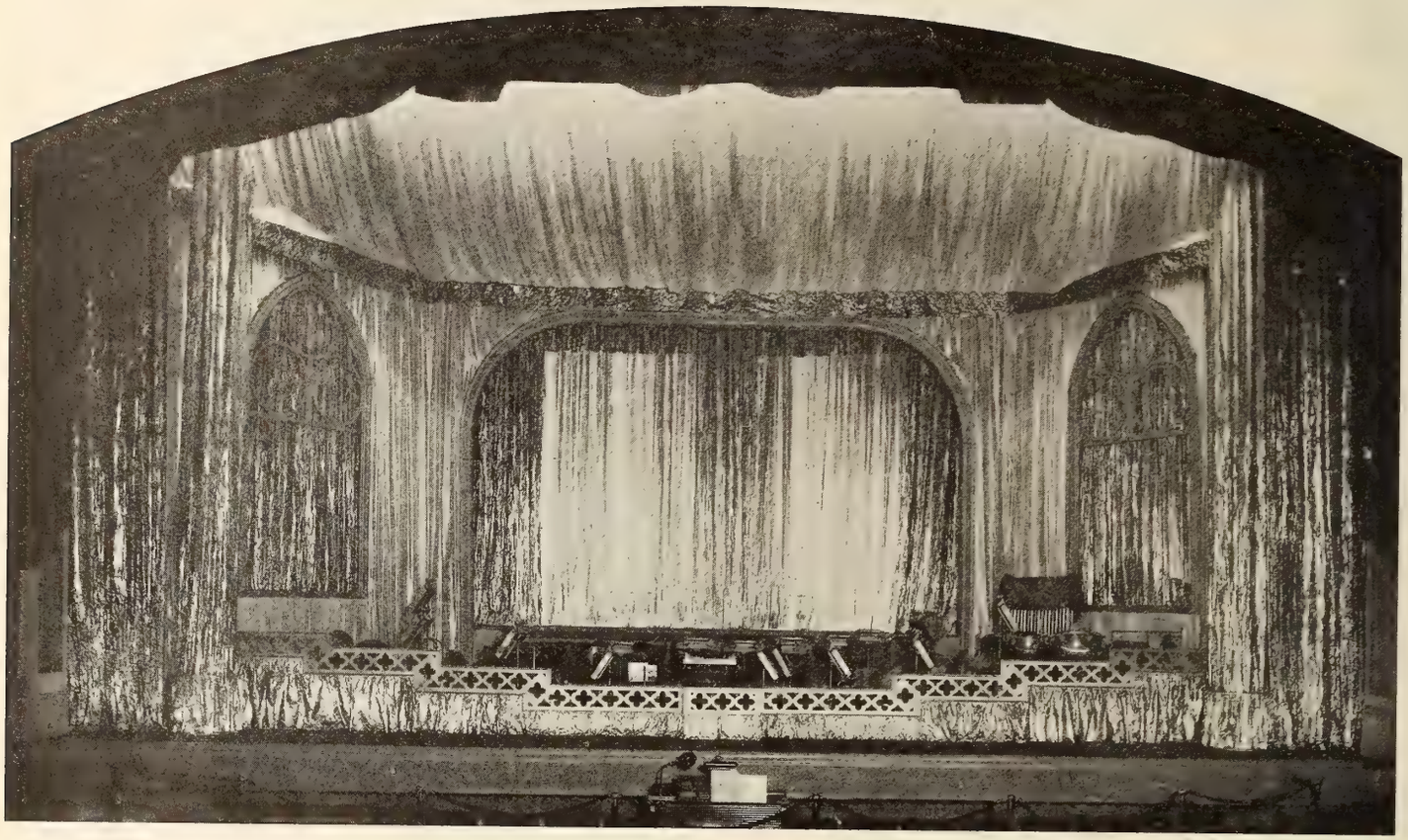
### STANDARD CINEMA

| | | | |
|---|---|---|---|
| A Fishy Tale | Jimmy Aubrey | 2,000 | Feb. 1 |
| A Scarey Night | Jimmy Aubrey | 1,000 | May 1 |
| Ancestors | Colonel Heeza Liar | 1,000 | Mar. 1 |
| Colonel Heez Liar's Knighthood | Bray | 1,000 | April 1 |
| Hollywood Comedies | Chester Conklin | 2,000 | Feb. 15 |
| Just a Litte Late Club | Bruce Barton | 1,000 | Mar. 15 |
| Mayserious Case, The | Colonel Heeza Liar | 1,000 | Feb. 1 |
| One Day in Hollywood | Chester Conklin | 2 000 | April 15 |
| The Mechanic | Jimmy Aubrey | 1,000 | April 1 |
| The Sky Pilot | Bray | 1,000 | May 1 |
| The Bishop of Hollywood | Chester Conklin | 2,000 | April 15 |
| The Lunatic | Jimmy Aubrey | 2,000 | Mar. 1 |
| Unhappy Husbands | Bruce Barton | 1,000 | Feb. 15 |

### VITAGRAPH

| | | | |
|---|---|---|---|
| Horseshoes | Larry Semon | 2,000 | Dec. 22 |
| Lightning Love | Larry Semon | 2,000 | Nov. 17 |
| Modern Banking | Urban Classic | 1,000 | Dec. 22 |
| Newsprint Paper | Urban Classic | 1,000 | Dec. 22 |
| The Gown Shop | Larry Semon | 2,000 | Nov. 17 |
| 3,000 | Urban Classic | 1,000 | Dec. 29 |

# THE MODERN THEATRE



STAGE VIEW OF BROOKLYN MARK STRAND THEATRE

## Earle Theatre a Model of Artistic Beauty

### *Stanley Company's Philadelphia House the Last Word in Structural Symmetry and Utility*

THE EARLE THEATRE, one of America's highest developed enterprises in the world, which was opened to the public on Monday evening, March 24, is equipped with everything that human ingenuity could devise for the comfort of patrons. It is one of the handsomest structures in its interior of any building devoted to amusements, and this does not except the famous theatres of the Old World and of the United States.

The Earle maintains a scale of popular prices. After Monday the regular daily schedule of performance will be observed. Performances are continuous from 11 a. m. until 11 p. m.

Visitors to the Earle Theatre enter from Market Street through a wide vestibule finished in Italian marble surmounted by mirrors. The box-office is in black and gold of marble and bronze. Then comes the inner vestibule and then the lobby in which a magnificent crystal and gold chandelier is observed. Some idea of the splendor of this fixture may be obtained when it is stated that it alone cost $10,000.

The lobby proper is a feast for the eyes. It is finished for ten feet up with white Italian marble and surmounting this are mural paintings in panels. Two wide stairways, also of Italian marble, brese violet, lead to the balcony, where there is a marble balustrade overlooking the well into the lobby. The other decorative scheme of this part of the building is green, old gold and old rose, and these colors prevail in every other part of the house.

From the lobby one enters the broad promenade and on the Eleventh street side are two handsome stairways, also in Italian marble, brese violet. It may be said here that this "brese violet" is a marble found only in a certain quarry in Italy. It is extremely rare and every section of the many used in finishing The Earle was imported. It was because of this marble's rarity, preventing shipments regularly, that The Earle's opening was delayed. But lovers of the beautiful will not cavil at the delay when they see this charming, delicate violet, a shade that runs in peculiar veins through each block of marble. With the black marble base of Botticlino marble, the effect will be found inspiring. Nothing like it can be found in this city or in the United States, and outside of Italy there are no amusement edifices that contain so much of this coloring in marble as is to be found at The Earle.

There are two wide stairways leading from the promenade to the promenade under the balcony. These are also of the brese violet kind. There are filtration and drinking fountains of this material, with spigots of gold. The effect of this and the general color scheme of green, old gold and old rose carried out here is truly inspiring.

LEADING to the balcony and gallery, in the rear, are two vomitories and central stairway, also of Italian marble, brese violet. The panels of the vomitories are of especially woven tapestry. These and all other tapestries in the house are the work of Philadelphia mills. The first three rows of balcony seats constitute loges and the chairs are of the latest and most comfortable design, with finely upholstered leather backs and seats. These as well as all other chairs in the theatre are unique in that they are 21 inches wide instead of 18 or 19 inches as for the average theatre seat.

Back of the balcony is the gallery. All seats in the house, including the main floor, are in six tiers, with five aisles. On the side walls of the balcony there are five panels covered with tapestry, making 10 in all, and the tapestry for these cost $1200 each. Back of the gallery are the projection, rewinding and generating rooms. In the projection room, which is

(*Continued on page 87*)

'SONG OF LOVE' PROLOGUE

A clever prologue was arranged by the management of the Rex Theatre, Eugene, Oregon, for First National's "Song of Love." The desert atmosphere was arranged by the use of a drop with a desert scene. A soloist sang several songs with a desert theme. The audience evinced high enthusiasm.

# HERE, THERE AND EVERYWHERE, ABOUT THEATRES- -NEW AND OLD

A FINE new theatre is now under construction at the corner of West Broad Street and Oakley Avenue in the beautiful west end section of Columbus. The new theatre will have a seating capacity of 1,000, all on one floor. It is to be modern in every respect. The interior of the theatre and the lobby will be artifically decorated; it will be one of the most attractive suburban theatres in central Ohio.

This theatre will be owned by William N. Petrakis, Anthony J. Nelson and managed by Theodore J. Pekras, who is also managing the popular down town theatre—The Dreamland.

* * *

The first real outdoor theatre in Kansas City is being constructed by the Barstow school, an institution for girls. At the rear of the school's gymnasium a stage of an ampitheatre will be of stone, 20x30 feet. Stone benches, accommodating 350, will be constructed.

* * *

William F. Code, of the Paramount Theatre, Suburban, Seattle, will be prepared by April 27th, to throw open the new addition to his house which will increase his seating capacity to 650. Extensive lobby alterations, a new marquee, etc., are all a part of the building program that has been going on.

* * *

Sidney, Inc., is soon to have a new motion picture theatre at an early date. It will be modern in every respect.

* * *

The new Star Theatre at Price, Utah, was recently opened to good business.

* * *

Wesley Trout, Enid, Okla., recently installed a Powers 6A machine at Patrick's Theatre, Crescent, Okla., and other equipment to make this theatre well equipped in every respect. Mr. Patrick reports that business is very pleasing.

* * *

Construction work has begun on a new $15,000 picture theatre at Port Neches, Texas.

* * *

C. F. Boyotto has opened his picture theatre at Brownwood, Texas, to a very good business. New equipment has been installed.

The Joyland Theatre, Booneville, Ark., was recently opened by Jeff Davis.

* * *

The new $40,000 Liberty Theatre at North Bend, Ore., is very rapidly nearing completion.

* * *

The Palace Theatre at Chippewa, Wis., after being remodelled, reopened to a very good business with pictures.

* * *

A new motion picture theatre will soon be erected at Warren, Ark. The plans are now being drawn by architect L. Halley. It will be well equipped with the very finest in theatre equipment and modern throughout.

* * *

Work has recently been started on remodeling and enlarging the Ideal Theatre at Auburn, Neb. A new stage will be installed.

* * *

G. T. Littlepage is conducting a picture show at Nash, Okla.

* * *

Improvements to cost about $50,000 will be made in the Grand Opera House at Galveston, Texas, in near future. Improvements in addition to a $15,000 pipe organ, will include a new operating booth, screen, stage settings, new decorations, draperies, carpets, furnishings, lightings and seating capacity of about 1,500.

* * *

S. H. Greenhill has purchased the half interest of his brother, J. R. Greenhill, in the Majestic Theatre at Cainesville, Texas, and will manage the house.

* * *

Improvements in the way of painting, decorating, redraping and carpeting, and the installation of new log seats, costing $1,000, have just been completed on the Portola Theatre, West Seattle. William Hartford is the new house manager.

* * *

Fo-to-sho at Ballinger, Texas, is enlarging its seating capacity to 1000 and is equipped with new machines. The balcony is being enlarged and the lobby made more attractive.

## EARLE THEATRE A MODEL OF ARTISTIC BEAUTY

(*Continued from page 86*)

16x30 feet, there are three machines, costing $10,000 each, and, in addition, two spotlights.

On the balcony floor will be found the women's room, furnished in French style —Flor de Peche. Here is every modern equipment that makes for comfort and convenience. There is also an elaborately equipped "First Aid Room," where a nurse is in charge and a nursery room with a matron to look after children is a feature. The men's room is finished in old English walnut. Roomy rest chairs, lounges and other comforts make patrons feel at home. From the balcony one obtains a good view of the immense dome with its beautiful crystal chandelier replete with myriads of glittering glass.

One cannot help but be impressed by the beauty of the auditorium. On the walls are panels of tapestry with many handsome mirrors in old gold frames. The lower portion of the side walls and the arch and standing columns are of brese violet with Belgian blue base. Filter and cooler tanks on this floor are of brese violet. Looking up toward the balcony in the lobby and from the promenade one will see artistic mural paintings. From the floor to the top of the proscenium there are four large marble columns and eight pilasters supporting the arch and the sounding boards of the organ—a Kimball instrument, costing $50,000, and one of the largest organs in the city.

There are four boxes and six proscenium boxes on each side of the stage. Four boxes are on each side on the balcony floor. These are reached by passing down the side aisles of the main floor and up a handsome marble stairway by the boxes or by going up to the balcony and then through the dormitories. These boxes are finished in Italian marble, with panels and rich draperies. All furnishings in the theatre were made by Gimbel Brothers.

The main floor will seat 1800 in chairs which are the latest models for theatrical use. Each seat on this floor and in the balcony and gallery commands an unobstructed view of the stage.

From the auditorium attention will be attracted to the stage. The curtain is of pure asbestos several times the usual thickness and braced to resist any possible fire draft. The curtain is so carefully balanced that it may be lowered quickly in an emergency by the touch of a finger. Back stage there is a system of counterweights, eliminating the use of fly galleries. This scheme is brand new and one that is meeting with approval, although few theatres have adopted it thus far. As a precaution, however, the Earle stage is also equipped with fly galleries.

Flanking the stage are dressing rooms, property rooms and baths, and all these contain the most modern improvements for the comfort of players and so facilitate the handling of properties. The baths are the last word in theatrical convenience. Toward Market street on the left-hand side of the stage is the immense switchboard, the latest Westinghouse "improved." This is unusually elaborate, as is all the mechanical equipment of the house. It is controlled by remote switches which permit of an indefinite number of light cues and changes. Throughout the house there have been arrangements made for the utmost variety in lighting, and various colors and effects are attainable. Every light in the theatre is controlled at this switchboard.

# Projection Hints

*By* WESLEY TROUT

DURING some of my recent tours of various picture theatres in cities and small towns I found that the projectionist has been very careless in the matter of properly adjusting the take-up tension. Another thing, in some of the projection rooms I found machines that had very bad "undercut" intermittent and take-up sprockets. If you let your intermittent sprocket become badly undercut this will cause you to tear out sprocket holes and hook and tear the film up so that the next projectionist will have some time in ever pulling it through the machine.

Keep new sprockets on your machines at all times. You can secure a better picture and help save more prints. A too tight take-up will cause you to tear out sprocket holes and also lose the lower loop. Just have enough tension to rewind the reel when it is full, any more then this is very bad. Look at your take-up now and see that it is not too tight, if it is why get busy and adjust it to the proper tension.

* * *

Projection lenses and condensers should be cleaned every day. By keeping your projection lens clean you will secure a much sharper picture and much clearer. By keeping the condensers cleaned and bright you will secure much more light on the screen and the picture will show up much better. Use a soft, clean rag in cleaning your lenses.

The projection lens should be taken apart—that means completely apart—once a month. Clean both sides of the lens and the lens and the outside. Be very careful that you do not let your hand or fingers touch the lens after you have cleaned it, if you do happen to do this you will have to clean it all over again.

A finger mark on a lens will not give you a sharp focus. Reject any lens or condenser that shows the least bit of a tinge of color. A good condenser will show up white when you look through it edgewise. Don't use a condenser with a thick edge.

* * *

The gears on a projection machine should be washed off about once a month. If you happen to have a machine of the uninclosed type, it will gather dirt and oil much faster than the enclosed type. The most practical way I have found to wash machine gears is to have a small, shallow dish or a pan constructed which will fit around the side of the mechanism base, under the gears. With the pan in place, while you run the machine very slowly, flood the gears with kerosene or gasoline from an ordinary squirt can. It, of course, is possible to remove the mechanism from the stand and immerse the whole thing in kerosene, giving the crank several turns while the mechanism is immersed. This will very thoroughly cleanse both the gears, bearings and the frame. If you do this you want to be sure ad stop up the intermittent oil hole so that no kerosene will run into the movement.

A light oil, such as used for oiling the projector bearings, is not suitable for gear lubrication. Automobile cylinder oil, bicycle chain grease, automobile cup grease is very much better to use when you want to lubricate the gears of your machine. I know of some projectionists who have beeswax for lubricating the gears, and I have really found this to be very good myself.

Remember that the oil well of your projector should at least be emptied at the end of one hundred and fifty hours' run.

* * *

## PROCESS FOR STRENGTHENING AND SAVING FILM

A new method for strengthening film has just reached the market. It consists of a double band of very strong, thin thread which is woven into both edges of the film.

It is specially sujted for advertising machines which require a continuous strip of film, which is run for long periods of time. The chief problem of such machines has been to obtain film stock which is strong enough to stand the wear and tear. The thread strengthening process seems to supply this need.

The process can also be used to save old film which would ordinarily be junked.

Henry Bollman, 67 West 44th street, New York City, has the exclusive sales agency.

## MARQUEES SHIPPER IN EASILY ERECTED SECTIONS

The Edwards Manufacturing Company of Cincinnati, reputed to be the world's largest manufacturers of metal roofing, specialize in a sheet metal covering for marquees and canopies.

The service rendered by this concern to its clients consists of shipping complete or in easily erected sections, marquees made of galvanized iron or copper. These are made in the massive, ornamental appearance of cast iron, or in other designs as specially stipulated.

Balconies, cornices, theatre fronts, signs, skylights, walls and ceilings are among other of the many standardized products handled by the Cincinnati firm.

* * *

## NEW SPOTLIGHT IMPROVEMENT

The Brenkert Light Projection Company of Detroit have a dissolving spotlight that has been attracting considerable attention from exhibitors interested in soft and flood service by easy means of operation.

The Brenkert "3 C" as it is called, can be used for almost every requirement, and is made in volume of from 25 to 100 ampers. This spotlight renders brilliant flood lighting with a crispy white spot. Its improved features are built in framing and dowser shutter.

* * *

## SPECIAL ILLUMINATING IDEAS

Kliegel Brothers of New York offer the exhibitors a varied assortment of electric sign devices, either in suspension effect from a marquee, or built into a wall. They have a service for co-operating with architects when theatre projects are intended.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Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

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### THEATRE FOR SALE

Movie and Vaudeville House for sale. Newport News, Va. Seats 900, population 40,000. Complete ready to open. For colored people. Free and clear. Terms easy, price $25,000. Chas. A. Helfer, 507 West 140th Street, New York, N. Y.

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